JANUARY 3, 1953

MOTION PICTURE HERALD

Keeping the Faith

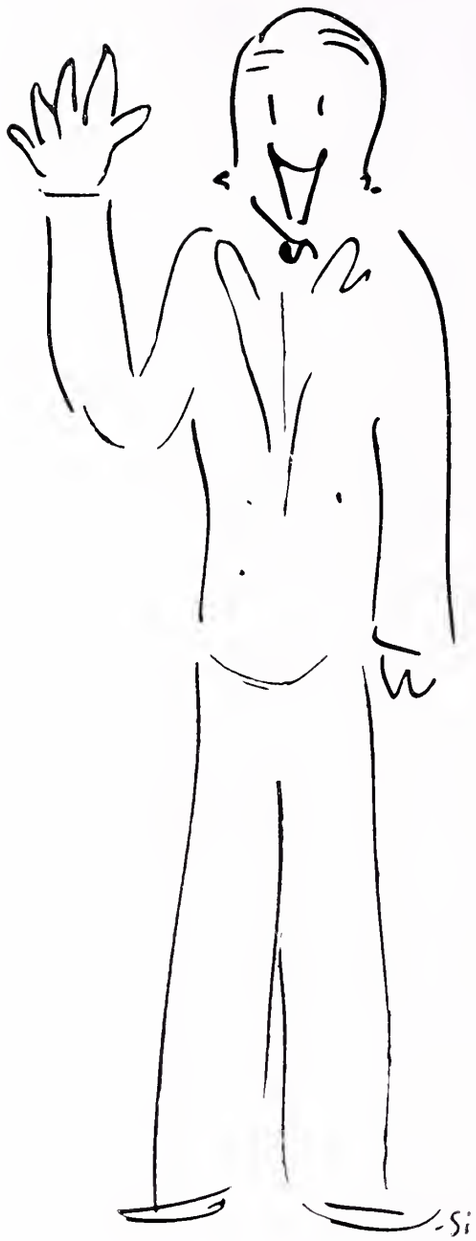
▸ If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

▸ It is like that, too, with journals of business. Publications that matter have the attributes of personality.

▸ Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

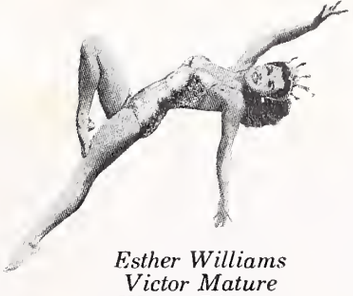
REVIEWS *(In Product Digest):* ROGUE'S MARCH, LAST OF THE COMANCHES, THE MAVERICK, THE WHITE LINE

Entered as second-class matter January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



YOUR NEW YEAR'S RESOLUTIONS IN 5 EASY STEPS!

"**I RESOLVE** to promote M-G-M's 'MILLION DOLLAR MERMAID' because it is a great M-G-M Technicolor musical and will delight my public..."



Esther Williams
Victor Mature
Walter Pidgeon
David Brian
Donna Corcoran

"**I RESOLVE** to tell my patrons that M-G-M's 'ABOVE AND BEYOND' is one of the screen's finest films, and to exploit it to the limit. It has just been selected one of The Years 'Ten Best' by the National Board of Review..."



Robert Taylor
Eleanor Parker
James Whitmore
Marilyn Erskine

"**I RESOLVE** to shoot the works for M-G-M's 'THE BAD AND THE BEAUTIFUL' because it is sure-fire and is another 'Ten Best' choice of the National Board of Review..."



Lana Turner
Kirk Douglas
Walter Pidgeon
Dick Powell
Barry Sullivan
Gloria Grahame
Gilbert Roland
Leo G. Carroll
Vanessa Brown

"**I RESOLVE** to do my best exploitation job for M-G-M's 'THE CLOWN'. Its Preview is the Talk of Hollywood. A unique entertainment packed with heart-appeal..."



Red Skelton
Jane Greer
Tim Considine

"**I RESOLVE** to cooperate with the showmen of M-G-M in 1953 because this outfit not only makes the Big Ones but gets behind them in a Big way."



"Let's roll up our sleeves."

(A date to remember. Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

WARNER BROS. TR

THE JAZZ

ON JANUARY 14

STARRING

DANNY THOMAS ☆ PEGGY LEE

WITH

MILDRED DUNNOCK · EDUARD FRANZ TOM TULLY · ALEX GERRY · ALLYN JOSLYN · HAROLD GORDON

SCREEN PLAY BY
FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER

BASED ON THE PLAY BY SAMSON RAPHAELSON

DIRECTED BY
MICHAEL CURTIZ

PRODUCED BY
LOUIS F. EDELMAN

MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ
MUSICAL DIRECTION BY RAY HEINDORF

ADE SHOWS FOR

SINGER

COLOR BY **TECHNICOLOR**

TH !

ALBANY Warner Scr. Rm. 110 N. Peorl St. 8:00 P.M.

ATLANTA 20th Century-Fox Scr. Rm 197 Walton St. N.W. • 2:00 P.M.

BOSTON RKO Screening Room 122 Arlington St. • 2:30 P.M.

BUFFALO 20th Century-Fox Scr. Rm. 290 Franklin St. • 8:00 P.M.

CHARLOTTE 20th Century-Fox Screening Room 308 S. Church St. • 2:00 P.M.

CHICAGO Warner Screening Room 1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI RKO Palace Th. Screening Room Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND Warner Screening Rm 2300 Payne Ave. • 8:30 P.M.

DALLAS 20th Century-Fox Scr. Rm. 1803 Wood St. • 2:00 P.M.

DENVER Poromount Screening Room 2100 Stout St. • 2:00 P.M.

DES MOINES Paramount Screening Room 1125 High St. • 12:45 P.M.

DETROIT Film Exchonge Bldg., 2310 Coss Ave. • 2:00 P.M.

INDIANAPOLIS Universal Sc. Rm., 517 N. Illinois St. • 8:00 P.M.

JACKSONVILLE Florido Theotre Bldg. Sc. Rm., 128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY 20th Century-Fox Screening Room 1720 Wyondotte St. • 1:30 P.M.

LOS ANGELES Warner Screening Room, 2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS 20th Century-Fox Screening Room, 151 Vonce Ave. • 12:15 P.M.

MILWAUKEE Worner Theotre Scr. Rm., 212 W. Wisconsin Ave. 2:00 P.M.

MINNEAPOLIS Worner Scr. Rm., 1000 Currie Ave. • 2:00 P.M.

NEW HAVEN Worner Theotre Projection Room, 70 College St. • 2:00 P.M.

NEW ORLEANS 20th Century-Fox Scr. Rm., 200 S. Liberty St. • 1:30 P.M.

NEW YORK Home Office, 321 W. 44th St. • 2:15 P.M.

OKLAHOMA 20th Century-Fox Scr. Rm., 10 North Lee St. • 1:30 P.M.

OMAHA 20th Century-Fox Scr. Rm., 1502 Davenport St. • 1:30 P.M.

PHILADELPHIA Worner Screening Room, 230 No. 13th St. • 2:00 P.M.

PITTSBURGH 20th Century-Fox Scr. Rm., 1715 Blvd. of Allies • 1:30 P.M.

PORTLAND Jewel Box Screening Room, 1947 N.W. Keorney St. • 2:00 P.M.

SALT LAKE 20th Century-Fox Screening Room, 216 East 1st South • 1:00 P.M.

SAN FRANCISCO Poromount Scr. Rm., 205 Golden Gate Ave. • 1:30 P.M.

SEATTLE Modern Theotre, 2400 Third Ave. • 10:30 A.M.

ST. LOUIS S'renco Scr. Room, 3143 Olive St. • 1:00 P.M.

WASHINGTON Worner Theotre Building, 13th & E. Sts. N.W. • 7:30 P.M.

BULLETIN
THE RECORDS BEGIN!

Just opened Fox Beverly, L.A. and Paramount and Beach, Miami! Absolute and complete capacity! Next at Paramount, N.Y. —gala premiere January 13!... Come to the Trade Show and sing!



THERE'S A NEW BOXOFFICE STAR ON THE HORIZON!

"Although Bette has two Oscars to her credit, she could win a third, and she'll certainly get a nomination for her fine performance in

THE STAR

Bert Friedlob's production for 20th Century-Fox . . .

Bette has the opportunity to run the gamut of emotions (and she can really run them, too) . . . as a passe movie star who refuses to recognize the fact that she's through; that her stellar days and temperamental binges are over, Bette performs not only as Bette Davis, but as Joan Crawford, Miriam Hopkins, Tallulah Bankhead and Gloria Swanson . . .

Friedlob deserves a bow for the authentic Hollywood background he gave for the Katherine Albert and Dale Eunson story and screenplay (incidentally, this, too, can win an Oscar) . . .

Bette dominates nearly every scene, yet there is room for a mighty good performance by Sterling Hayden, as the man who rescues the fallen star and tries to make her life a little better . . . Natalie Wood, Warner Anderson, June Travis and Barbara Lawrence are in supporting roles . . . Stuart Heisler directed . . .

Whether 'The Star' wins any Academy honors, or not, it still is an outstanding Bette Davis triumph . . ."

—JIMMY STARR

Motion Picture Editor of The Evening Herald and Express

There's A Fortune in these words!





BERT E. FRIEDLOB presents

BETTE DAVIS in "THE STAR"

co-starring STERLING HAYDEN

with Natalie Wood • Warner Anderson • Minor Watson • June Travis

Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER

Original Story and Screenplay by

KATHERINE ALBERT and DALE EUNSON

Released through 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 1

January 3, 1953

This May Well Be IT!

ONCE again the motion picture is confounding its critics.

Just 17 months ago *Life* magazine gave lurid expression to an unfounded opinion that the motion picture theatre was soon to pass from the American scene.

This was not the first—nor the last—attempt to relegate the industry to the status of an historical curiosity, like the cigar store wooden Indian. Before the advent of sound many critics asserted that motion pictures had passed their zenith and were headed for total eclipse.

Now the motion picture is entering upon a period of evolution that may well make the advent of sound seem a relatively minor flurry.

The new evolution is, of course, being caused by three-dimensional effect films.

The illusion of depth completes the dream of Edison, his predecessors and his contemporaries. Now pictures can live in every dramatic sense as true magic shadows.

* * * *

The mounting wave of public and industry enthusiasm for something new and better has been stirred by Cinerama in New York, Natural Vision's "Bwana Devil" in Hollywood and the British-made Tri-Opticon short subjects in Chicago. To each the initial response of many industry people was lukewarm. Not so the public. Cinerama, although not strictly speaking a three-dimensional process because it relies on a tremendous screen and an elaborate sound system for its effects rather than on two pictures optically separated for the viewers' eyes, undoubtedly stimulated interest in all processes. "Bwana Devil" in its sixth week of the premiere engagement remains the stellar attraction in Hollywood. In the first week the Tri-Opticon program is expected to reach a gross of 600 per cent of the house average.

While three-dimensional films in color have been practical for many years, until recently industry attention to them has been slight. This was true because it had been accepted as axiomatic that "the public will not wear glasses." Over a year ago on this page (December 22, 1951) it was suggested that a high entertainment quality test film (three-dimensional) should be made.

It is time for each major studio to plan the early production of one or more three-dimensional films. Much needs to be learned before the full potentialities of illusions of depth and space may be realized. However, the public will not expect immediate, full-blown perfection any more than perfect sound was expected when films were learning to talk. Mr. and Mrs. Theatre Patron and their children have shown that they want pictures that give three-dimensional effects. It is both the privilege and the obligation of the industry to respond.

Features to be made in a three-dimensional process should be major efforts, not "quickies" or low budget attractions. The opportunity for a new stimulus to the motion picture theatre should not be jeopardized by inferior quality. Hollywood has nothing to lose by doing the best job possible with a world of unequalled entertainment success and prosperity to be won.

Three-dimensional films can be made by any producer. The process involving the use of polarized, clear glasses by the spectators is neither complicated nor costly. A picture filmed in such a process is photographed simultaneously on two negatives. Either may be used for making prints to be exhibited in the normal way. This means that additional costs to the producer involve only a modified camera, additional negative stock and some care in the script, direction and technical management to make proper use of the three-dimensional possibilities of the production.

So far as the exhibitor is concerned, no structural alterations to his theatre are needed for three-dimensional effect pictures. All that is necessary is that his two projectors be synchronized mechanically or electrically and that a new screen be provided. As soon as a three-dimensional show is over the projectors can be switched back for regular operation.

In view of the reaction to "This Is Cinerama" and "Bwana Devil" one may ponder, with whirling imagination, how the public might respond to a "Quo Vadis" or a "Greatest Show on Earth" in three dimensions.

* * * *

Three-dimensional color films bring to the theatre a type of entertainment never to be duplicated or approached in the home on television. This factor alone will be important in emphasizing the theatre's pre-eminent role in providing superior entertainment. The scarcity of TV channels and the exigencies of home viewing make TV three-dimensional color attractions impractical.

Many within the industry misjudged the future of both sound and color films. Some prophets asserted that both were passing novelties or at best suited only to a minority of attractions. The three-dimensional revolution could be just as embracing as that of sound and far greater than that of color. Substantially all important films soon may be made for showing in the conventional way or with dual projection and three-dimensional effects, at the option of the public and the exhibitor.

The public will decide, if it has not already decided! There is little doubt that the verdict will be for the best and truest re-creation. The best and truest picture is the one that will have *motion*, *color*, *length*, *breadth* —and *depth*.

Letters to the Herald

Let's Get Out and Sell!

TO THE EDITOR:

From the *Harnet County News,* Dunn, N. C.: "Years ago it cost 35 cents to see a Hopalong Cassidy at the movies. Now you can see the same picture in your home for only $395."

In this section where the Western is synonymous with Saturday and where Saturday is bread-and-butter to most businesses, we are trying to adjust ourselves to the declining Western market. The attraction of TV to the Western stars has just about eliminated new releases bearing box office names. Reprints of old Westerns do further damage to an established Western audience. Whether this is good or bad in the long run, it has happened.

Turning to the better pictures, we find that we can do about as much business as ever by spending a little more money on publicity. However, there is no incentive to spend this extra money and energy when the sharp increase in terms for all added business over normal business takes most of these added grosses. In other words the distributor seldom shares in the added advertising budget, nor does he encourage it.

I wonder if there has been any realistic thinking along this line of sharing the costs of added advertising and thereby realizing more for all concerned? I know some of the distributors may suggest that our budgets have been too meager all along. They may be partly right. But when you add your above-average grosses to most pictures, and then charge the theatre 100 per cent for this advertising, then give added film rental for this extra gross, most of us have found that we are no better off than if we had spent average budgets and paid normal rentals.

Would it not then be good for the industry, if distributor and exhibitor could work out a formula whereby each could share in the added advertising costs in a realistic and fair proportion to the end that each would realize more from the picture? If business can be gotten by spending a little more time and effort, and a little more money, does it not seem wise for those who receive the extra revenue to give thought to such practice?

Can we afford to sit by and watch all other business outdo us in every phase of merchandising? We have ample precedent for trying some plan to increase our grosses; we see it right in our own business among the so-called roadshow independents right in our own area. They take old, outmoded, poorly-produced pictures of questionable value and offer the exhibitor a handsome share of the grosses, if he will share in added publicity costs. Results: these questionable pictures generally do more business than most of the top pictures of quality from established producers.

Surely it should not tax the imagination of top-flight executives of our leading companies to see the importance of offering some incentive to exhibitors to step up the selling of at least the better pictures.

An intelligent survey among thousands of exhibitors will reveal the exhibitor attitude: "Why should I spend extra time and money and why plan sure-fire campaigns when I have to bear all the costs, do all the work and then pay more added film rental than I realize for my efforts?" Are those of us in the smaller situations throughout the nation going to be allowed to increase this business for all concerned? Or, will we continue to face the obstacle of realizing nothing for our added efforts because of our film terms?

Many of us can eat from our farms and wear from our other side trades. But, I still insist that our business of entertainment is too important to the people to allow it to drift from top priority to a fourth-rate enterprise. It has too many possibilities to allow it to suffer because of inept contracts that offer no encouragement for the exhibitor to do more. This business ought to be staple enough to induce the finest young men and women we have to give their whole time and effort to its advancement.

I'm not a newcomer to this business, having spent most of my adult life in exhibition —since 1924. But during all these years I have seen no time when the exhibition end offers so little as now. How many of you small town exhibitors would invest again in brick and mortar and equipment if you had your investments back? It's been a great industry and still has some fine minds in it, but it needs and deserves a tonic.

I believe those who print all those small type messages on the backs of contracts can add a 24-point line somewhere across the face of each contract that will cause us to really sell these grand pictures and feel we will share in the added business.

Many of us have no time or desire to fly to Europe or win a boat trip to Bermuda. We would like that extra profit which properly belongs to those who give all their time and added effort to intelligent selling.—*ROY ROWE, Row Amusement Company, Burgaw, N. C.*

"WONDERFUL MAGAZINE"

To the Editor:

I would like to take this opportunity to congratulate you and all of your associates at the helm of the wonderful magazine you publish. I look forward to every edition of it with the same sincerity and confidence that you and the staff take in making up each issue. There is always something new in each issue that I learn about bettering my theatre and its physical operation. Again, let me thank you.—*RUFUS STUART, Sunrise Theatre, Southern Pines, North Carolina.*

Mailing Costs

TO THE EDITOR:

I closed a second run house because taxes and wages took all receipts. With regard to the postal rate increase, I've changed from mailing 1,500 show calendars to box holders to 300 individual addressed ones with no apparent decline in box office. The Post Office used to get $15.00, and now gets $4.50. I save $10.50—they lose the same.—*MILAN G. STEELE, Ritz Theatre, Pawnee, Oklahoma.*

Thank You!

TO THE EDITOR:

I have recently seen several issues of your MOTION PICTURE HERALD. It is just the magazine I have been looking for which will give me an over-all look at the motion picture industry, of which I am proud to be a part. I would like you to include my name on your list of subscribers so that I will not miss a single issue in the future.—*LAWRENCE E. JOHNSON, Aggie theatre, Stillwater, Oklahoma.*

Trailers Important

TO THE EDITOR:

I would like to suggest to all producers that in making up trailers they use care to bring a true synopsis of the story to the public, as I truly believe the trailer, if carefully selected and made, is the picture's best advance agent or salesman.—*BERT M. CARLSON, Mound Theatre, Ochegedan, Iowa.*

MOTION PICTURE HERALD

January 3, 1953

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SCREEN medium is vital to world, Skouras says after tour Page 20

RKO production unit at studio headed by Edmund Grainger Page 20

BRITISH producers elated as native films score at box office Page 22

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TRI-OPTICON process program smash hit in Chicago Page 28

NEW YORK critics select "High Noon" as best film of 1952 Page 28

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ON THE HORIZON

▶ "Give the public outstanding pictures, and more than ever they will flock to the movies," Russell V. Downing, president and managing director of New York's Radio City Music Hall told the HERALD this week. He should know. The Hall this week set an all-time record for the Christmas week and also an all-time gross record for the 12-month period (see story on page 13). It was not an uncommon sight the past week to see five block-long crowds —all refugees from television—waiting as much as four hours to get into the 6,200-seat house.

▶ Net earnings of 20th Century-Fox for 1952 will exceed the 1951 figure, an official of the company estimated this week, basing his forecast on preliminary reports for the fourth quarter. A decrease in amortization would help take up the "slight decline" in worldwide 1952 film rental revenues, it was said. Also, foreign film rentals have been running about eight per cent higher than last year.

▶ Motion Picture Association officials are mildly elated about the recent House Un-American Activities Committee report, which doesn't applaud the industry too much but at least no longer attacks the industry. "It's like when a guy stops hitting you on the head with a hammer," says one official. "It feels good."

▶ Between 150 and 200 new television stations will go on the air in 1953, bringing approximately 5,000,000 additional families within TV range. That is the prediction of Frank M. Folsom, president of RCA. He added that approximately 6,250,000 new TV sets would be sold during the year, and, not neglecting radio, he forecast that 9,000,000 radio sets would be distributed.

▶ Fewer Governmental controls over business after the new Administration takes over January 20 is the New Year prediction of Karl Hoblitzelle, president of the Interstate Circuit. Speaking at a Dallas meeting of Texas Compo, he said "fewer controls will mean the salvation of many businesses including our own."

▶ Indications are that Wilbur Snaper will be reelected president of National Allied when the board of directors meets in New Orleans next month. Dual terms have become traditional in the organization, every president having served two with the exception of Al Steffes and James C. Ritter some years ago.

FOR THE RECORD

Motion Picture Herald Presents The Box Office Hits of 1952

AFRICAN QUEEN (UA)
BEND OF THE RIVER (U-I)
GREATEST SHOW ON EARTH (Para.)
HIGH NOON (UA)
IVANHOE (MGM)
QUIET MAN (Rep.)
QUO VADIS (MGM)
SAILOR BEWARE (Para.)
SINGIN' IN THE RAIN (MGM)
SNOWS OF KILIMANJARO (20th-Fox)
STREETCAR NAMED DESIRE (WB)
WITH A SONG IN MY HEART (20th-Fox)

[The pictures above are listed alphabetically by title]

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



A BROADWAY OPENING. Hal Wallis' Paramount release, "Come Back, Little Sheba," opened with a display no one on Broadway could fail seeing (left); and with a fanfare of lights, broadcasts, celebrities, and more than the usual amount of crowds and newspaper attention. Below, some industry people who attended the Victoria opening. Top, Charles Moss, Criterion owner, and Mrs. Moss, with Walter Reade, Jr., circuit owner, and Mrs. Reade. Middle, Sam Rosen, Fabian circuit, and George Dembow, National Screen Service, and wives. Below, Edward Lachman, New York Variety Club head, and wife.





CONVERSATION, at the New York screening of RKO-Pathe's "Operation A-Bomb." The men at the left are Captain Howard Harris, USMC; RKO-Pathe producer Burton Benjamin; and Capt. Richard Schening, USMC.





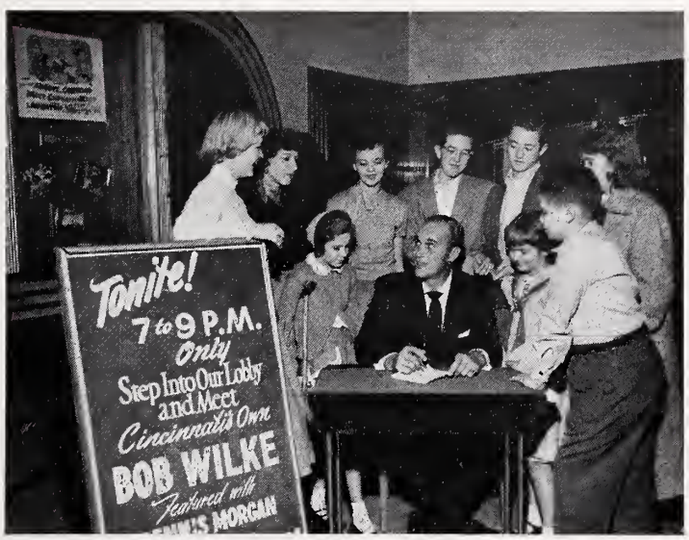
BLIND BABIES benefited from northern California Variety tent 32's Christmas party in San Francisco. Holding gifts at right are Variety Ladies Mrs. Morris Rosenberg (their president), Mrs. Howard Schutz, and Mrs. J. Leslie Jacobs.



AS LAS VEGAS VARIETY Club elected new officers. Standing, in order, are Robert Cannon, second assistant barker; Arch Loveland, dough guy; Jake Kozloff, chief barker; Norman Keller, heart fund; Benny Goffstein, retiring chief barker and new international canvasman; Herb McDonald, heart fund chairman; Ezra Stern, Variety International; and Ernie Cragin, first assistant barker. Kneeling, Eugene Murphy, press guy; Eddie Fox, property master; and Jack Young, crewman.



HOME TOWN BOY, below. Cincinnati's Bob Wilke, featured in Warner's "Cattle Town," welcomes admirers at the RKO Grand Theatre. The visit received thorough press coverage.





INDUCTION, above, for Louis Phillips, second from left, Paramount assistant general counsel. He was received into the 25-Year Club at the New York home office. With him are Barney Balaban, left, Paramount Pictures president; Adolph Zukor, chairman of the board, who presented Mr. Phillips with special gifts, and Austin Keough, right, Paramount general counsel.



CHRISTMAS NOTES. At the left, Santa brings a print of "Girls in the Night" to star Pat Hardy and Universal sales executives C. J. Feldman, Foster M. Blake, F. J. A. McCarthy, P. T. Dana, and James Jordan. At right, Yvette Dugay (Minnehaha, in Allied Artists' "Hiawatha") spreads cheer at the New York home office of Allied Artists.



BIG, NEW FILMS CAUSE REISSUE TIDE TO EBB

1952 Saw But 30 Reissues from Eight Companis; Several Had None

by VINCENT CANBY

The reissue tide, which threatened to reach flood proportions in the uncertain years 1947-1950, continued to ebb during 1952, mostly, it appears, as a result of Hollywood's well-publicized "bold new production programs."

That is not to say there were fewer old pictures available to exhibitors last year, but, with several spectacular exceptions, the talk and the business were created by new product, product which in the far off days of the future may very well be re-released with all the success of a "King Kong" or a "Snow White and the Seven Dwarfs." In the words of one distributor, "1952 was one of the worst years yet for old product."

Only Four Officially Set For 1953 Release

As the year ended, the eight major distributors had some 30 reissues on the release chart, covering a period approximately from January, 1952, through March, 1953. About half of these already have been in release for six months and only four are officially set for release during the new year—two from RKO and two from 20th-Fox.

Warner Brothers, MGM and Universal did not figure in the reissue story last year and have no plans for the future.

A hint that mass reissuing—in large, economy-sized blocks—is on the downgrade is the fact that some reissue distributors now are turning more and more to new product. The current release schedule of Realart Pictures (which several years ago received some 600 old Universal films for reissue) in association with Jack Broder Productions lists only five "new" reissues out of a total of 10 productions set for release between August and December, 1952.

Astor Pictures, which always has dealt primarily in reissues, reports that it scheduled only eight for release in the last six months of this year and at this writing has none coming up in 1953.

1952 Had Many More Big, New Films Offered

The reasons for the general decline seem to be—in the phraseology of the consulting room—primarily psychological. The past year saw some of the greatest new box office attractions in history. Films like "Ivanhoe" and "The Greatest Show on Earth" gave meaning to the 1951 slogan that "Movies Are Better Than Ever." Color was utilized as never before and in 1953 will adorn more than 50 per cent of the 145 films now set for production.

The general public, having been made conscious of the demise of many old theatres, became aware, seemingly for the first time, that drive-ins were being built in quantity and were flourishing from one end of the country to the other. For every "anti-industry" article in the general press, three "pro-industry" appeared in answer.

"There will always be gold in selective reissues," said a spokesman for a major distributor, "but a healthy industry cannot live on its old product."

RKO Radio, whose management problems occupied a good portion of trade press columns during the year, also made news as the major distributor releasing the largest number of reissues (15 in the period from January, 1952, through March, 1953). It also was responsible for two of the most successful reissues: Walt Disney's perennial favorite, "Snow White and the Seven Dwarfs," and the 1933 exploitation classic, "King Kong."

See $2,000,000 Gross Now for "King Kong"

Walter Branson, assistant general sales manager of RKO, reported that "King Kong" is expected to gross some $2,000,000 in 11,000 to 12,000 playdates on its current round.

"Snow White," originally released in 1937 and first reissued in 1944, was seen, by a Disney spokesman, as grossing between $3,000,000 and $4,000,000 in its second reissue in the 1952 season. The record, while not exactly a surprise, was considerably better than expected and better than the 1944 gross. Television promotion also was used extensively here.

Other RKO reissues during the year included "The Cat People" and "The Hunchback of Notre Dame" February; "Body Snatchers" and "I Walked With a Zombie," April; "Leopard Man," packaged in most situations with "King Kong," May; "Look Who's Laughing" and "Too Many Girls," both starring Lucille Ball, August; "Annie Oakley" and "Alleghany Uprising," September.

Reissues Set by RKO To March This Year

Going into release in December were "The Bachelor and the Bobby Soxer," starring Cary Grant and Myrna Loy, and "Bachelor Mother," starring Ginger Rogers and David Niven. Now set for March, 1953, release are two Westerns, "Fort Apache," with Henry Fonda and John Wayne, and "Blood on the Moon," starring Robert Preston and Robert Mitchum.

In the number of reissues specifically scheduled, 20th Century-Fox with eight placed second after RKO. Six of these were on the summer release chart: "Laura" and "This Above All," May; "Leave Her to Heaven," and "The Rains Came," June; "To the Shores of Tripoli" and "The Black Swan," July. Two Gregory Peck Westerns, "Yellow Sky" and "The Gunfighter," are on the list for January.

A spokesman for the company reported that its "steadiest" reissue business continued to be done by four pictures not on the release charts but available in the exchanges on request of the exhibitor. They are "Jesse James," "The Return of Frank James," "My Friend Flicka" and "Thunderhead, Son of Flicka."

Columbia Releases Three; Two May Be Packaged

Columbia, although it had only two reissues officially on the schedule last year—"Konga, The Wild Stallion," February, 1952, and "Ladies of the Chorus," November, 1952—also is pushing three old films, any two of which can be packaged to the exhibitor's taste. The three are "The Fuller Brush Man," starring Red Skelton; "The Fuller Brush Girl," starring Lucille Ball, and "Holiday in Havana," starring Desi Arnaz. The latter two recently were packaged for an engagement at the RKO first run in Boston for very satisfactory results, the company reports, with exploitation making use of the Ball-Arnaz television popularity.

Another exploitation natural, according to Columbia, is the aforementioned "Ladies of the Chorus," a 1948 feature with the 1952 Stars of Tomorrow winner, Marilyn Monroe. The picture went into re-release in November and, on the lower half of a double bill, chalked up a neat Los Angeles record.

The company this year also initiated a policy of reissuing eight Charles Starrett Westerns annually and so will keep the recently retired cowboy star on the nation's screens for what is conservatively estimated as the next 15 years.

Five Reissues During Year from United Artists

United Artists reissued five during the year: "Red River," and "Tulsa," June; "Guest Wife" and "It's in The Bag," September, and "The Lady Vanishes." The latter, Alfred Hitchcock's 1938 thriller starring Margaret Lockwood and Michael Redgrave and originally distributed by MGM, was taken over by UA, given a new campaign, and recorded some of the more surprising grosses of the season. The "Tulsa" and "Red River" package also fared well.

Paramount's one reissue of the year was the notable "Cleopatra," Cecil B. DeMille's 1934 spectacle starring Claudette Colbert. Set as a December release, the picture immediately broke records in a majority of its first 75 engagements,

XMAS GROSS GETS YEAR OFF TO FLYING START

Key City Exhibition Tallies Record Business; Top Pictures Responsible

Christmas, 1952, brought with it a gift of prosperity to box offices throughout the nation. Broadway throbbed with people and boomed with business. The holiday week broke many records along Broadway and stimulated robust business in other sections of the country.

Radio City Music Hall, now celebrating its 20th anniversary—it opened its doors December 27, 1932—set a record gross for the week of $187,000, with "Million Dollar Mermaid" in its fourth week. The 6,200-seat house set a previous high Christmas last year with a gross of $180,000.

New Record Gross For Year Indicated

The house also was headed for an all-time 12-month record gross with $6,855,000 indicated. That figure tops the previous record set last year, of $6,811,769.

Grosses soared to new highs also in New York's Victoria, Roxy and Capitol theatres. Most New York neighborhood circuit houses reported grosses either on a par with Christmas week last year or better.

A spokesman for United Paramount Theatres asserted the circuit's business for the four-day holiday weekend was 20 per cent higher this year than last. Among the factors credited with the rise was strong product. A check with other circuits brought the same favorable response.

The Victoria on Broadway, which featured "Come Back, Little Sheba," grossed a new opening day high of $10,000 December 27. It was headed for a solid $57,000 for the week.

"Stars and Stripes" and Ice Show at Roxy

At the reopened Roxy, "Stars and Stripes Forever" and the new stage policy of the Ice Colorama stage show set a new Christmas week house record with an estimated $157,000. An all-time Christmas day record for the 25-year-old house was also set with $26,659.

At the Capitol the initial week of "Against All Flags," with Johnnie Ray on the stage, was estimated at a sturdy $100,000. The five-day holiday weekend also saw a record number of admissions in the history of the house—109,836.

Business thrived at every other Broadway house, as well as at the smaller, off-beat houses like the Baronet where U-I's "The Importance of Being Earnest" did a record $10,000 week.

Samuel Goldwyn's "Hans Christian Andersen" smashed three box office records in Christmas Day openings at the Astor in Boston, the Colony in Miami Beach and the Beverly in Beverly Hills. John Huston's "Moulin Rouge" racked up $22,000 in five days at the Fox Wilshire in Los Angeles, running well ahead of his last film, "African Queen." Sunday it grossed well over $5,000, a record for the day.

And so the story ran. In Chicago the American premiere of Tri-Opticon at the Telenews theatre was a smashing success, breaking the single day record of the 600-seat house with a gross of $5,000. Tri-Opticon was expected to turn in the biggest week in the 13-year history of the house.

Elsewhere in the Loop, business picked up nicely to wind up stronger than the same period last year. Outlying business was spotty, being very good in some locations and only fair in others.

In Boston the Metropolitan, featuring "Road to Bali," and the Astor, playing "Hans Christian Andersen," led the field among the first runs. The Metropolitan was expected to gross $40,000 for a six-day period while the Astor was due to hit the same figure for the week. Other theatres in the territory reported business ranging from excellent to fair.

In Cleveland business ranged from very good to fair at downtown first runs. However, most neighborhood theatres reported grosses slow except the Fairmount, where "The Promoter" is playing. The weather was clear with scattered snow flurries.

Southern Cities Report "Better Than Last Year"

In Chattanooga the leaders were the Tivoli with "Million Dollar Mermaid," the Rogers with "Meet Captain Kidd" and the State with "It Grows on Trees." Theatre managers reported that "this year's business easily topped 1951."

Reports from Knoxville and Nashville showed business very good. In Portland, Ore., theatres generally reported business about 25 per cent above normal.

In Los Angeles the concentration of Academy-contending pictures combined with ideal theatre-going weather to give first-run houses the biggest holiday week in many seasons. Over-all estimates had the total up nearly 20 per cent from a year ago.

In Cincinnati, first-run theatres registered the highest grosses in many weeks, with subsequent runs cashing in on the upsurge. Heading the list was the RKO Albee, which did an estimated $16,000 with "Million Dollar Mermaid." Average for the house is $11,000.

Washington downtown and neighborhood theatres reported business on a par with last year, with "nothing exceptional." They said there had been the usual pre-Christmas slump and a pick-up over the Christmas week.

In Baltimore business was more spotty with the major attractions drawing substantial grosses and the public neglecting the less important features. The brightest news came from J. Lawrence Schanberger, owner of the Keith theatre, who said that "Road to Bali" grosses in that house were the best since 1948 and 25 per cent above last year.

The new theatre reported "Stars and Stripes Forever" doing excellent business, 25 per cent above the same week in 1951.

In Fall River, Mass., Nathan Yamin's houses, the Durfee, Center and Empire did good to excellent business all week with the holidaying crowds. All three houses staged special New Year's Eve shows to capacity business.

Indications were that the New Year was dawning auspiciously for the industry.

HAPPY NEW YEAR!

Reports of holiday week business around the country are very gratifying. This is so not simply because business has been good —that was to be expected during this period. The remarkable factor is that some attractions are breaking all time box office records. For example in Boston Goldwyn's "Hans Christian Andersen" beat the business done by "Best Years of Our Lives" by 25 per cent. In New York the Radio City Music Hall set an all-time record with an estimated $187,000 for the fourth week of MGM's "Million Dollar Mermaid" and the traditional stage show. Records were also broken in New York at the Roxy, Capitol and Victoria. A spokesman for United Paramount Theatres said business around the circuit for the four day Christmas weekend exceeded business done in the period last year by 20 per cent.—*M. Q., Jr.*

ROXY THEATRE SETS A HOUSE RECORD

The Roxy theatre on New York's Broadway, now a quarter-century old, achieved a new theatre gross record for a period of seven consecutive days, starting with Christmas Day. The house, playing "Stars and Stripes Forever," and featuring the Ice Colorama stage show, was reported Wednesday by David Katz, managing director, to have reached a total gross of $185,000. An all-time high was set also by the house for refreshment sales.

THE SHORTEST MONTH OF THE YEAR CAN BE $

THE BIGGEST BOX-O





Ernest Hemingway's

"THE SNOWS OF KILIMANJARO"

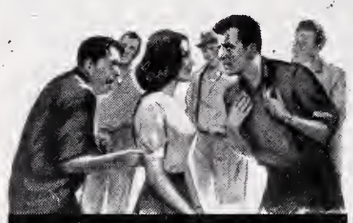
Technicolor

starring

Gregory Peck · Susan Hayward · Ava Gardner

Produced by Darryl F. Zanuck

Directed by Henry King



"TAXI"

starring

Dan Dailey

Constance Smith

Produced by Samuel G. Engel

Directed by Gregory Ratoff



John Philip Sousa's

"STARS AND STRIPES FOREVER"

Technicolor

starring

CLIFTON WEBB · DEBRA PAGET · ROBERT WAGNER

Ruth Hussey

Produced by Lamar Trotti

Directed by Henry Koster

—with these gross stretchers from 20th...

CENTURY-FOX

TRETCHED INTO
FFICE MONTH OF THE YEAR!



OLIVIA de HAVILLAND
in Daphne du Maurier's
"MY COUSIN RACHEL"

with
RICHARD BURTON
Produced by Nunnally Johnson
Directed by Henry Koster



JENNIFER JONES
CHARLTON HESTON
KARL MALDEN in
"RUBY GENTRY"

Directed by King Vidor
A Bernhard-Vidor Presentation
Released by 20th Century-Fox



"NIAGARA"
Technicolor

starring
Marilyn Monroe • Joseph Cotten
Jean Peters
Produced by Charles Brackett
Directed by Henry Hathaway



"THE I DON'T CARE GIRL"
Technicolor

starring
Mitzi Gaynor
David Wayne
Oscar Levant
Produced by George Jessel
Directed by Lloyd Bacon



"TREASURE OF THE GOLDEN CONDOR"
Technicolor

starring
Cornel Wilde
Constance Smith
Produced by Jules Buck
Directed by Delmer Daves
Based on a Novel by Edison Marshall



"THE THIEF OF VENICE"

starring
Maria Montez
Paul Christian
A Robert Haggiag Production
Released by 20th Century-Fox



"THE SILVER WHIP"

starring
Dale Robertson
Rory Calhoun
Robert Wagner
Produced by
Robert Bassler and Michael Abel
Directed by Hormon Jones



"TONIGHT WE SING"
Technicolor

starring
EZIO PINZA • ROBERTA PETERS
TAMARA TOUMANOVA
ANNE BANCROFT
ISAAC STERN • BYRON PALMER
DAVID WAYNE
The Voice of JAN PEERCE
Produced by George Jessel
Directed by Mitchell Leisen
World Premiere Soon...
Radio City Music Hall

There's No Business Like 20th Century-Fox Business!





PARAMOUNT THROWS ITS WEIGHT BEHIND FILMS FOR EXHIBITOR

PARAMOUNT is telling the showmen just what's coming. The company is not merely promising the new lineup of pictures, it comes forward with the facts —the titles, the star names, and the information that the product is completed or partially completed.

Proof is in the still photographs on these pages.

Thus far, the exhibitor is assured of 23 pictures by the famed producing company. Of these, 14 will come to the theatre owner during the first half of 1953. And, adds the company's distribution chief, A. W. Schwalberg, 10 of these 14 will be in color by Technicolor.

As usual, fan and national magazines and the supplements of newspapers will be used by Paramount in pre-selling geared to national campaigns. And, in the prediction of Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, "where possible, these national media will be keyed to regional release dates."

Radio and television will be stressed. Mr. Pickman said this week "no media, no method, no technique, will be overlooked in our determination to exploit every box office potential."

The coming product reflects the theatre man's viewpoint, both executives emphasized. It is the result of information gathered at first hand in conferences with exhibitors all over. This applies to top executives, from Barney Balaban, president, down through the organization. Mr. Schwalberg and Mr. Pickman, meanwhile, reiter-

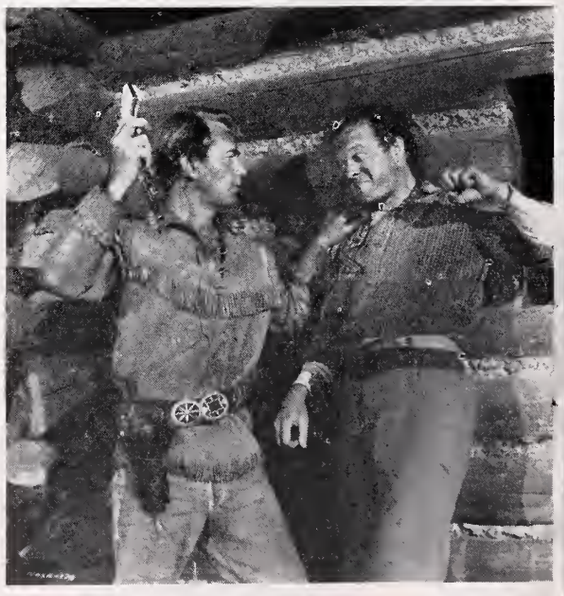


SCENES, from Paramount's best, hitting the theatres this year. At the upper left, "Come Back, Little Sheba"; upper right, "Road to Bali."

ACTION, in "Pony Express," right.

IDYLL, and violence, in the two below, "Roman Holiday," left, and "Shane," right.











"STALAG 17" above; and "The Stars Are Singing," right.

LEFT, "Pleasure Island."

BELOW, "The Stooge"; right below, "War of the Worlds."





ated their plans to continue touring the country, as they did in 1952, with E. K. O'Shea, vice-president of Paramount Film Distributing Company, the distribution arm of Paramount Pictures. This will enable them to keep in touch with the effects of promotional plans geared to local needs.

Following is the product newly announced. In January: "Road to Bali," with Bob Hope, Bing Crosby, and Dorothy Lamour; "Thunder in the East," starring Alan Ladd, Charles Boyer and others; "Tropic Zone," starring Ronald Reagan and Rhonda Fleming; "The Greatest Show on Earth," with Betty Hutton, Charlton Heston and others. In February, "The Stooge," with Dean Martin and Jerry Lewis; and "Come Back, Little Sheba," with Burt Lancaster and Shirley Booth. In March: "The Stars Are Singing," with Rosemary Clooney, Anna Maria Alberghetti, Lauritz Melchior and "Pleasure Island," starring Don Taylor, Leo Genn, and Elsa Lanchester.

In April: "Off Limits," a Bob Hope comedy; "Pony Express," starring Charlton Heston, Rhonda Fleming, Forrest Tucker, and Jan Sterling. May: "War of the Worlds," a George Pal production; and "Jamaica Run," with Ray Milland, Arlene Dahl, and Wendell Corey. June: "Alaska Seas," and "The Conquerors," with John Payne, Coleen Gray and others.

For the remainder of the year are "Roman Holiday," "Arrowhead," "Shane," "Stalag 17," "Little Boy Lost," "Scared Stiff," "Houdini," "Forever Female" and "Here Come the Girls."



TROPICAL product, above, in "Tropic Zone."



The GREATEST star in "The Greatest Show on Earth," Betty Hutton, right.

Terry Ramsaye Says

SEX & SEX—Reporting on the top money-making stars, William R. Weaver comments upon the recurrent preference, by four to one, for the boys; this in face of the fact that the preponderance of the publicity attentions goes to the girls, in words and pictures, by about 90 per cent. Superficially it looks illogical. The truth is that one has to dig rather deeply under what we call logic and consistency to explain that vast majority to whom those are meaningless words.

This observer, as usual, has an opinion. The female approach is as usual diverse. She goes to the theatre to relax in an opera chair for vicarious experience, which means men. When she turns to the printed word, which is to say the fan press of magazine and newspaper page, which entails the considerable intellectual process of reading, the interest is at least semi-vocational, the vocation being to be successfully female. She studies sex wiles, hairdoes, beauty aids, methods of conquest and the technique of allure. Direct evidence of this is obliquely afforded in the fact that advertising experience has made those areas of fan approach productive, to an amazing preponderance, for the merchandising of aids and promises of miracle charm. Fan media do not sell pipes, guns, fishing tackle, golf clubs, shaving cream or electric razors.

It is significant that fan magazines are as essential to the reading table of the beauty shop as the *National Geographic Magazine* is in the physician's reception room.

Mark you, too, that the really top ranking money-makers among the feminine stars inevitably combine most intensely something the boys want to see with something the girls want to study.

BRITISH FILM MAKERS "are less star conscious and more director conscious" in the opinion of a London commentator on the air. "They like to present life as it really is and people as they really are." A lot of Americans would consider that a dull story, which by its familiarity sends them to a theatre to examine life as it really isn't and people as they rarely are.

SCIENCE NOTE—Interest is arrested by the announcement that in the making of "Space Pioneer" for RKO, Edmund Grainger is to negotiate with "artists of the stature of Salvador Dali, to create a design for a space island . . . and will shoot most of it behind locked stage doors." That would possibly be just as well if he gets a Dali technique. You'll remember Dali for his fur-lined teacups and his penchant for keeping a bull in the parlour. He is also a highly skilled painter, especially in depicting viscera. Just the stuff to put out in space. Might be fun.

ABOUT THE ART—Archibald MacLeish, of literary distinction, was not talking about the films, but it applied, when he remarked in a recent interview:

"The eye is the realist among the senses, but the ear is half poet to begin with."

That is because the truth is not implicit in words and music.

OFFICIAL SWANK—Now that Britain has a national film theatre, the reconstituted 1951 Festival Cinema, now under the auspices of the British Film Institute, a pleasantly crisp officialdom has garbed the projectionists in a sort of uniform of blazer and grey flannels, and the girl ushers are gowned in nylon. The BFI is expected to expand its intelligentsia theatre to other large population centers. Since the BFI is a non-profit body, its admissions, open only to members Sunday to Friday, are tax free. It has a well-decorated club and bar. A right exclusive "art house," in our patois.

ART MARCHES ON—We are confidentially mimeographed that: ". . . the gown the lovely star [Linda Darnell] almost wears in 'Blackbeard the Pirate' is cut three gorgeous inches lower than the eye-popping dress she displayed in 'Forever Amber'." It is from RKO, the house of suspense, for Christmas week at Loew's State. A jeweler's advertisement in *The New Yorker* offers a folding foot rule in solid gold for $100, if you want to figure three inches down a neckline.

TITLE POLL—I shall spare you another ten best list, but I have polled my favorite author and find his election of the best title of 1952 to be "The Bad and the Beautiful." It is a restatement of the Mauve Decade's: "Naughty but nice" and of the vaudeville comedian's generation-old appraisal of Cleopatra: "Such a bad woman and such good company." A touch of the rouge of sin gives beauty poignancy, like a drop of "Ce Soir Oui Jamais" back of the left ear.

Warner Net $7,229,000 For Year

Warner Bros. Pictures, Inc. and subsidiary companies report for the year ending August 31, 1952 a net profit of $7,229,000 after provision of $7,700,000 for Federal income taxes and after a provision of $550,000 for contingent liabilities.

The net profit for the year ending August 31, 1951 amounted to $9,427,000 after provision of $9,100,000 for federal income taxes and after a provision of $700,000 for contingent liabilities.

Included in the operating profit for the year ending August 31, 1952 is a profit of $878,000 from sales of capital assets, before provision for Federal income taxes thereon, which compares with a corresponding profit of $1,189,000 for the previous year.

The net profit for the year ending August 31, 1952 is equivalent to $1.46 per share on the 4,950,600 shares of common stock outstanding on August 31, 1952, after deducting shares held in treasury. The net profit for the previous year was equivalent to $1.67 cents per share, on the 5,619,785 shares of common stock then outstanding.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the year ending August 31, 1952, amounted to $112,422,000, as compared with $116,909,000, for the previous year.

The loss and damage claims resulting from the two fires at the studio in Burbank, California were settled with the insurance companies subsequent to August 31 1952 for $4,515,690. Because the insurance carried was based on the replacement cost rather than on the depreciated book value of the properties, the insurance claims were for a substantially greater amount than the book value of such properties. Final determination of the assets to be replaced and the treatment for Federal income tax purposes of the excess of the insurance proceeds over the book value of the assets destroyed has not yet been made and, accordingly, no portion of such excess has been reflected in the net profit for the year.

The operating results of the company for the quarter ending November 29, 1952 are not yet available.

See Extension in WB Theatre Sale

An extension in time for the divestiture of 54 Warner Brothers theatres, in line with the terms of the company's consent decree was expected, it was learned this week. Negotiations between company attorneys and Department of Justice officials, looking toward an extension from Sunday's deadline, were going on in New York and Washington. According to a company spokesman the extension had nothing to do with the recent deal between Fabian Enterprises and the Warner brothers for the stock interest in Warner theatres.

HERE THE GOLDEN STATE WAS BLACK WITH GUNPOWDER... HERE CAME THE MAN BEHIND THE GUN TO BLAST IT CLEAN!



California's Dead-End Corner in the flaming days of the great Los Angeles Rebellion! A vast renegade horde challenging a proud flag-- and the soldier-without-a-uniform who swore to keep that flag alive!

RANDOLPH SCOTT

as

"THE MAN BEHIND THE GUN"

COLOR BY TECHNICOLOR





The fight for the city . . . matched by The Fight of the Women— for 'The Man'!

ALSO STARRING

PATRICE WYMORE DICK WESSON · PHILIP CAREY · LINA ROMAY WITH ROY ROBERTS · MORRIS ANKRUM

KATHARINE WARREN · ALAN HALE, JR. · DOUGLAS FOWLEY · TONY CARUSO · CLANCY COOPER · ROBERT CABAL

SCREEN PLAY BY JOHN TWIST PRODUCED BY ROBERT SISK DIRECTED BY FELIX FEIST

WARNER BROS. *produced it!*

Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

FILM VITAL TO WORLD:SKOURAS



by the Herald

TELLING about his observation of life abroad: Spyros P. Skouras, president of Twentieth Century-Fox, as he was interviewed by trade and local and national news writers Tuesday at the New York home office. In the background are Ulric Bell, left, assistant to Mr. Skouras, and Charles Einfeld, vice-president in charge of advertising, exploitation and publicity.

Seventy-five thousand miles and stop-overs in more than 20 famed cities and capitals from the Far East to middle Europe, have convinced Spyros P. Skouras, Twentieth Century-Fox president, that the motion picture has unlimited possibilities for a prosperous future throughout the world. He reported his impressions to the press Tuesday afternoon in a long interview in the board room of the New York home office. Mr. Skouras had returned to the city December 24 after an arduous tour which took him even to the Korean battle-front.

Mr. Skouras believes:

That "it isn't true Americans are disliked. The success of our pictures shows how highly we are regarded."

That the world needs more theatres, especially in its backward areas such as the Far East. India's 300,000,000 people have but 3,000 theatres, for instance. Only 700 play Occidental pictures.

Has Cultural Mission

That the film has a cultural and educational mission for the world and for this civilization, and that based upon the large sums of money we are spending, projects for more theatres deserve special attention by the film industry here and governments everywhere.

That motion pictures presently are more appreciated by the world outside the United States than here.

And, that it is not necessary to carefully choose pictures for export. People told him they wanted to see all sides of American life. He feels Americans are liked because of their honesty, and this applies to their "honest" films.

Mr. Skouras also noted that Eidophor is new being refined in Switzerland, with the aid of General Electric specialists, so that it will be equivalent in ease of operation to the usual projection machine. A prototype will be evolved in six months, and manufacture should begin within the year.

He added the executive salary reduction plan was to begin January 1, that by cutting salaries over $500 weekly, by 50 per cent, it will save $900,000 yearly.

The foreign market, he continued, has become so important it accounts for 40 per cent of the gross. The yield this year was $3,500,000; next year it should be $5,000,000.

The company would like to produce television films but is stopped by guild opposition, he said. It is not worried about complaints about management by stockholder Charles Green. It stands on the record, he said.

Charles Skouras Sees Optimistic Era Ahead

The motion picture industry is entering a new era of optimism, an era during which the "movie-going habit" will be revived, Charles Skouras, president of National Theatres, told 234 company executives last week at the annual Christmas meeting in Hollywood. Pointing out the potentialities of Cinerama, Eidophor, three-dimensional films and large screen theatre television, Mr. Skouras said, "we can look forward to better business with all these developments."

Grainger to Head Unit at RKO Studio

HOLLYWOOD: Edmund Grainger will head a new production unit at the RKO Radio studio, with producers Sam Wiesenthal and Irwin Allen assigned to him, it was announced by C. J. Tevlin, vice-president in charge of studio operations.

At the same time it was announced the company will make a minimum of 20 features in 1953, with starting dates set on the first two, while five others are set to follow.

"Arizona Territory" with Mr. Grainger as producer and "Second Chance" with Mr. Wiesenthal as producer and Mr. Grainger as executive producer, have been given the January starting date.

Also headed for early starts are producer Robert Spark's "The Sin of Sinbad"; "The Silver Horde," a Rex Beach story; a Park Ranger story to be made in one of the National parks, "High Frontier,"; Harriet Parsons' "Size 12," and several stories recently submitted that the studio is considering purchasing.

It also was announced that the studio will consider any independent productions which are of top caliber which are submitted, although the present schedule of 20 films is sufficient to meet the demands of the distribution organization.

Picker Reports Doubling Of UA Foreign Income

United Artists' income from foreign distribution during the fiscal year ended November 1, 1952, was approximately double that for the previous 12-month period, according to Arnold N. Picker, vice-president in charge of foreign distribution. Mr. Picker, who returned this week from a four-week tour of the Far East, said in New York Tuesday the increase in business was due not only to the improved product but to a renewal of faith in the company by exhibitors.

Reviewing his overseas trip, Mr. Picker reported the appointment of new executive personnel in the Far East territory; the signing of important circuit deals; plans for the distribution of a picture made in Manila; plans for the opening of the company's own branch in Indonesia, and improved business conditions throughout the area.

Mr. Picker said the foreign department was still in the process of reorganization, the task he assumed when he took over the post of vice-president a year ago. He said he was "happy with the results" and that the improvements were continuing.

Buy Fox Wyoming House

Hal and Dick Bennett, owners of the Skyline drive-in, Sheridan, Wyo., have bought the Orpheum there from Fox Intermountain Theatres.

TO THE EXHIBITORS OF AMERICA!

A Happy and Prosperous New Year!

WITH HAPPY PROSPEROUS PICTURES LIKE...

WALT DISNEY'S
PETER PAN
TECHNICOLOR

BLACKBEARD THE PIRATE
TECHNICOLOR
Edmund Grainger Production

SAMUEL GOLDWYN'S
HANS CHRISTIAN ANDERSEN
TECHNICOLOR

HOWARD HUGHES presents
ANGEL FACE

ANDROCLES AND THE LION
Produced by Gabriel Pascal

Howard Hughes presents
BEAUTIFUL BUT DANGEROUS

Frederick Brisson presents
NEVER WAVE AT A WAC

SPLIT SECOND
Edmund Grainger production

The Filmakers
THE HITCH-HIKER

MONTANA BELLE
TRUCOLOR

Huntington Hartford's
FACE TO FACE

Mort Briskin's
NO TIME FOR FLOWERS

BELOW THE SAHARA
Print by TECHNICOLOR

Rachel L. Carson's
THE SEA AROUND US
Print by TECHNICOLOR

David E. Rose presents
SEA DEVILS
TECHNICOLOR

Charles Boasberg
General Sales Manager
THE NEW RKO RADIO PICTURES

Back BROTHERHOOD WEEK, Feb. 15-22

BRITISH FILMS SCORE IN YEAR

Eight of 12 Top Grossers from Britain Gives Lift to Native Producers

by PETER BURNUP

LONDON: Producers here are understandably excited at the publication last week of MOTION PICTURE HERALD'S London Bureau's annual boxoffice survey showing that no fewer than eight British productions were among the 12 films which took most money in 1952.

Newspapers throughout the country and of all shades of opinion printed the survey in full. They make the comment that it's the most refreshing news in years of British production.

The list of money-makers runs as follows:

The Greatest Show on Earth
Where No Vultures Fly (British)
Son of Paleface
Ivanhoe (British)
Mandy (British)
The Planter's Wife (British)
Quiet Man
World in His Arms
Angels One Five (British)
Reluctant Heroes (British)
African Queen (British)
Sound Barrier (British)

"The Greatest Show" was the year's unquestioned champion but impressive grosses were recorded by the unexpected runner-up, "Where No Vultures Fly." Remark was also made that for the second successive year a production, "Reluctant Heroes," of a relatively small concern—Jack Raymond's Byron Pictures—should have figured among the elite. Following, however, the previous year's success of "Worm's Eye View" that circumstance undoubtedly accounts for the elevation to the top of HERALD'S British Poll of actor Ronald Shiner.

Trying to draw a line through the British successes, film men aver they cannot establish a highest common factor or lowest common denominator. They do say, however, that when the local product is good it's very very good; with the inevitable corollary.

Ironically comments ABC's shrewd experienced chief D. J. Goodlatte: "It's either feast or famine for British films."

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Group Three, the organization formed and financed by the National Film Finance Corporation for the training of novitiate directors and technicians, is moving from Southall Studios to the Government-owned plant at Beaconsfield.

The latter establishment was occupied by the Crown Film Unit until it was disbanded by the Government. It had been modernized by the Ministry of Works in 1945.

The brothers Edward and Harry Danziger had made a bid for the place to produce a series of half-hour TV films for release reportedly by Paramount to American networks. They are negotiating now for Twickenham Studio and state that they will definitely begin the production of the TV subjects in February.

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D. J. Goodlatte, managing director of ABC (Associated British Cinemas) has been elected Chief Barker of the London Tent of Variety Club of Great Britain.

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An exploratory meeting to discuss, among other things, the British Broadcasting Company's need of films for television and what's to be done about it, was scheduled to be held this week by the British Film Producers' Association. Invited to the meeting in addition to George Barnes, BBC's television service chief, were William Speakman, president of the Cinematograph Exhibitors Association; Edward Hinge, treasurer, and Walter Fuller, general secretary. They were to be present as observers only.

Sir Henry French of the producers association was understood to have prepared a document setting forth the conditions under which producer members would like to use large screen TV. British exhibitors have been opposed to cooperation with television but it appears that producers might be willing to discuss some method of making TV films for BBC in return for theatre TV privileges from the Government video-radio monopoly.

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Big screen television this side will be an accomplished fact for the Coronation June 2. A House of Commons announcement is expected within a few days in regard to the conditions under which theatre TV will be permitted for the event.

Apart from his big Odeon in Leicester Square, J. Arthur Rank's engineers are engaged in tuning up installations in at least three of his larger provincial theatres. D. J. Goodlatte, managing director of Associated British Cinemas, has announced that he has arranged to equip his circuit's 3,000-seat Commodore in a London suburb with Cintel apparatus for experimental purposes. Both Sidney L. Bernstein's Granada group and the important Monseigneur news theatre group plan the installation of TV equipment as soon as the necessary permission comes from the Government.

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Basking under Royal patronage, the crew of London's Variety Club reports that in the third year of its existence the tent raised for its charities £26,673. That, with the proceeds of a midnight show given just before the year's end, means that £29,086 was available for distribution in 1952. Principal beneficiaries are the National Playing Fields' Association, of which the Duke of Edinburgh is president, and the Central Council of Physical Recreation. D. E. Griffiths, president of the Kinematograph Renters Society, has been chief barker for 1952.

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Mr. Bernstein's Granada Theatres, Ltd., recently reassured its stockholders with the announcement that although its trading profit for the year ended September 30, 1952, showed a slight fall from £219,949 to £212,912, the amount available to the parent company increased from £126,409 to £147,-833. Last year's dividends were maintained and £107,146 carried forward against £85,071 last year. The group operates 55 theatres in London and the home counties.

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Associated British Picture Corporation, described in a House of Commons debate as "the solid rock upon which the British film industry stands, celebrated its silver jubilee at the annual conference of its executives in the beach resort of Brighton. At the closing dinner, the corporation's chairman, Sir Philip Warter, traced the company's growth from "a little acorn" in 1927 to "the present mighty oak" with assets of over £20,000,000 and nearly 15,000 employees.

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Considerable surprise was evinced among exhibitors here at the resignation of the brothers Ernest and Charles Peel from the screen publicity firms of Langford and Company, Ltd., and Theatre Publicity, Ltd. It is understood they will shortly take over the selling of advertising space and time on the screens of Associated British Cinema's 450 theatres. J. Arthur Rank has appointed Stephen Wheeler managing director of his Theatre Publicity.

Four-Day TV Campaign Launches RKO's "Blackbeard"

A saturation television campaign designed to blanket the metropolitan area was staged by RKO Radio for the New York engagement of "Blackbeard the Pirate," Technicolor action drama which opened Christmas Day at Loew's State. The campaign started December 24 and continued through December 27 by which time 57 one-minute, 20-second and 10-second specially prepared television trailers had been aired over five leading stations. These include WCBS-TV, WNBT, WABD, WJZ-TV and WPIX.

National Allied "Regrets" Sale of Pictures to TV

Regret over the action of Republic "in the sale of pictures made for motion pictures to television," was expressed by Allied States Association of Exhibitors this week in a New York release sent to the trade press. The release said: "One of the most important factors in the sales equation is goodwill and with one move Republic may very well have destroyed that factor. They certainly can do nothing but harm to the industry as a whole."

Variety Club Plans Train

Letters have gone out to the chief barkers of the 41 Variety Clubs throughout the United States sounding out Tent members on their suggestions on the proposed Variety Club Good Will Train. The train, first suggested at the Variety mid-winter meeting in Pittsburgh, would carry Variety-donated powdered milk to the children of Mexico City where the Clubs are holding their 1953 convention in May.

According to present plans, the train would originate in New England and would stop in all the towns which would like to participate in the gesture. Arrangements also would be made with city and state officials to send along "good will messages" to Mexican Government officials. The train would be decorated in "showmanship" fashion so as generate interest in the project throughout the country.

William Koster, executive director of Variety Clubs of New England, has been appointed general chairman of the program.

Lawler Chairman of Kansas Public Relations Committee

KANSAS CITY: Senn Lawler has been appointed chairman of the public relations committee of the Kansas-Missouri Theatres Association. Other committee members are George Baker, R. R. Biechele, Glen Hall, Joseph Redmond and Homer Strowig. Louis Higdon has been appointed chairman of the special events and promotion committee.

The appointments were made by C. E. Cook, president, in conjunction with the board of directors.

Other committee chairmen are: Membership: Kansas, Homer Strowig; Missouri, Leo Hayob; drive-in, Stanley Durwood, Earl Jameson, Jr.; exhibitor-distributor relations-arbitration-trade practices, J. A. Becker; Legislation, R. R. Biechele; theatre television. Dale Danielson; film salesmen's co-ordinating committee, Raymond McKittrick.

Des Moines Tent Elects Conn as Chief Barker

Robert Conn, Des Moines branch manager for 20th Century-Fox, has been elected chief barker of the Variety Club of Des Moines, Tent 15, succeeding Milt Feinberg. Other new officers named include Byron Shapiro, Columbia manager, first assistant; Don Conley, RKO manager, second assistant; Leon Mendelson, Warners, dough guy, and Don West, West Insurance Agency, property master. Crew members are Bill Feld, Harry Hiersteiner, Sol Yeager, J. E. McGlynn, B. Luftman and Ed Utley.

Open Florida Drive-in

The Pinecrest Drive-In theatre, located on Eastport Road, near Jacksonville, Fla., has been opened. The new outdoor theatre has a 360-car capacity.

Col. Cole in Hollywood For Filming of Tax Short

Col. H. A. Cole, co-chairman of the national tax repeal committee of the Council of Motion Picture Organizations, accompanied by Paul Short, National Screen Service executive, arrived in Hollywood this week to complete arrangements for the filming of a short feature to be presented to the House Ways and Means Committee telling the industry's story in the campaign for repeal of the 20 per cent Federal admissions tax. During his stay, Col. Cole also will be in conference with R. J. O'Donnell and other industry leaders in connection with the tax campaign.

'Jazz Singer' Is Opened

A record out-of-town holiday crowd Tuesday night attended the world premiere of Warner Brothers' 1952 production of "The Jazz Singer" at the Fox Beverly theatre in Beverly Hills. Stars, civic and national dignitaries were on hand for the event, a modern adaptation in color by Technicolor of the film which helped launch talking pictures.

Danny Thomas and Peggy Lee star in the new production, the premiere of which was sold out days in advance. Prominent in the audience were William Demarest and May MacAvoy, stars of the original film, as well as Harold McCord, cutter on the original picture and now head of the studio's film editing department; George Grove, of the studio's sound department, propmaster Limey Plews and electrician Ralph Owen.

In New York, a special premiere of the film for the benefit of the National Foundation for Infantile Paralysis will take place at the Paramount theatre January 13.

Chicago Variety Club Elects New Officers

CHICAGO: Variety Club of Illinois Officers for the coming year were elected at a meeting of the new board at the Congress Hotel, site of the club's new quarters, now under construction.

Elected were: John Jones, one of the organizers of the Chicago Variety tent and its first chief barker, chief barker; Nat Nathanson, first assistant chief barker; James E. Coston, second assistant chief barker; Manie Gottlieb, property-master, and Manny Smerling, dough guy. Also serving on the board for the coming year are: James Donahue, Tom Flannery, Max Rosenbaum, Arthur Schoenstadt, Edwin Silverman, Dave Wallerstein, plus the ex-officio members, former chief barkers Joe Berenson, Jack Kirsch, Irving Mack, Irving Mandel and Jack Rose, who is also international representative John Jones and Joe Berenson have been selected official delegates from the local tent to the 1953 convention in Mexico City, with Jack Rose and Sam Levensohn as alternates.

Universal to Open Three

Universal Pictures is presenting three territorial world premieres this month with attendant saturation bookings. The most elaborate plans are for "Mississippi Gambler," adventure drama in color by Technicolor starring Tyrone Power and Piper Laurie.

The film will have a Mississippi River Valley territorial pre-release following its tri-city world premiere in St. Louis, Memphis and New Orleans, January 13, 14 and 15, launching 250 dates. Miss Laurie and Julia Adams head the list of studio players who will attend the premieres and visit 35 other towns in the pre-release area. In Memphis the premiere is tied in with the local Variety Club's Heart Fund campaign for local charities.

"Meet Me at the Fair," Technicolor musical staring Dan Dailey and Diana Lynn will have its world premiere January 17 at Loew's Ohio in Columbus, launching a series of openings in the area.

The third film to get the premiere buildup is "Girls in the Night," a melodrama which deals with juvenile delinquency and was filmed in New York. The film will open at Loew's State in New York, following the current run of "Blackbeard the Pirate."

Ontario May Exempt Newsreel from Censorship

TORONTO: Newsreels are likely to be excepted under new provisions of the Theatres and Cinematographs Act of Ontario. This would give the newsreels the same privileges as newspapers presently enjoy. Some years ago the Ontario censor board reduced the inspection charge for newsreels from $6 to $1 per reel. Remaining, however, will be the regulation requiring a certain proportion of Canadian content. Recently, O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection Branch of the Provincial Treasury of the Ontario government, asked various branches of the industry for their suggestions towards the streamlining and revision of the present act with a view to having the various ideas incorporated at the next session of the legislature.

Columbia 13-Week Net Reported at $128,000

Columbia Pictures this week reported net profit for 13 weeks ended September 27, 1952, at $128,000, compared with $165,000 for the equivalent period in 1951. Operating profit for the 13 weeks was $208,000, as against $215,000 in 1951. The 1952 earnings are equivalent to nine cents per share on the common stock outstanding.

Asks for Texas TV Permit

The Jefferson Amusement Company has applied to the Federal Communications Commission for a license to build a new television station in Beaumont, Texas.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

PEOPLE who like to study statistics at year's end to see whither the industry's trending, if statistics can tell them, may care to weigh the studio employment figures for 1952, which are:

January	15,200
February	16,200
March	14,400
April	14,400
May	14,500
June	14,000
July	13,700
August	14,100
September	14,100
October	14,600
November	13,700
December	14,200

But people who go in for this type of deduction and forecast will be in error if they translate a comparison of the January or February figure with the December figure as indication that the picture makers are using less labor per picture, which could be misconstrued by the flash thinker as meaning the merchandise is being cheated at the factory. On the contrary, the picture makers are using more manpower per picture, rather than less, as becomes apparent when these additional statistics are set down:

In the calendar year of 1951 the Production Code Administration awarded seals and numbers to 369 pictures produced in America. In the first 11 months of 1952 it sealed and numbered 290 (indications were December might lift the number to a total of 300).

More Workers Per Picture

Students of statistics must come to the conclusion, on combining these several sets of figures, that picture makers are using more workers per picture than was the case at the beginning of the year, and nobody needs statistics to convince him that the over-all product reflects the increase in per-picture employment in terms of size, substance and professional polish.

(A couple of other statistics, unrelated directly to the foregoing, are of separate interest. In 1951 the PCA cleared 63 foreign-produced features. In the first 11 months of 1952 it had cleared but 47.)

Naturally, no deep-dyed devotee of statistical deduction is going to settle quietly for a helping of figures that doesn't include or indicate plainly an explanation of the relationship between the sharp decrease in the number of pictures and the general decrease in the length of run, a pair of decreases which would appear destined, if prolonged indefinitely at the present rate, to terminate in a pair of zeros which, added, multiplied or divided, still would equal zero. But no such explanation had come to hand from any quarter up to a late hour on the evening of December 31st.

Now that Sol Lesser and Raphael G. Wolff have set up Stereo-Cine, Inc., as a company ready to lease equipment and technical aid to producers wishing to undertake production of a three-dimensional feature, evidently on a basis similar to that on which the Warner studio is to use the Gunzburg Natural Vision equipment and technical services, there would appear to be manifestly present all the requisites of a trade race, to be fustest with the mostest, such as has been engaged in previously and often in this industry with uniformly unhappy result. There is, as the phenomenal run of Arch Oboler's admittedly experimental "Bwana Devil" in Los Angeles plainly proved, more than enough interest and demand for third dimension to warrant the investment of big money in big pictures for the medium. Such investment and production implies time and waiting, but by no means so much time as could be lost by hurrying too fast, nor so much waiting as would be involved in waiting for another third dimension-generation to grow up if heedless hurry unsold the present one on the process.

The studios started three pictures during the week.

Warners' William Jacobs started "Calamity Jane," Technicolor, with David Butler directing Doris Day, Howard Keel, Dick Wesson and Philip Carey.

Republic will distribute "Laughing Ann," Technicolor, which Herbert Wilcox is producing and directing in London with Wendell Corey, Margaret Lockwood, Forrest Tucker and Ronald Shiner.

"The San Quentin Story" is being produced by Swarttz-Doniger Productions, with Louis Hayward, Jeanne Dru, Paul Kelly and Maureen O'Sullivan in the cast directed by Walter Doniger, who is co-producer with Berman Swarttz.

Technicolor Considers Expansion in Europe

With a Technicolor expansion campaign already in progress in Hollywood, prospects for expansion abroad now are being studied by Dr. Herbert Kalmus, president and general manager of Technicolor Motion Picture Corporation. This week in Hollywood, Dr. Kalmus said, "Pressure is being put upon Technicolor to establish centers in France, Italy and Germany similar to that in England."

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
The San Quentin Story (Swarttz-Doniger Prod.)

MGM
Fame and Fortune

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

WARNER BROS.
Calamity Jane (Technicolor)

COMPLETED (8)

ALLIED ARTISTS
Jalopy

COLUMBIA
Conquest of Cochise (Esskay Pictures, Technicolor)
49 Men (Esskay Pictures)

INDEPENDENT
Blue Gardenia (Gottlieb Prod., Warner release)
Rough Shoot (United Artists release)

REPUBLIC
A Perilous Voyage

20TH CENTURY-FOX
Desert Rats

UNNVERSAL-IN'L
Prince of Bagdad (Technicolor)

SHOOTING (21)

INDEPENDENT
Cairo (Eros, Lippert, Italy)
Harness Bull (Sequoia)
A Lion Is in the Streets (Cagney, Technicolor, Warner release)
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

MGM
Years Ago
Latin Lovers (Technicolor)
Mogambo (Technicolor)
Band Wagon (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Untitled Comedy
Here Come the Girls (Technicolor)

REPUBLIC
City That Never Sleeps

20-TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)
Sailor of the King

UNIVERSAL-INT'L
Stopover
Stand at Apache River (Technicolor)
East of Sumatra (Technicolor)

WARNER BROS.
Grace Moore Story (Technicolor)
Plunder of the Sun (Wayne-Fellows)

"Rouge" Pickets Prompt Statement from Ferrer

As a result of picketing by individual American Legion members at the Hollywood opening of "Moulin Rouge" starring Jose Ferrer, the actor this week wired the Legion a statement which read in part: "Because as an artist I am unalterably opposed to any form of dictation, I am in wholehearted accord with the American Legion in its fight against Communism. It is my conviction that an artist cannot function under Communism." Mr. Ferrer also offered to join the fight against Communism "when and where, time permitting, my abilities can be effectively utilized." The press said the picketing was unauthorized.

Say Screen Saved from Communists

WASHINGTON: The House Un-American Activities Committee said this week that if Communist efforts to infiltrate Hollywood had not been exposed, the screen would have become a medium for Communist propaganda.

The statement was made in the Committee's year-end report to Congress, reviewing recent hearings and investigations. It noted that in its film hearings last year and this year it had received much better cooperation from individuals in the industry than during the earlier 1947 hearings.

The Committee report carefully avoided giving the industry too great a pat on the back, but at least it did not criticize the industry as did earlier reports.

Cites "Fuller Cooperation"

In 1951, when hearings were resumed, the Committee experienced much fuller cooperation and assistance from individuals in and associated with the motion picture industry, the report declared. "As a result, the Committee ascertained that the Communist efforts to infiltrate this industry had been a full-scale and carefully planned operation and that the Communist party had been successful in recruiting individuals in important and strategic positions in almost all phases of motion picture production. Had these Communist efforts gone unexposed, it is almost inevitable that the content of motion pictures would have been influenced and slanted and become a medium for Communist propaganda."

The Committee said it also felt that as a result of its hearings, the extensive financial reservoir which had existed in Hollywood for Communist purposes has been greatly diminished.

The report urged all fields of entertainment and culture maintain a steadfast vigilance in order to avoid the possibility of further Communist infiltration into them. It announced that it still has a "number of witnesses" to be called in connection with the Hollywood investigation.

Lists Former Members

The Committee listed the names of 30 persons who had been one-time members of the party and who, in testimony before the Committee, "have been of invaluable assistance to the Committee and the American people in supplying facts relating to communist efforts and success in infiltrating the motion picture industry."

The list included Elia Kazan, Edward Dmytryk, Sterling Hayden, Larry Parks, Budd Schulberg, Frank Tuttle and Clifford Odets. Others on the list were: George Bassman, George Beck, Martin Berkeley, Lloyd Bridges, Richard Collins, Eve Ettinger, Bernyce Fleury, Eugene Fleury, Anne Ray Frank, Roy Huggins, Leon Janney, Fred Keating, Marc Lawrence, Isobel Lennart, Melvin Levy, Paul Marion, David Raksin, Stanley Roberts, Meta Reis Rosenberg, Bernard C. Schoenfeld, Leo Townsend, Owen Vinson and Elizabeth Wilson. The report noted that Bridges, Janney and Keating had all admitted former party membership in executive session statements, and that their testimony had not yet been made public.

The report then listed the names of all persons who, during the hearings, had been identified as past or present members of the party, and the names of the witness or witnesses who had made that identification the list covered 15 printed pages and contained about 300 names.

People in The News

HARRY M. WARNER, president of Warner Brothers Pictures, Inc., has been named Man of the Year by the Woodland Hills Men's Club in Hollywood.

NORTON V. RITCHEY, president of Monogram International Corp., has returned to New York following a tour of the company's Caribbean branches.

WALTER LIEBLER has been appointed assistant treasurer of Monogram International Corp., succeeding JAMES J. TIERNEY, who has resigned.

WALTER READE, JR., has been named chairman of the Heart Committee of the Variety Club of New York.

ALLEN HODSHIRE, publicist, has joined the exploitation staff of RKO Radio.

HAROLD SLITER has been transferred by the Schine Circuit from zone manager in Lexington, Kentucky, to a similar post in Tiffin, Ohio.

EARL J. HUDSON, president of United Detroit Theatres, has been named to the National Advisory Neurological Diseases and Blindness Council.

DR. AUSTIN J. GOULD has been named assistant manager of the film manufacturing division of Eastman Kodak Co.

CHARLES G. DRAYTON has been elected assistant treasurer and assistant secretary of RKO Radio Pictures.

W. A. FIELDER, for many years general manager of Associated British-Pathe, has been elected a director of the company.

Plan Four More Dinners To Honor Adolph Zukor

Four additional Adolph Zukor Golden Jubilee Celebrations will be held in the United States, Canada and Mexico under the sponsorship of Variety Clubs International following Mr. Zukor's 80th birthday dinner in Hollywood January 7. R. J. O'Donnell, national chairman of the events, announced this week that dinners had been scheduled for Dallas February 6; New York, March 4, Mexico City, March 21 and Toronto, some time in March. Mr. O'Donnell also announced that Raymond Willie, general manager of the Interstate Circuit, has been appointed chairman of the Dallas affair.

Premier Attends Premiere

The Honorable J. R. Smallwood, the Premier of Newfoundland, was among the distinguished guests at the recent opening of the new studios, laboratories and workshops of Atlantic Films and Electronics, Ltd., of St. John's, Newfoundland.

Name Chairmen for Philanthropies Drive

Len Gruenberg, of RKO Radio Pictures, Inc., has been named chairman of the Exchanges Committee of the Amusement Division of the Federation of Jewish Philanthropies, it has been announced by co-chairmen Barney Balaban, S. H. Fabian and Manny Frisch.

In the process of completing organization of the industry in support of the current $20,000,000 city-wide maintenance effort on behalf of Federation's 116 hospitals and social service agencies, the co-chairmen also announced a Federation committee in the film exchanges consisting of the following:

Alex Arnswalder, 20th Century-Fox; David Burkan, Real Art; Abe Dickstein, 20th Century-Fox; Robert Fannon, Republic; Howard Levy, Loew's; Charles Penser, RKO Radio; Samuel Rifkin, United Artists; Saul Trauner, Columbia; Louis Allenhand, Loew's; Jack Farkas, Monogram; Myron E. Sattler, Paramount; Philip Hodes, RKO Radio; William P. Murphy, Republic; Tom Feeney, 20th Century-Fox; George J. Waldman, United Artists.

Republic Schedules 4 Regional Meetings

James R. Grainger, Republic executive vice-president and director of sales will preside at a series of four regional sales meetings in January to discuss forthcoming product. Herbert J. Yates, president, will address each of the meetings. The first will be held in Hollywood January 6-7, followed by meetings in Chicago, 19-20; New York, 22-23 and Miami, 28-29. The product to be discussed includes "Fair Wind to Java," John Ford's "The Sun Shines Bright," "The Lady Wants Mink," "Sweetheart Time" and "San Antone."

FILM BILL NOW MEXICAN LAW

by LUIS BECERRA CELIS
in Mexico City

The controversial cinematographic industry bill, the announced purpose of which is to "aid and make moral" the industry and which makes it mandatory for Mexican pictures to get 50 per cent of the playing time throughout Mexico, is now in effect. The measure was published in the *Diario Oficial,* in which all laws, decrees and amendments must be printed to signalize their enactment.

The law places the motion picture industry in charge of the Ministry of Interior, giving the Ministry power of censorship of Mexican and foreign films as well as the complete say-so over the import, export, distribution, exhibition and production of all films in Mexico, whether in Spanish or any foreign language.

For quite obvious reasons the law has not been especially popular with the industry. Many producers have now joined the exhibitors who were the first to raise objections to the measure on the ground that it established state control of their business. Some fear that unless the measure is modified it will do to Mexico what a similar bill did to Argentina. There is general expectation that many sectors of the industry will seek injunctions against it in the not too distant future.

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Gross receipts of local cinemas last year is officially estimated at $13,915,000 by the National Statistics Department, indicating a high level of prosperity. Films are Mexico's top paid public entertainment.

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Production of the 100 pictures that the trade estimates will have been made in Mexico this year will cost approximately $6,930,000. Through November 30, 88 films had been completed and 12 more were expected to be finished by December 31.

The present average cost per picture is $69,300.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

So far there has been no reaction on the part of American distributors to the attack by A. A. Calwell, deputy leader of the Labor Party, in Canberra some weeks ago. Mr. Calwell alleged that "American film interests" were attempting by unfair means to place independent exhibitors at a disadvantage. He confined his attack to MGM.

Speaking in the House of Representatives, Mr. Calwell said one group of distributors had bought up a growing number of suburban theatres. Showing films in these theatres at the same time they are playing the city theatres, said Mr. Calwell, places independent houses in the same area at a disadvantage.

"I am referring chiefly to MGM, but Warner Brothers and Paramount may be inclined the same way," Mr. Calwell said. "I am not saying that the practice is unlawful, but there is something unethical about it. More and more small men will be squeezed out." The deputy opposition leader then said that the situation ought to be examined to see if distribution and exhibition should be separated as in America.

Independent exhibitors say they have a tough enough time making ends meet from normal competition without having to compete with city first runs in the suburbs as well. Interest is heightened by the fact that Mr. Calwell is a Melbourne man with a fairly sound knowledge of the industry. It is thought that exhibiting interests in Melbourne may have impressed him.

Production in Australia should receive Government backing, V. C. Gair, Premier of Queensland, said recently at a film industry luncheon in Brisbane. The Premier said he would like to see the establishment of a well-planned, progressive production industry within the country's economic means. Given the same opportunities and money backing, he said, we should not accept American or overseas film production as supreme forever. Mr. Gair said Australia had few films to boast of in nearly half a century but, as a young nation with a liberal migration policy and natural resources of scenery and light, there was no need to continue an inferiority complex.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Cine Productions Inc., of Puerto Rico, headed by Jose Mercado Quiros, with authorized capital of $100,000, will start production of 35 mm sound motion pictures in this island within the next two months.

A modern laboratory for the development of films has been constructed at Guayama Street, Hato Rey. The first picture to be produced, under the Spanish name of "El Hijo Que Vuelve" ("The Son Who Returns"), based on the life and struggle of Puerto Rican soldiers at the Korean front, is scheduled for production within two months. Part of the shots of this picture will be taken right at the fighting front of Korea with military cooperation.

Local talent from the theatre, radio and from the 2,100,000 inhabitants of this island will be used for this motion picture.

Equipment used by Cine Production has been constructed in part by local technicians. The market for the picture will be Puerto Rico and all Latin American countries, and Puerto Ricans and other Latinos living in New York and other parts of the United States. A technician who worked for eight years with Paramount is on the staff of this company. Documentary pictures will be produced also by this company.

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The Federal Communications Commission has approved a permit of El Mundo Broadcasting Company, owned and operated by Angel Ramos, business manager of the newspaper *El Mundo* of San Juan, for the construction of a television station.

This is the first television permit granted in Puerto Rico and provides for the use of 100 kvs of visual power and 50 of auditive power. Cost of construction is about $468,000. Studios will be located in San Juan but the transmitter will be placed about 12 miles outside the city.

DENMARK

by BORGE SLOT
in Copenhagen

In the first action of its kind in this country, Copenhagen's 55 exhibitors, supported by producers and distributors, recently withdrew all advertising from two leading Danish newspapers which have the same management, *Politiken* and *Ekstrabladet*. The move, which has brought much press comment, was taken as an economy measure when the two papers refused to discuss lowering of their ad rates.

The papers, on the other hand, claim the action was connected with earlier dissatisfaction expressed by the exhibitors over film reviews. Officials of several other Copenhagen dailies are reported to be acting as mediators between the disputing parties, but so far, no positive results have been obtained.

WEST GERMANY

by VOLKMAR V. ZUEHLSDORFF
in Munich

Television is making progress in Germany. TV fans in Hamburg now are able to receive programs from Berlin, via a "television bridge" spanning by wireless transmission 100 miles of Soviet territory separating Berlin and Western Germany. It is the longest wireless television bridge in the world and reports from Hamburg report reception as very satisfactory.

Taking cognizance of television's current growth, the Distributors' Association of Germany resolved at its latest board meeting to keep all feature films, regardless of age, off TV. Short subjects, however, running no longer than 20 minutes, and commercials may be rented.

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The Soviet distribution company in Eastern Austria, Universal Film, has curtly requested theatre owners to reserve Sundays and holidays for Soviet Russian and Soviet German films. The demand has met with open resistance. Apart from the political aspect, its fulfillment would threaten the very existence of theatres since Soviet pictures usually play to empty houses.

Coast Communion Breakfast Scheduled for February 1

HOLLYWOOD: More than 1,000 Catholics of the Hollywood film industry are expected to attend the second annual all-industry Communion breakfast here on Sunday, Feb. 1 at the Hotel Statler, according to George Smith, Paramount Western division manager, who is general chairman of the event. James Francis Cardinal-designate McIntyre will celebrate Mass at St. Vibiana's Cathedral preceding the breakfast.

Similar breakfasts will be held in New York, New Orleans, and Toronto on the same day.

Committee chairmen here were announced by Mr. Smith as follows: Song writer Jimmy McHugh, tickets; Thomas H. Lewis, special arangements; William Wall, 20th Century-Fox, ticket distribution; Pat McCarthy, Paramount, church contacts; M. J. E. McCarthy, Allied Artists, ushers and parking; Bob Fennell, Family Theatre, entertainment; Mildred Bocklage, National Theatre Supply, arrangements, and William Mooring, *The Tidings*, religious press publicity.

MPAA to Seek Exhibitor Reaction to Television Show

Exhibitor reaction to a Motion Picture Association of America plan for an industry institutional television show will be sought by the MPAA immediately after Jan. 1 so that the project can be formulated as quickly as possible. While the proposed TV program may not hit home screens until late in 1953, preliminary details are expected to be perfected within the first three months of the new year. Exhibitors will be informed that the proposed telecasts are being designed as a business-builder for theatres and not as a form of competition. It is reported that Hollywood guilds will not be contacted until after exhibitors have given their approval.

"Limelight" Opens on Loew Circuit Jan. 15

"Limelight," Charles Chaplin's film for U.A. release, will open throughout the country on the Loew's national circuit during late January and February, beginning with engagements in 20 key cities, it was announced this week by William J. Heineman, vice president of United Artists in charge of distribution.

Loew's will launch "Limelight" January 15 in five key theatres: the Vendome in Nashville, Loew's in Rochester, N. Y.; the State in Cleveland, the Midland in Kansas City and the Penn in Pittsburgh. Other dates on the circuit will follow during the rest of January and early February.

"Limelight" was written, produced and directed by Mr. Chaplin, who also stars in the film and composed its music and choreography. Claire Bloom is co-starred and Nigel Bruce, Buster Keaton, Sydney Chaplin, Marjorie Bennett are in the cast.



One of the greatest roles of a great star JAMES STEWART as Howard Kemp in "THE NAKED SPUR"

AN IMPORTANT TRADE SHOW-JAN. 8

M-G-M's "THE NAKED SPUR" *(Technicolor)*

Big Adventure-Drama Packed with Romance and Action!

ALBANY	20th-Fox Screen Room	1052 Broadway	1/8	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/8	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/8	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/8	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/8	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/8	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/8	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/8	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/8	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/8	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/8	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/8	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/8	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/8	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/8	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/8	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/8	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/8	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/8	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/8	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/8	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/8	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/8	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/8	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/8	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/8	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/8	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/8	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/8	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/8	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/8	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/8	2 P.M.

M-G-M presents James Stewart • Janet Leigh • Robert Ryan • Ralph Meeker in "THE NAKED SPUR" • with Millard Mitchell
Color by Technicolor • Written by Sam Rolfe and Harold Jack Bloom • Directed by Anthony Mann • Produced by William H. Wright

Tri-Opticon Seen Smash Loop Gross

Three-dimensional films here to stay and will constitute the next major development of motion pictures, Irving Lesser said in New York this week. Mr. Lesser, who with Seymour Poe of Producers' Representatives is supervising distribution of Sol Lesser's Tri-Opticon, said that in his opinion three-dimensional films are now in the same position as sound films were in 1927—and exhibitors might as well prepare for the inevitable.

Breaks Record in Chicago

He reported that the Tri-Opticon program of five shorts, officially launched at the Chicago Telenews theatre Christmas Day, was headed for a record-breaking $30,000 opening week. The house average is between $4,000 and $5,000, he said. The program will have its next opening at the Pilgrim in Boston January 15. Three more shorts in the Tri-Opticon process are now in production and the script for a feature film, "The Runaway Train," has been completed, it was said.

The future possibilities of three-dimensional films at the box office will be considered at a meeting of the executive committee and the board of directors of the Theatre Owners of America in New York January 26, Herman Levy, TOA general counsel, announced this week. The group will attend a performance of Cinerama at the Broadway theatre in the evening and efforts are being made to obtain a print of "Bwana Devil," the Natural Vision feature, for showing in the afternoon.

In connection with "Bwana Devil," the first northern Connecticut booking of this three-dimensional film has been set by Warner Theatres for the Strand, Hartford, in late January or early February.

Mr. Lesser, in discussing the distribution of Tri-Opticon, explained that the program is delivered to theatres in a four-part package, consisting of a metalized screen, the film, a coupling device for interlocking the projectors and the polaroid glasses. Unlike other three-dimensional processes, Tri-Opticon furnishes permanent glasses instead of cardboard throwaways. The glasses are sterilized after each use.

Set Distribution Outlets

Tri-Opticon distribution is handled by Max Roth, with headquarters in Chicago, for central terrtiories, and Jack Thomas in the far west, with headquarters in Los Angeles.

George Schaefer, representative of Natural Vision, said in New York Wednesday at least six films will be made in Natural Vision in 1953. Sam Katzman, Columbia producer, who was to make one, has increased his commitment to three. Warners is preparing a feature. Negotiations with others producers promise at least two more.

Court Tells U.S. to Clarify Charges in 16mm Case

HOLLYWOOD: Federal Judge William Byrne last Monday granted two among 12 requests made by counsel for the defendant companies in the 16mm film-for-television case, and gave the Government 30 days in which to file an amended bill. The court ordered the Government to clarify and particularize the meaning of the phrase "among other things" in the language of the original charge that defendants conspired to withhold 16 mm films from certain outlets, including television, and to define the phrase "limiting conditions," as applied to terms under which 16mm films were licensed.

Defendants will have 30 days in which to answer the amended complaint following its filing.

William C. Dixon, Western chief of the anti-trust division, and James M. McGrath, who has handled the 16mm case directly, represented the Government in the all-day session.

Ten defendant requests which the court denied pertained principally to relationships between individual defendants.

Attorney to Ask Review Of Jackson Park Case

Commenting on a Federal Circuit Court opinion leaving the door open for distributing companies to ask the Towne theatre, Milwaukee, and Jackson Park theatre, Chicago, to bid for pictures, Thomas C. McConnell, attorney, representing the two theatres, said this week in Chicago that he intends to petition for a writ of certiorari in the U. S. Supreme Court. Mr. McConnell interprets the ruling as permitting bidding or any other selling method which will fulfill the provisions of the Jackson Park and Towne decrees requiring distributors to offer pictures to the two theatres at "fair and reasonable rentals."

Chromatic TV Tube Hailed by Zukor

The new Chromatic tri-color home television tube was hailed by Adolph Zukor, board chairman of Paramount Pictures, as in keeping with Paramount's eye-on-the-future policy. Paramount owns a 50 per cent interest in Chromatic Laboratories, Inc. The occasion of Mr. Zukor's comments was the induction on Christmas eve of 32 Paramount employees into the company's 25-Year Club at the home office.

Has Record Collection Of Copper Drippings

SAN FRANCISCO: San Francisco exhibitors contributed some 4,074 pounds of copper drippings, topping all other collections in the country, it was reported. Rotus Harvey, president of Independent Theatre Owners of Northern California, reported the praise given Variety Club's North Carolina Tent by Nate Golden of the U. S. Department of Commerce in acknowledging the drippings sent by exhibitors.

N.Y. Critics Pick "High Noon" Best

Stanley Kramer's production, "High Noon," a United Artists release starring Gary Cooper, was voted the best picture of the year by the New York Film Critics in their 18th annual balloting, conducted Monday in New York.

At the same time, the critics voted Fred Zinneman the best director of the year for his direction of "High Noon."

Shirley Booth was voted best actress of the year for her role in the Hal Wallis production, "Come Back, Little Sheba," a Paramount release.

Ralph Richardson was voted best actor of the year for his performance in the English-made, "Breaking the Sound Barrier," a United Artists release here.

The French production, "Forbidden Games," released here by Times Film Corp., was voted the best foreign picture of the year.

Under the critics' voting method, a two-thirds majority is required to designate a winner on any one of the first five ballots. A simple majority is sufficient on the sixth and final ballot, if one is necessary. "High Noon" won on a sixth ballot, with "African Queen," also a United Artists release, the runner-up.

Shirley Booth was named on the first ballot, with the task of the 15 voting critics simplified as a result of their being only one other nomination, that of Katharine Hepburn for her performance in "African Queen."

Mr. Zinneman won on the second ballot. Mr. Richardson won on the sixth by a vote of 10 to Charlie Chaplin's five for his performance in "Limelight." The critics also took six ballots to decide their best foreign film of the year, "Forbidden Games" winning over "The White Line" by an eight to six vote. One critic abstained on the ground she had not seen enough foreign films to be eligible to vote.

Foreign Films Rentals Reach New Record

WASHINGTON: Rentals for foreign films in the United States hit a record for 1951, the Commerce Department has reported. It estimated film rentals paid in this country at $11,000,000 compared with $3,000,000 in 1947, $5,000,000 in 1948 and $4,000,000 each in 1949 and 1950.

Ask Repeal of City Tax

Attorneys for Lancaster, O., theatres have asked the City Council to repeal the municipal three per cent admission tax because of "declining revenues." One local theatre has closed since the tax was levied four years ago. Two of the four remaining Lancaster houses "will barely break even" this year, the attorneys told the Council.

Brotherhood Chairmen Are Named

Regional exhibitor chairmen for the amusement industry's participation in Brotherhood Week, February 15-22, the 25th anniversary of the National Conference of Christians and Jews, were announced this week by Sol A. Schwartz, national chairman.

Serving under Walter Reade, Jr., national exhibitor chairman, will be:

Albany: Charles Smakwitz and Harry Lamont; Atlanta: Boyd Fry; Boston: Ben Domingo; Buffalo: Arthur Krolick; Charlotte: H. D. Hearn; Chicago: John Balaban; Cincinnati: Rube Shor and Jerome Shinbach; Cleveland: Frank Murphy and Max Mink; Dallas: Julius Gordon and James O. Cherry; Denver: Hall Baetz and William Hastings; Des Moines: Myron Blank; Detroit: Jack Sharkey; Indianapolis: Howard Rutherford; Jacksonville: Leon Netter; Kansas City: Howard Burkhardt and E. C. Rhoden; Los Angeles: W. O. Srere and H. A. Anderson; Memphis: Jack Katz.

Also: Milwaukee: Harold Fitzgerald and A. D. Kvool; Minneapolis: Harold Fields, Ed Rubin and Harry Weiss; New Haven: Harry Shaw and H. Feinstein; New Jersey: Frank Damis; New Orleans: Henry Plitt; New York City: Sam Rinzler, Spyros Skouras, Jr., and Michael Edelstein; Oklahoma City; Morris Lowenstein; Omaha: Robert Livingston and Larry Kaplane; Philadelphia: William Goldman; Pittsburgh: Bert Stearn and Moe Silver; Portland: Jack Mattack; St. Louis: Harry Arthur, Jr., and Russ Bovin; Salt Lake City: Ray Hendrey; San Francisco: Joseph Blumenfeld and Mark Alling; Seattle: Frank Newman; Tampa: Herman Silverman; Washington: A. Julian Brylawski and Orville Crouch.

The regional distributor and publicity chairmen of the campaign will be announced shortly.

This week the conference also distributed among editors its "Magazine Kit," containing cartoons, stories and filler material for use in publicizing observance of Brotherhood Week.

Convert Brattle Theatre To "Art" Film Policy

The Brattle theatre, Cambridge, Mass., famous for its stage presentations for the last 20 years, is to be converted to a motion picture house with an opening now tentatively set for February 4 by its new owners, Bryant Haliday and Cyrus Harvey, Jr. Mr. Haliday and Mr. Harvey, Harvard graduates of 1949 who have been associated with the theatre's operation as a legitimate house, plan the showing of "foreign films which are above the commercial level." They will do all their own buying and booking and exploitation for the 425-seat house.

IN NEWSREELS

FOX MOVIETONE NEWS, No. 1—Sports review of 1952.

FOX MOVIETONE NEWS, No. 2—Cardinal Spellman visits Korean front. Ike has quiet family holiday. French liner runs aground. Detroit Lions win crown. Skating queen in ice review.

NEWS OF THE DAY, No. 235-1952 review of sports.

NEWS OF THE DAY, No. 236—Sea disaster in Near East. Cardinal Spellman in Korea. Stars arrive to entertain. Eisenhower family party. Hollywood lights on New York stage. Preview beach styles. Detroit Lions win pro football title.

PARAMOUNT NEWS, No. 38—Biggest sports stories of year.

PARAMOUNT NEWS, No. 39—*Flying Enterprise* saga. Decision on steel. King dies. Riots on Koje. Third year Korean battle. Vishinsky "no's" at UN. Truman won't run. Ike elected.

TELENEWS DIGEST, No. 53A—Libyan King visits General Naguib. Shipboard antics. Buddhist relics enshrined. Holland town votes on United Europe. Australian glamour gals unionize. Detroit wins football title.

TELENEWS DIGEST, No. 71A—1953 predictions. French crisis, Pinay falls. Swiss ski instructors in training. Basketball pep treatment. New city for Mexican university. Handies shadow grasp shown by experts.

UNIVERSAL NEWS, No. 425—Ike campaigns, elected, goes to Korea. Steel seizure outlawed. King dies. Egypt riots. Iran breaks with Britain. Jersey plane wreck. Jet plane crash. British train wreck. *Flying Enterprise.* Korea rioting. Penitentiary rioting. H-Bomb.

UNIVERSAL NEWS, No. 426—15 perish in Yule pilgrim ship disaster. Floods and snow strike Europe. Quad vets. Eisenhower's Christmas. Spellman and movie stars at front. Lions win pro title.

WARNER PATHE NEWS, No. 40—Year to remember 1952. Headline events. Marines and A-Bomb Skipper Carlsen. Britain's new Queen. Batista seizes Cuba. Convict riots. Peace talks. Koje island. Eisenhower, Stevenson nominated. Eisenhower wins. Ike flies to Korea. MacArthur meeting.

WARNER PATHE NEWS, No. 41—Death toll of 15 in liner wreck. Korean report. Crisis rocks France. Christmas with Eisenhower. Harry M. Warner, man of the year. Lions beat Browns to win pro crown.

Universal Signs Karloff for Abbott & Costello Film

Boris Karloff has been signed by Universal-International to co-star with Bud Abbott and Lou Costello in "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," based on Robert Louis Stevenson's famous dual character. Karloff will portray Jekyll and Hyde.

W. C. Smalley, Circuit Head, Dies at 63

William C. Smalley, 63, head of Smalley Theatres, died December 28 at the Mary Imogene Bassett Hospital, Cooperstown, N. Y., following a long illness. The circuit, which currently comprises 12 theatres, has had its headquarters in Cooperstown since 1921. Survivors include his widow, Hazel Smith Smalley, for years treasurer of the circuit.

James Roth

James Roth, RKO Theatres' operating department executive, died December 28 in Nassau Hospital, Mineola, Long Island. He had been with the company since 1929. Surviving are his widow, Florence, and two children, William, 10 and Joann, six.

1951 Rentals At New High In Canada

TORONTO: Film rentals for Canada in 1951 rose to a record high, topping the previous year, also a peak. The nine per cent rentals gain kept pace with that of receipts, which increased 10 per cent, which also set an all-time mark.

According to the Dominion Bureau of Statistics, rentals for 35mm films totaled $27,331,759 in 1951, as against $25,086,976 the year before and for 16mm it was $1,894,461, compared with $1,713,813, giving a total of $29,221,220—an increase of $2,420,431 over the previous year's $26,800,789.

Even rentals for 8mm film rentals were listed, and came to $4,647, making a grand total of $29,225,867.

This is quite a climb from the $9,536,200 total in 1930 when there were 907 situations while today there are 2,689 theatres in Canada.

Other information showed that revenue from advertising material was $551,048 and from other sources was $341,798. In 1951 there were 1,120 exchange employees and these received $3,071,545 in salaries. In 1950, there were 1,136 employees.

Released in 1951 were 1,591 new 35mm films and 2,290 new 16mm films of all types. This includes 701 35mm features and 558 16mm features. Of the standard-size films, 1,280 were in English, 280 in French and 31 in other languages. On the narrow-gauge films 1,967 were in English, 312 in French and 11 in other tongues. In the total 35mm releases are included 495 newsreels, of which 66 were in French and the rest in English. In the 16mm field there were 110 newsreels, all in the English language.

Western TV Negotiates Bankers Trust Loan

A $1,525,000 loan has been concluded between the Amusement Industry Division of Bankers Trust Co. and the Western Television Corporation, it was announced Tuesday in New York by Matthew Fox, president and chairman of the board of Western Television.

The loan, the first of such magnitude made between a commercial bank and a corporation distributing films for television, was negotiated by Harry Watkins, Ray Andersen and Herbert Golden representing Bankers Trust and Mr. Fox and Henry Zittau, treasurer of Western Television.

Western Television Corporation distributes all of its product through Motion Pictures for Television, Inc. MPTV is also headed and owned by Mr. Fox. Purpose of the loan is for the acquisition of new product by Western Television and to provide for the expansion of the distribution facilities of Motion Pictures for Television, Inc.

The National Spotlight

ALBANY

Will the heavy Christmas credit purchases adversely affect grosses in Albany theatres during January and February? That's a question which owners and managers have been asking themselves since reports begin going the rounds of large-scale installment buying in December. . . . The Ten Eyck Hotel is one of the Schine-owned operations in which a television set has been installed in every room. . . . Harry Lamont, head of eight Lamont Theatres and president of Albany TOAA, believes that third-dimensional projection will prove a shot in the arm for drive-ins as well as conventional theatres during 1953. . . . Third-dimension projection, its costs and necessary equipment, is reported to have been one of the subjects discussed at the recent Warner Theatres meeting, over which Charles A. Smakwitz, local zone manager, and Harry Feinstein, New Haven zone manager, presided. Cy O'Toole, Warner sound engineer from New Haven, was on hand to answer questions.

ATLANTA

The Atlanta branch of the Paramount Exchange was host to their employes at their Annual Xmas Party at the American Legion Club. . . . John N. Spearing, business agent for the IATSE, Jacksonville, Fla., back home after a trip to Atlanta. . . . Helen Hunt, 20th Century-Fox, Jacksonville, Fla., was in Atlanta visiting. . . . Charlie King, Exhibitors Service, Jacksonville, Fla., on the sick list. . . . Gwendolyn H. Hulsey, formerly with UA, Atlanta, has joined with Warners' in Jacksonville, Fla. . . . Leonard Burch, Atlanta branch manager, United World Films, back after a trip to Chicago. . . . Ed Stevens, president, Stevens Pictures, back from Chicago. . . . Miss Ruth Roberts, head of the accounting department, Monogram Southern Exchanges, checked in after a vacation trip to Sea Island, Ga. . . . The Exhibitors Service have moved into their new office in the Walton Bldg. . . . On the row were: J. H. Thompson, Martin and Thompson, Hawkinsville, Ga.; Mose Lebowitz and Jay Soloman, theatre owners in Tennessee; Gault Brown, Madisonville, Tenn.

BOSTON

The opening day of "Hans Christian Andersen" at the Astor theatre broke every house record in the history of the theatre. The film was backed by a huge campaign of endorsement ads from Jordan Marsh company. . . . Hugh Mackenzie, Boston field representative for RKO, has been given a six months' leave of absence in order to produce a film in Hollywood in association with Matt Freed, called "No Escape." . . . Joseph Levine and Joseph Wolf of Embassy Pictures are handling the New England distribution for Commercial Pictures. . . . After nine years as manager of the Telepix, Boston, New England's only newsreel theatre, Nancy Hopkins has retired to Maine. . . . Manual Lima, manager of the Neponset drive-in, will marry Rose Mello of New Bedford on January 10. . . . Regal Pictures Corp. of New England has booked George Kraska's featurette "Miracle On Skis" into the Sutton theatre, New York City.

BUFFALO

Arthur Krolick, UPT district manager, Buffalo and Rochester, has accepted the exhibitor chairmanship in the Buffalo exchange area for Brotherhood Week. . . . Philomena Cavanaugh, veteran local newspaperwoman and for many years head of the old Shea publicity office, is in the Sisters Hospital recovering from injuries suffered when she fell in her home. . . . Eddie Meade, Shea's, tied up with the Evening News for the annual holiday theatre parties in Shea's Buffalo, where orphans from a dozen different institutions enjoyed Red Skelton in "The Clown." . . . A second ultra high frequency TV station for Buffalo has been authorized by the FCC. The Buffalo-Niagara Television Corp. has been given a construction permit to build a station to operate on Channel 59. Last week the FCC made a similar grant to the Chantauqua Broadcasting Corp., to operate on Channel 17. . . . Several industry friends of Mike Simon, former Paramount exchange manager here, will journey to Detroit with their wives for the wedding of Mike's daughter, Muriel, Jan. 18. . . . Margaret Crean is celebrating her 25th year with the local UA branch. . . . Plans are under way for Tent 7, Variety club to hold its annual installation dinner January 11 at the Statler.

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

CHICAGO

Business was good here over the Christmas holiday compared to last year when the weather was cold and snowy. . . . The Telenews set a one-day house record, grossing $5,000 the opening day (Xmas) of Trioptic on. . . . Harry Rouda, veteran of 39 years in show biz, is the new manager at Warner Brothers' Shore, Chicago, and is planning a week-long celebration to mark the theatre's 25th anniversary next month. . . . L. E. Haskins' Vio, Viola, Ill., has closed. . . . Variety Club of Illinois will hold its official installation of officers Feb. 3. . . . Van Nomikos and associates are reopening the Embassy, formerly in the Essaness chain. . . . Harry Walders, formerly with RKO, has opened an office for I.F.E., an Italian film releasing organization, on Film Row here. . . . Jack Kirsch, president of Allied of Illinois, has been named chairman of the Theatre and Amusement Division of the Chicago Boy Scouts' 1953 fund drive.

CINCINNATI

Despite the unusually heavy holiday shopping, with retail lines reporting the biggest volume in some years, theatre business held up exceptionally well, with a very definite let-up in the traditional holiday slump so prevalent in previous years. . . . Inspired by the success of the Hollywood exhibit at the Ohio State Fair in Columbus some months ago, a similar exhibit, consisting of costumes, props, miniature sets and displays from forthcoming releases, will be shown at the Cincinnati Gas and Electric outlet here, March 16 to April 9. Local exhibitors, cooperating with Robert Wile, secretary of the Independent Theatre Owners of Ohio, and the Gas and Electric Co. officials, include RKO theatres, Nicholas Shafer, Louis Wiethe, Reuben Shor, William Bien and Herman Hunt, with others expected to be enrolled shortly. . . . Exhibitors at Lancaster, Ohio, have petitioned the city council for elimination of the three per cent admis-

(Continued on opposite page)

(Continued from opposite page)

sion tax in effect since 1947. They claim that business has declined to the point that makes the repeal of the tax ordinance imperative if they expect to continue in business.

CLEVELAND

Loew's State theatre offered three major pictures within a 24-hour period over the New Year's Eve week-end. "Million Dollar Mermaid" was held Wednesday until 5 o'clock; from 5 p.m. to the midnight performance, "The Stooge" was presented for a 1-day pre-release holiday engagement, while "The Road to Bali" opened Thursday, Jan. 1, for a regular run. . . . Thirty independent, subsequent run Greater Cleveland theatres were closed Monday through Wednesday before Christmas. . . . Fred J. Scheuerman, 57, identified with the motion picture industry in Cleveland for the past 30 years, died December 24 in Fairview Park Hospital. For the past ten years he was a film buyer and booker for Co-operative Theatres of Ohio. . . . Marvin Harris, owner of the Avalon, Lyric and Mystic theatres in Toledo and the LaFrance in Swanton, O., has turned the operation of the houses over to his wife while he devotes full time to his new appointed job as executive director of the Lacus County, Ohio, Sesquicentennial Committee.

COLUMBUS

Chet Allen and the Columbus Boychoir will appear at Loew's Ohio January 17 for the Ohio premiere of Universal-International's "Meet Me at the Fair," in which young Allen is seen with Dan Dailey and Diana Lynn. . . . Sources close to Mayor-designate Robert T. Oestreicher, who takes office January 12, say that bingo will continue to be banned here during the new mayor's term. . . . RKO Palace and the Ohio State Journal are co-operating in the Warner Brothers' nationwide "April in Paris" contest. . . . Luis Gallop, from WLW radio and television in Cincinnati, has been named publicity director of Crosley video outlet WLW-C here. . . . Downtown theatremen are watching with interest a proposal to erect 3,000 apartment units in the Central Market area, which is adjacent to the central theatre and shopping area. . . . Herman Hunt, Cincinnati theatreman and owner of the Uptown here, was a recent local visitor.

DENVER

Variety Tent 37 elected Alex Murphree, drama editor of the Denver Post, chief barker; Don Hammer, 1st asst. barker; Wm. Hastings, 2nd asst. barker; Victor Love, property master, and Bernie Hynes, dough guy. The above and the following, along with the past chief barkers, constitute the crew: Fred Brown, Geo. Allan, Henry Friedel, James Micheletti, Gene O'Fallon and Joe Stone. Ralph Batchelet, retiring chief barker, becomes international representative. . . . Wm. Hugheart, recently manager of Associated Film exchange, left when the exchange was sold for his home in Haydon, N. M. . . . Robinette Chilton, recently in the theatre business in Raymond, Wash., and prior to that manager for 20th Century-Fox at Seattle, has been added as a salesman at the 20th-Fox exchange here.

FOR BROTHERHOOD



BUFFALO: **Arthur Krolick, above, United Paramount Theatres district manager for Buffalo and Rochester, has been appointed exhibitor chairman for "Brotherhood Week," in the Buffalo exchange area, February 15-22, by Walter Reade, Jr. It is the 25th anniversary of the National Conference of Christians and Jews. Mr. Krolick was treasurer of Tent No. 7, Variety Club of Buffalo, the past year, and has just been elected a director for 1953. He has been active in civic and industry activities in Buffalo and Rochester for a long time.**

DES MOINES

No Christmas eve showings were held in any of the Pioneer Theatre Corporation's Iowa theatres this year for the first time. . . . The Wayne theatre at Corydon has received a merit award scroll from the William Serge Faulkner post of the Veterans of Foreign Wars there in appreciation for making the V.F.W. poppy day a successful event in Wayne county. . . . Tent No. 15, Des Moines Variety club, has presented Mercy hospital in Des Moines with a new oxygen tent to be used in the treatment of heart cases, pneumonia, asthma and asphyxiation. Presentation was made by Milt Feinberg. . . . A. H. Blank, president of Tri-States Theatre Corp., played host to nearly 60 youngsters stricken with polio at Blank Memorial hospital. It was the annual Christmas party for youngsters at the hospital, which was built by Blank in memory of his son. . . . Julian King of Lippert Pictures has returned from a long trip through Kansas. . . . Construction of an outdoor theatre has begun on Highway 3 on the east edge of Pocahontas. Manager will be Adrian Mueting, owner and manager of the Fonda at Fonda.

DETROIT

The Madison theatre reports fine results showing in the boxoffice since the opening of Arch Oboler's three dimensional "Bwana Devil." . . . Ann Fearon, secretary to Dillon Krepps, manager of the United Artists theatre, is recovering from a fractured arm. . . . Benjamin Wachnansky, general manager of the Nick George circuit, is in Miami for a vacation. . . . Al Ackerman of the Eastside theatre played Santa Claus for the children who were stricken with polio. He is also sponsoring a huge dance at the Veterans' Memorial Building Jan. 7 with proceeds going to the Sister Kenny Polio Hospital Fund. . . . Ray Branch, Hasting, Michigan exhibitor, is attempting to reorganize Film Truck Service which was operated by Mrs. Gladys Pike at one time. The company was disbanded recently after several setbacks.

HARTFORD

All drive-ins in Connecticut have already closed down for the winter. Last outdoor enterprise to conclude operations was the newly-opened Blue Hills drive-in theatre, Bloomfield. . . . Michael Masselli, formerly on the staff of the Webb Playhouse, Wethersfield, Conn., has been named manager of the Plainfield theatre, Plainfield, Conn., replacing Edward Moranski, resigned. . . . Earl Robinson, at one time manager of the Warner Regal, Hartford, is now managing the circuit's Palace, Norwalk, Conn. He succeeds Joseph Sfeir, who has left the circuit. . . . Jay Finn, house manager at E. M. Loew's, Hartford, has been appointed manager of the circuit's Winchester theatre, Winchester, Mass. . . . Pvt. Albert V. Lamo, brother of Ann Lamo, manager of the Webster, Hartford, and Ben Lamo, formerly with Warner Bros. Circuit Management Corp., Hartford, is now touring Korea with an Army entertainment unit. . . . The Westville and Whalley theatres, New Haven, have new glassware giveaways. The Capitol, East Hartford, is featuring an ovenware giveaway.

INDIANAPOLIS

Marty Grassgreen, Columbia salesman, has been transferred to the Cleveland exchange. . . . "The Clown" is leading a good holiday week here. . . . The board of the Allied Theatre Owners of Indiana will meet at the Hotel Lincoln Jan. 6 to elect a president for the year. . . . Y & W has taken over operation of the Roxy at Bloomington from Doyle Carter. . . . Clyde Nihiser, Geneva exhibitor, now is operating the Palace at Fairmont. . . . Gretchen Foreman has resigned as Caravan secretary in the state Allied office. . . . Joe Finneran, of Syndicate Theatres, has returned from a vacation in Mexico. . . . Otto Ebert, RKO branch manager in Detroit, formerly a salesman here, was on the row Friday. . . . Greater Indianapolis screened "Hans Christian Andersen" at Keith's Dec. 23 as feature of a Christmas party for orphans from various homes here.

JACKSONVILLE

Jack Fitzwater, Jacksonville district manager for Florida State Theatres. revealed that he will resign from the company in January to accept another position. as yet unannounced. . . . The Fairfax theatre, managed by T. E. Bell, closed for an indefinite period. . . . The St. Johns. Palace, Capitol, and Florida theatres booked New Year's Eve midnight shows. . . . The recently announced expansion of Navy shore

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establishments in the vicinity is being viewed with interest by local exhibitors who feel the need of more steady patrons. . . . Al Fourmet resigned as manager of the Edgewood theatre. . . . The new Pinecrest drive-in theatre, managed by Mrs. Gwendolyn Allen, gave away orchids, cigars, and hot dogs to first-night patrons. . . . The tried-and-true Negro movie goers who attended the Strand, Roosevelt, and Pix theatres on Christmas Eve were admitted free. . . . Louis J. Finske, vice president, Florida State Theatres, flew to Texas on a business trip.

KANSAS CITY

On the whole, weather conditions were propitious for Christmas theatre-going and firstruns had a big day. . . . Fox Midwest's four, Fairway, Granada, Tower and Uptown, opened "Against All Flags" on Wednesday; the Paramount opened "Road to Bali" on Christmas Day, and the Midland opened "The Clown." . . . The RKO Missouri opened "Blackbeard the Pirate," plus "Battles of Chief Pontiac"; while the Orpheum opened "My Cousin Rachel" on Christmas Day. . . . The Armour theatre, North Kansas City, worked with the merchants of that city to provide free shows for children the afternoon of December 24. . . . Howard Burkhardt, manager of Loew's Midland, prepared several unique and striking display advertisements for "The Clown."

LOS ANGELES

Frank Fouce, who operates several Spanish policy houses here, is one of the organizers of Spanish-International Television Inc., which has applied to the FCC for approval to erect a TV station here. . . . J. C. McDonough, who operates the two Spanish theatres in Brawley, has taken over the Fox West Coast Tower in Santa Paula. . . . Ben Goldberg, of Film Transport, returned from a trip to Mexico City, where he attended a Masonic organization meeting. . . . Former Canadian theatre operator, Hy Singer, has opened offices here for the purpose of producing a series of westerns. . . . Neve Goslovich, secretary to Charles W. Skouras, FWC prexy, returned from a vacation to Mexico City. . . . The management of the West Coast, San Bernardino, formerly operated by FWC, has been taken over by Joe Kennedy. . . . Joe Sarfaty, Warner Bros. salesman, was passing out cigars to celebrate the arrival of a blessed event named Valerie Jean.

MEMPHIS

Ritz theatre started a new policy in Memphis Christmas Day and reported good results. Joe Simon, manager, said the "DAYL" (meaning donate as you leave) brought big crowds the first few days to see "High Treason." . . . There is no boxoffice, no tickets, no ticket takers. You walk in, see the movie, donate any amount you like in a goldfish bowl as you leave. A cashier is available to make change. . . . "Mississippi Gambler," which will have a premiere at Malco theatre in Memphis Jan. 14 will earn money for the Variety Club's campaign to build a convalescing home for rheumatic children. M. A. Lightman Sr., Malco president, and Dick Settoon, Universal manager, arranged for the premiere's proceeds to go to the fund. . . . Variety named Ben Bluestein, G. L. Brandon, Tom Kirk and Ed Doherty as committee chairmen for 1953.

MIAMI

Nat Bernstein of Bernstein Southern Theatres, Inc., received zoning approval for a drive-in theatre from the city council of Opa Locka, Florida, only to be subjected to the objections of the commanding officer of an adjacent Marine Air Station. In a statement prepared by his legal advisor, George N. Jahn, Bernstein quoted a Florida Supreme Court opinion of May 1951 which concurs with the city council. . . . The area is watching with keen interest the contemplated inaugural of northbound network TV which will emanate from Miami's only TV station, WTVJ, on New Year's Eve, when portions of the Orange Bowl parade will be televised. . . . William Dock, public relations for the southeastern district of Florida State Theatres, was named delegate to the International Variety Clubs convention in Mexico City. . . . A fourth application for Channel 7 was filed here recently by the East Coast Television Corp.

MILWAUKEE

John Steinfeldt has taken over the Lyric theatre here from Mrs. Helene Hanke. . . . Unity Theatres has taken over two Oconomowoc houses. They are the La Belle, formerly operated by Wm. Ainsworth; and the Strand theatre, formerly operated by H. Huebner. The LaBelle will reopen as soon as remodeling is finished. . . . The Trampe boys held their usual annual Christmas party at the Monogram exchange here. Exhibitors and other film people from along amusement row were all present. . . . Some of the neighborhood houses here held Saturday matinee pre-Christmas parties.

MINNEAPOLIS

Betty Lou Stern, daughter of Al Stern, RKO office manager, was to be married to Chester Pawlicke of Ironwood, Mich., Jan. 3. . . . "Doc" Reynolds, exhibitor at Princeton, Minn., is vacationing in California. . . . Leo Peterson and son, Dan, have purchased property and are drawing up plans for a new drive-in at Redfield, S. D., to be opened in spring. The Petersons operate the State. a conventional house in Pierre, S. D. . . . Ted Mann, operator of the World theatres in Minneapolis and St. Paul and a drive-in at Duluth, Minn., was written up in the "Town Toppers" series of the Minneapolis *Star*. . . . The Star in suburban Hopkins has switched to a fine arts policy. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, has been mentioned as a candidate for mayor of Minneapolis. . . . Rumors are circulating that the 4,000-seat, first-run Radio City will be converted into a television center. . . . Frank Schilken, Jr., was re-elected business agent of the Motion Picture Machine Operators Local 219. . . . Jack Kelvie, former Republic booker, is new office manager at 20th-Fox.

NEW ORLEANS

The Chimes, Baton Rouge, La., catering to L.S.U. student trade, suspended operations during the holiday season, closing on Dec. 22 and was set to re-open Jan. 3, said manager Charles Bazzell. . . . H. B. Shaver sold the Athens, Athens, La. . . . M. F. Welsh, who recently purchased the Rose in Franklinton, La., from O. D. Myles, has put up a "closed" sign, which leaves the town with one theatre, the Welsh, which has been operating for many years. . . . Mrs. Rodney Toups has been named chairman of the motion picture division of the 1953 March of Dimes campaign. . . . Mr. and Mrs. Harold Cohen spent Christmas week with their son in Tampa, Fla. They returned New Year's Eve to host friends from Atlanta at the Sugar Bowl classic on New Year's Day. . . . Lin Barker, Manley's office manager, spent Christmas with her sister in St. Augustine, Fla. . . . There is a brand new baby boy at the Gus Trog home. Mr Trog is Warner Bros. office manager.

OKLAHOMA CITY

Mr. and Mrs. Lewis Barton and Mr. and Mrs. Harold Combs, have returned from two weeks' vacation in California. Mr. Combs is concession manager for the Barton Theatres. . . . The Del drive-in theatre and the Bomber drive-in theatre have closed for the winter. Will reopen about March 1. . . . Employes from Barton's 11 theatres had their annual Christmas Breakfast Dec. 23, at the Legion Hut. . . . The Skyview drive-in theatre, Ardmore, Okla., was closed for Christmas vacation from Dec. 16 to Dec. 24. . . . The Alicia theatre, at Walnut Ridge, Ark., was destroyed by fire Dec. 17. The theatre was operated by Carl Polston and Ben R. Bush. The building was owned by Mrs. Dora McCullough. . . . The Duke City drive-in theatre, under construction northwest of the Menaul-Carlisle Blvds., Albuquerque, N. M., will be opened in February, president Thomas Griffin said.

OMAHA

The coin collection started by the 20th-Fox office provided enough for a Christmas basket, with a lot left over, to help a destitute family. The Fox group plans to continue helping the family in getting the children clothed. . . . Business men at Dunning, Neb., donated funds to equip the auditorium for movies and the VFW Auxiliary will present shows once a week. . . . Robert Taylor and the man whose life he portrays in MGM's "Above and Beyond," Col. Paul Tibbets, will start a tour in connection with the film at Omaha January 4-5. . . . Harry Fisher, Universal salesman, has a new baby daughter. . . . Norma Parr, 20th-Fox secretary to Joe Scott, announced her engagement to Stanley Coney who is in the armed forces. . . . Clarence Blubaugh is nearly recovered from illness that has kept him in the hospital and at home for a month. . . . Woody Simek, who has rebuilt his theatre at Ashland, Neb., initiated the Circle A with a free movie for children.

PHILADELPHIA

A. M. Ellis, who heads the independent theatre chain bearing his name, made a gift of ground to Har Zion Temple to house the nursery and religious school, to be

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known as the Abraham M. Ellis School. . . . Norman Silverman, Republic branch manager, was named chairman of the Welfare Committee for the Motion Picture Associates. . . . Lewis G. Yost, projectionist at the Astor, Reading, Pa., was reelected a member of the board of trustees of the Council of Social Agencies in that city. . . . Leon Cohen, projectionist at the 20th Century-Fox film exchange here, suffered an emergency appendectomy and is in St. Agnes Hospital. . . . The Milton, Milton, Del., damaged by fire, remains closed. . . . Mrs. Reta Kelmar, bookers' assistant at Monogram-Allied Artists, resigned to await arrival of a child in April. . . . The bidding which has prevailed among the first-run houses in Lancaster, Pa., has ended, with the key first-runs splitting the product which is made available by the various distribution companies.

PITTSBURGH

The Stanley did a tremendous Christmas Week with Billy Eckstine's stage show and "Hour of 13" on the screen. Queues were the order of things and the almost forgotten ropes had to be brought into action. . . . The Fulton theatre also did very well with "Lure of the Wilderness." Excellent weather really brought out the crowds. The Penn had "The Clown"; the Warner, "April in Paris," and the Harris, "The I Don't Care Girl." . . . Arch Oboler arrived here to do the promotional work in connection with the three-dimentional "Bwana Devil." . . . C. C. Kellenberg, sales manager for 20th-Fox, has been pronounced well again after a long illness. . . . William Sill, veteran doorman at the Ritz theatre, has retired and was replaced by his brother, Elmer Sill. . . . Jack Ellstrom has resigned as salesman at the Columbia exchange to join Warners booking department. . . . The Variety Club's annual kiddies Xmas party was a huge success. . . . M. A. Silver, zone manager for the Warner-Si Fabian theatres, recently celebrated his 60th birthday.

PORTLAND

Business at all first run houses has taken a nosedive despite the better than average product being shown. Top product of major studios is being shown during the holiday season which should perk the take at the boxoffice. . . . All Evergreen theatre managers went to Seattle December 21-23 for their annual meeting. Wives were also making the trip, climaxed by the big Evergreen Theatres Banquet. . . . Paramount field man Walter Hoffman and Jack Matlack, general manager of the J. J. Parker Theatres, completed a very successful contest for "The Road to Bali." . . . Hamrick city manager, Marvin Fox, receiving compliments galore for his original ideas on reader board at the Liberty. . . . Hamrick's Roxy goes first-run with "Limelight" this week.

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PROVIDENCE

Unofficial reports indicate that holiday business came pretty close to exceeding optimistic anticipations. Most first-run houses were comfortably patronized. . . . "The Prisoner of Zenda" held a second week at Loew's State. . . . Al Siner celebrated Christmas at The Strand with "Road to Bali." . . . Dave Levin, RKO Albee manager, did plenty of tub-thumping for the Christmas opening of "Blackbeard the Pirate." . . . The customary Christmas parties, bonuses and gifts of turkeys and greenbacks made it a merry holiday for scores of local theatre employees. . . . The Fairlawn in adjacent Pawtucket presented "Christmas Carols" as a special holiday attraction. . . . Additional competition for local movie houses is seen with the opening of the Cranston Playhouse, a civic theatre, offering six stage attractions.

SAN FRANCISCO

Managerial changes held the spotlight here the past week, with Blumenfeld Theatres making Annabella Conley manager of the Marin and Gate in Sausalito, replacing John Young, transferred to manager of the Lark, Larkspur, the post formerly held by Ray Ferrari. Dennis Parsons was named manager, El Camino, San Rafael, releasing Edward Gates, now manager of Tamalpais, San Anselmo and Fairfax, Fairfax theatres formerly headed by Ralph Shera (Tamalpais) and Dennis Parsons (Fairfax). William Huff is now supervising Motor Movies, Stockton. Norman Pelglase replaced Richard Rose as pilot, Cerrito Motor Movies, El Cerrito. Barney Luthage is now managing the Esquire, Oakland. . . . North Coast Theatres personnel promoted just before the holidays included Donald Topplef, former Orpheum doorman, to floorman, United Artists and Abbott Thibdeaux, doorman, Orpheum, upped to treasurer, there. . . . Former assistant at the Orpheum, Don Beltz, went over to Irving Ackerman's Stage Door as assistant to manager Jack Allen, replacing Edward Knudson, now day manager of the Embassy.

ST. LOUIS

Christmas week here marked by many benefit film doings in and around the area. Fanchon and Marco participated in a big way starting with a big film party at the Missouri theatre for residents of old folks home and following with a jam packed party for underprivileged children at the Fox theatre. The latter a joint promotion with the St. Louis Globe-Democrat. . . . Frank C. Brown, long-time stage hand in this city, died last week. . . . The big movie house news of this week featured the reopening of the Shubert theatre which had been closed since early last summer. The house will be managed by Ray Parker, mayor of Brentwood, Mo., and owner of the Sky-line drive-in. . . . Paramount manager, Harry Haas, off to California for the holidays. . . . Harry Hoff, manager Bill Earle of National Theatre Supply and salesman Bill Earle Jr., back from recent National Theatre Supply district sales meeting at Memphis, Tenn.

TORONTO

No immediate aid is to be given the Canadian Film Institute by the Canadian Government through its agency, the National Film Board, according to a letter written by the Hon. R. H. Winters, in reply to a request for aid outlined in a resolution of the Saskatchewan Film Board. . . . Nat Taylor, president of Twentieth Century Theatres, heads the film and theatre section of campaign for funds being conducted by Women's College Hospital. He will be assisted by Charles P. Cashman, of Photo-Engravers, in the campaign which opens Jan. 11. . . . Stan Helleur, movie columnist for The Telegram here, conducting a Veterans Cheer Fund for war veterans.

WASHINGTON

Lou Ramm, former Tent No. 11 member, who transferred to the Charlotte, North Carolina Tent in 1951, died recently. He had been a sales manager for Equity Film Exchange during his Washington stay. . . . Alan Bachrach has again taken on the job of trimming the Variety Club Christmas tree—a labor of love that has become a tradition with the club. . . . Installation of new Variety Club officers will be held in the Willard Hotel, January 7. The following will be sworn in: chief barker, Victor J. Orsinger; 1st asst., Gerald P. Price; 2nd asst., Jack Fruchtman; property master, Alvin Q. Ehrlich; dough guy, Sam Galanty; plus George Crouch, Orville Crouch, Joseph Gins, J. E. Fontaine, Nathan D. Golden, Jake Flax, Jerry Adams, Morton Gerber, Fred S. Kogod, Frank M. Boucher, R. Wade Pearson. Also on the Board for 1953 will be counsel Alvin Newmyer; associate counsel Milford F. Schwartz and dean of the chief barkers' committee, Rudolph Berger.

Town's Exhibitors Ask End of Burdensome Tax

Operators of six motion picture theatres in Martinsville, Va., through their counsel, told the City Council last week they had lost $18,000 in operating expenses during the past year, at the same time urging that the 10 per cent municipal amusement tax be repealed.

Attorney John J. Hartley, representing the theatre owners, said that if the tax was repealed, the theatres would be able "to break about even," until they can overcome new competition from drive-ins, TV and other amusements. He said that local theatres had paid out $10,978 in amusement taxes to the city during the first six months of 1952, while for the same period in 1951. they paid $12,760.

The Council failed to take any immediate action on the request, indicating that the city was faced with its own budget problems, and it does not appear that anything can be done this year, Mr. Hartley reported.

HENRY R. ARIAS



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ORDER NOW. TAKE TIME PAYING. COMplete dual projection and sound from $1,595. In-car speakers $15.95 pair with junction box, underground cable $70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. Joe Cantor, 3225 N. Meridian St., Indianapolis.

PROJECTIONIST WANTED FULL TIME. VIRginia Theatre, Somerset, Ky. Write theatre.

WANTED EXPERIENCED MANAGER FOR first class drive-in theatre located in North Carolina. Must be sober, honest and reliable. Reference required. Starting salary $75 per week. BOX 2699, MOTION PICTURE HERALD.

USED EQUIPMENT

PRE-INVENTORY SALE ! TERRIFIC SAVINGS ! Brenkert Enarc lamphouses rebuilt, $450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, $565; Simplex rear shutter mechanisms, latest features, rebuilt, $475 pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,495; GoldE automatic rewinder $49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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RECTIFIER BULBS, FIRST QUALITY $4.75, film cabinets, $1.95 section; BB movements, $88.50; reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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PHOTO BLOWUPS, THEATRICAL, 40x60, $7.50; 30x40, $5.00; unmounted. Plus shipping cost. Theatre signs, posters, backgrounds. Reasonable. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

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REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

$10 VALUE FOR ONLY $5.95. 920 MODERN HEYwood 7-ply veneer back, spring edge cushion chairs, curved steel standards. Excellent condition. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Customs Bureau Acts to Speed Import Processes

U. S. Customs authorities at the Port of New York have announced several changes in the procedure of clearing foreign motion picture film which, it is believed, will result in more complete utilization of existing Government facilities and swifter release of such material.

The changes, which will take effect in January, 1953, contemplate that commercial and feature films arriving via aircraft which do not require screening, or with regard to which screening is waived, will be cleared and completely released at the airport where entry is made. Such film as requires screening will be sent to the Appraiser's Stores at 201 Varick Street, or to the Custom House building. It is expected that prompt action will be taken at these offices to examine and release such film.

A recent experimental step taken to expedite the clearance of film requiring processing or printing has now been put into effect. Under this procedure such film is released to recognize film laboratories for necessary work. These releases are granted on submission of undertakings by the importers and laboratories involved that the printed or processed material, when completed, will be submitted to Customs for examination.

RKO Circuit Signs Again For Radio and TV Spots

Harry Mandel, national director of advertising, publicity and exploitation for RKO Theatres, announced this week that a new contract for television and radio spots had been signed with WNBT-WNBC for the circuit's theatres in metropolitan New York. This will mark the beginning of the third year in which RKO Theatres in New York and NBC's flagship radio-TV station have had a joint agreement. The deal will run for 13 weeks, with December 29 as the effective date.

Legion Approves Five of Seven New Productions

The National Legion of Decency this week reviewed seven pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Abbott & Costello Meet Captain Kidd," "On Top of Old Smokey," "Port Sinister" and "Wherever She Goes." In Section II is "Sword of Venus." In Class B are "The Clown" and "Mississippi Gambler."

Takes Over Detroit House

Irving Teicher, an original owner of the Studio theatre, is taking over the management of the Palmer Park theatre in Detroit for operation as a first run foreign and art film house. The theatre is in process of renovation.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

The New Year is a Time for Resolutions

A LETTER from a Quigley Grand Award winner, who has abandoned the craft and gone into another line, is sufficient to put the thought of New Year's resolutions before this Round Table meeting. We must re-examine and re-adjust some thinking that has become stale.

This good showman has had substantial experience with several big circuits, in various parts of the country. And, traveling across the most densely populated areas of the nation has provided material on which to base reflections which should result in firm resolutions for the future of our industry. It is obvious to this prize-winning manager that we are losing ground through lethargy and through lack of showmanship.

Perhaps the interesting experiment conducted in Texas had prompted some of these conclusions. In that test, three managers were given (a) full cooperation from COMPO and their circuits, (b) complete indifference and (c) continuous complaint and criticism. As you remember in the Round Table of December 6th, the effect of this treatment was evident in results obtained. Our correspondent, after working with different circuits, thinks it's better to be driven than to drift, and from recent experience, expresses the belief that too many managers are just drifting along.

Our correspondent believes that showmanship inspiration from the home office pays dividends; that too many managers don't know their audiences and HATE children; that they will avoid work if they can manage to put in an appearance without the necessity of making a real effort. In the important midwest city referred to "they're playing to empty houses and the managers as a whole are doing nothitng to correct it." It's a serious indictment, and reason enough to make some resolutions. We are placed where we can examine a broad cross-section of showmanship, from all over the world. And we agree that at this particular time, with a New Year of progress ahead, we should face facts and accept criticism. We can cite chapter and verse, personalities and particulars, to prove that there are many good showmen—and many more that are just drifters, who tear down the good works that might add to the stature of our industry. The incentive system of the Quigley Awards competition brings out the best qualities of showmanship, and enables us to see the differences.

CINERAMA'S THEATRES

Rumors of new Cinerama installations, from London, England, to our Pacific Northwest, where Mrs. J. J. Parker is an early applicant. We predict that Cinerama may operate their own theatres in certain key-city locations, under one of their corporate names.

It cost between $50,000 and $100,000 to install Cinerama at the Broadway theatre in New York, the only installation anywhere in the world, as this is written. Figures vary with who tells the story, but it was a major operation. The three booths sit in the middle of the orchestra floor—they had to take out 400 seats, because they must project from three points within the arc of a circle. Each dimension, right, left and center, must be the same. Therefore, the width of the house governs the length of the throw. Furthermore, they can't project from the upper balcony. It must be on a level, because Cinerama can't stand optical distortion.

The one theatre in New York City most perfect for Cinerama, and best suited architecturally for the purpose, is the Center theatre in Rockefeller Center, because this house is very wide for its depth, and would lose fewer seats on the orchestra floor, with a greater number available and desirable for paying customers.. The Center enjoys the distinction of having been planned for the newest devices.

¶ In July, 1950, we predicted "an estimate of six million television sets" in that year; in April, 1952, we cited the fact that "there were 16,535,000 television sets in use, according to official figures." Now we can prognosticate the future, using figures that have been published recently in the daily newspapers. They say—we have twenty million sets now, and we will have forty million sets in five more years. That's approaching saturation, meaning that every home in America that can buy television, will have done so.

Never forget that television also moves on. They erase their early mistakes, cover their previous shortcomings, and become larger, stronger, firmer as an integral part of our economy. Right now, we have a new thought to consider. They will be making *tape recordings* of complete television shows, that can be shipped anywhere by parcel post. Picture *and* program, the *visual* as well as the *audible,* can be taped—*without photography, without film.* After all, it's just a recording of electronic impulses, and then the tape can be erased and used again, for another program!

¶ A friend in Vancouver retails for us a typical smart remark along Granville Street. They have a saying out there—"How could we ever know if there were an atom bomb? Folks in Vancouver would just think it was Ivan Ackery, and they would say 'there goes another of the Ack's exploitation stunts at the Orpheum theatre!'" We like that; and we know exactly what they mean, for when "Ivan the Terrible" puts on the pressure, he turns the town inside out. He makes enough noise and commotion to make the citizens aware of the possibilities of enemy control of the same forces. What would happen if the Russians were as good in promotion as they are in propaganda? And isn't showmanship a better business to be in these days?

—*Walter Brooks*

$1,000,000 Mermaids

MGM had a happy inspiration to make bathing beauties popular out of season, in the Saks-Fifth Avenue manner. Across the way, is Chuck Melvin, of the *Philadelphia Daily News,* interviewing Julie Dorsey, one of the traveling mermaids, in the Y.W.C.A. pool, using a pen that writes under water!





Here are a couple of friends and one to go. Si Seadler, right, (as usual) with Earle Wilson, at the Park-Sheraton pool, supporting Julie Dorsey, whom we should introduce as Tommy Dorsey's daughter.



In Pittsburgh, there was a reunion of good old MGM friends of ours; above, Alec Mantella, of Penn Athletic Club, John J. Maloney, MGM, Max Shabason, and Kathryn Ried with Ralph Pielow, MGM, and Bill Elder, manager of Loew's Penn theatre.



Paul Hochuli, of the Houston Press, interviews Maxine Doviait, another of those traveling Mermaids in the Y.W.C.A. pool.



Julie Dorsey, who is accomplished in more ways than one, models swim suits at Neal's, in Boston, as part of her stunt, for Loew's.



Boston's Park Commissioner, Frank R. Kelly, presents an honorary membership to Julie Dorsey in a swimming club.

QUIGLEY AWARDS CONTENDERS

IVAN ACKERY
Orpheum
Vancouver, Can.

R. W. ANDERSON
Tivoli
Michigan City, Ind.

JOHN BASSOLINO
Premier, Brooklyn

HUGH BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

ELLIOTT BROWN
Odeon, Victoria, Can.

R. N. BROWN
Astra, Kirton, Eng.

A. BUCKLEY
Regal, Harrogate, Eng.

BILL BURKE
Capitol
Brantford, Can.

BOB CARNEY
Poli, Waterbury, Conn.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

FORDHAM ELLIS
Forum, Ealing, Eng.

JOHN W. ELLIS
Odeon, Chester, Eng.

D. A. C. EWIN
Regal, Oxford, Eng.

ARTHUR A. FABRIZIO
Norbury
Ellenville, N. Y.

EDW. P. FRANKHAM
Ritz, Oxford, Eng.

SAM GILMAN
State, Syracuse, N. Y.

R. E. GORDON
Odeon, Sketty, Wales

ROBERT P. GOSS
Gaumont, Chester, Eng.

ART GRABURN
Plaza, Vacouver, Can.

S. H. GREISMAN
Embassy
Ft. Wayne, Ind.

GENE HARPER
Grand
Terre Haute, Ind.

BOB HARVEY
Capitol
North Bay, Can.

ERNIE HATFIELD
Capitol, Yarmouth, Can.

GEORGE H. HELBERT
Palace, Topton, Pa.

L. F. HOLMAN
Ritz, Hereford, Eng.

STANLEY D. HOLMAN
Plaza, Plymouth, Eng.

SIDNEY HOPKINSON
Oxford
Manchester, Eng.

D. HUGHES
Regal
Cheltenham, Eng.

T. A. JACKSON
Odeon, Chester, Eng.

AL JENKINS
Vogue, Vancouver, Can.

DAVID JONES
Westover
Bournemouth, Eng.

SIDNEY KLEPER
College
New Haven, Conn.

LARRY R. LEVY
Colonial, Reading, Pa.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

ABE LUDACER
Valentine, Toledo, Ohio

JAS. P. McDONOUGH
Tivoli, Hamilton, Can.

STEVE McMANUS
Odeon
Ft. William, Can.

TONY MASELLA
Palace, Meriden, Conn.

TOSHIO MIYAMOTO
Shinkoiwa
Tokyo, Japan

ZEVA NOVAN
Orpheum, St. Louis, Mo.

ROBERT W. PARKER
Regal, Torquay, Eng.

ALLAN W. PERKINS
Roxy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's
Rochester, N. Y.

C. A. PURVES
Astra, Hemswell, Eng.

W. SCOTT REID
Park, Front Royal, Va.

EDW. RICHARDSON
Granada, Cleveland, O.

L. R. ROBBINS
Cranby, Reading, Eng.

GEORGE ROBINSON
Odeon
St. Thomas, Can.

H. O. ROGERS
Odeon
Bishop Auckland, Eng.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

SYDNEY SALE
Granada, Dover, Eng.

GENE SALYER
Lyric, Tucson, Ariz.

MATT SAUNDERS
Poli, Bridgeport, Conn.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

DALE SMILEY
Del Paso
North Sacramento, Cal.

WILLIAM SMITH
Ritz, Barrow, Eng.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

BOYD SPARROW
Warfield
San Francisco, Cal.

A. W. STANISCH
Kentucky Louisville, Ky.

PAUL G. THOMAS
Strand, Muncie, Ind.

DALE THORNHILL
Benton
Kansas City, Mo.

JOSEPH TOLVE
Capitol
Port Chester, N. Y.

W. J. TRAMBUKIS
Regent, Harrisburg, Pa.

WM. K. TRUDELL
Capitol, London, Can.

J. E. WARD
Savoy
Northampton, Eng.

P. J. WEATHERHEAD
Central, Reading, Eng.

FRANK WHITBECK
Hollywood
Los Angeles, Cal.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

G. WILLIAMS
Regent, Chatham, Eng.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

C. R. WILLIAMSON
Odeon, Reading, Eng.

HARRY WILSON
Capitol, Chatham, Can.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

JOE ZEBRUN
Apollo, Buffalo, N. Y.

Round Table

HUGH S. BORLAND, manager of the Louis theatre in Chicago's Negro district, sends us an assortment of the excellent giveaway booklets which he promotes from national advertisers and associations. Nobody does it nearly as well. . . . ROY MCLEOD, manager of the Hastings theatre, Vancouver, sends a photograph of himself and members of his staff receiving the Odeon circuit silver "Courtesy" awards—and his daughter, TISH MCLEOD, member of the corps de ballet at the Radio City Music Hall, has paid her Christmas call, and collected the picture! . . . MATT SAUNDERS, at Loew's Poli, Bridgeport, pleased when a projectionist burst into print with a poem in praise of "Stars and Stripes Forever." . . . S. H. GREISMAN, manager of the Alliance Embassy theatre, Fort Wayne, Indiana, sends us a picture of five massed bands, playing "Stars and Stripes Forever" in his theatre lobby, which sends us on a prowl for the original news picture in the *Fort Wayne News-Sentinel*. . . . SALVATORE ADORNO, SR., general manager of M. & D. Theatres, Middletown, Conn., ran a fine and gracious Christmas greeting as paid advertising in local papers. . . . ERNIE GRECULA, advertising and publicity director for Hartford Theatres circuit, went to town on a revival booking of "The Informer." . . . GEORGE E. SAWYER, manager of the Victory theatre, New London, Conn., used double space to sell a double-bill as two Indian pictures for the price of one. . . . JOE BORENSON, manager of Warner's Strand, New Britain, stressed a double-feature and immediate rebooking of "The Quiet Man" as an active advertising motive. . . . DAVE LUSTIG, Columbia's field man, has been promoting civic and civil defense support for local bookings of "Invasion, U.S.A."

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DALE THORNHILL, manager of the Fox Midwest theatre, Benton, Ill., sends a copy of the special edition of the Benton *Evening News*, with eight pages of fine supporting ads and good wishes from local merchants and civic leaders, on the opening of their fine new, modernized theatre building, which was destroyed by fire in Benton's greatest disaster last January. . . . FRANCIS GILL, whose monthly program calendars are something more than directory advertising for the Paonia theatre, Paonia, Colorado, sends a recent example, with the reverse side devoted to institutional, public relations copy for motion pictures as the best entertainment. . . . MATT SAUNDERS, manager of Loew's Poli theatre, Bridgeport, finding plenty of local people who have nostalgic memories of JOHN PHILLIP SOUSA as promotion for "Stars and Stripes Forever." . . . ZEVA YOVAN, manager of Loew's Orpheum theatre, St. Louis, had a joint presentation for "Invasion, U.S.A." and "Voodoo Tiger" on a double bill. . . . TED DAVISON, manager of Warner's Ohio theatre, Lima, is just as proud of his campaign on "Miracle of Fatima" which is also in our mail. . . . GENE SAPPINGTON, manager of the Fox Plaza theatre in Ottawa, Kansas, awarded his $250 jackpot prize to an old patron who hadn't missed a similar program in four years. . . . SPEED MARTIN, manager of the Fox Watson theatre in Salina, Kansas, washes the Chocolate Toddy tin cans and makes a back-bar display to show the popularity of this beverage. . . . ELMER RHODEN reminds readers of the Fox Midwest "Contact" that out of $2,700,000,000 invested in film industry, only $160,000,000 is in production and distribution, with 94% in theatres, and theatre operation.

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Lester Pollock, manager of Loew's theatre, Rochester, N. Y., celebrated the 25th Anniversary of the theatre as a prelude to the holiday season, and displayed this mammoth cake, decorated with star photos, and a display of advertising over the years.

New Campaigns

From Frank Whitbeck in Hollywood, via Ernie Emerling in New York, comes what is probably the model campaign on "Ivanhoe" for the whole country to follow as a pattern. It isn't properly an entry for the Quigley Awards, for it is presented literally by MGM studio publicity department, as part of their test-run and proof of the promotion pudding. Needless to say, it has everything, and requires sixty-five pages of newspaper tear sheets to show the total amount of newspaper display and publicity obtained, in addition to other pages of radio tieups. Exploitation in Hollywood went heavily to archery, and a tourney was held with archery clubs and schools cooperating. A "Black Knight Contest" to identify a knight in armor, behind his mask, was also popular. Many fine displays for lobby and marquee contributed to the total effective result.

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Boyd Sparrow, manager of Loew's Warfield theatre, in San Francisco, submits his complete campaign on "Ivanhoe," which has had some previous reporting on the Round Table picture page, and elsewhere. This was a carefully planned campaign, carefully executed, to insure a downtown run in the city's top theatre. Theatre staff badges and lobby pieces proclaimed the coming attraction three weeks in advance. Authentic knights in armor were used for street ballyhoo and attracted unusual attention as part of theatre display. These young men also appeared on television programs in their iron union suits and helmets. The radio and television tieups rivaled the newspaper publicity which was rolled up for the engagement. Generally, the campaign follows the home office pattern, with special handling.

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Hugh S. Borland, manager of the Louis theatre, last-run on Chicago's South Side, who is always on the ball with prize-winning ideas, has several entries in the fourth quarter, including much that is usual with him and unusual with others. Hugh set up a complete voting booth in his lobby as a pre-election, public relations idea and files his description of it for the judges. Another good will offering was a tieup with poultry and egg dealers in the preparation of the Thanksgiving turkey, with one of his typical giveaway booklets—no one else ever seems to find these tieups. A novelty card idea, which turned into a free pass for lucky winners, brought many to the theatre "on spec"—hoping they would win a guest ticket. His Christmas programs and handling of this season in the heart of Chicago's Negro district, is heartwarming, for it shows the loyal following he has developed for his friendly neighborhood theatre.

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Ted Davison, manager of Warner's Ohio theatre, Lima, had a preview of "Ivanhoe" to introduce his campaign for that film, with a reception at the theatre for an invited audience of civic leaders and school authorities, with radio and press representatives present, which brought excellent results. He also maneuvered a very convincing knight in armor, mounted on a horse in costume, as an effective street ballyhoo. A good campaign in a small city with none but the local manager's efforts to obtain the result.

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Dale Smiley, manager of the Del Paso theatre, North Sacramento, Calif., sends his campaign book covering holiday shows and children activities, with plenty of lobby display and street ballyhoo. He uses his own car to draw a traveling 24-sheet billboard around town, with P. A. system operating from the driver's seat. The youngsters very obviously had fun with his "Horror Show" in which they took part, on stage, and in the lobby stunts. Local merchants donated first, second and third prizes for winners in a costume contest.

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John Bassolino, assistant manager of Loew's Premiere theatre, in Brooklyn, files a campaign book which is welcomed as an entry in the Quigley Awards competition, because it shows the extent of his effort as a showman, building up his own skills and business for his theatre, in an attempt to get better results at the box office. John's exhibit of showmanship is very well planned and presented, to show the judges one man's concrete and effective examples in a variety of programs. We particularly like the fact that he has seen, studied and applied the lessons that he learned through reading the Round Table, and provided his own adaptations with current attractions of ideas that he knew would win.

THE "LITTLEST" LEAGUERS



This was a little accident—the photograph was an 8 x 10 and we cropped it down to 15 ems wide, forgetting our logarithmic scale, so it came out somewhat smaller than we expected! But you never saw "Littler" Leaguers—and Jack Samson, manager of Warner's State theatre, Manchester, Conn., will know we've been puzzled, since last September, wondering how to use this cut! Fourth from the end, with the blue eyes, is Jack's little nephew.

Art Stanisch, manager of Switow's Kentucky theatre, Louisville, has another fine exhibit in his campaign for "High Noon"—this guy is a showman! He starts early, plans well and runs through all the phases of a campaign that sells the picture to potential patrons. Teaser ads ran into larger display, well-illustrated publicity stories enjoyed free space, and with the cooperation of the J. C. Penney Stores, the entire staff were in western attire, in advance and through the engagement. Badges worn credited the store with the cowboy dress. He encloses a record—which may now be entitled to retirement in the pages of a campaign book. It was played 240 times a day for five weeks, a total of 8,400 times, to sell the song "High Noon" as a plug for the picture. The disc jockeys did almost as well, and our hat is off to the *Courier-Journal* for some of the best newspaper cooperation of the year.

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Bill Trambukis, manager of Loew's Regent theatre, Harrisburg, is another to place "Ivanhoe" as his campaign in the fourth quarter for the Quigley Awards, and we can't blame him for being proud of the results in the Pennsylvania state capital city. He built fine lobby and front display with poster cut-outs and photos as a base for local art work, and utilized the MGM "Movie Calendar" idea to sell coming attractions through the advertising display. A giant postcard to Robert and Elizabeth Taylor was sent from the theatre, with the signature of pleased patrons. A local store gave out 10,000 star photos of Robert Taylor,

Managers Make Most of Opportunities



Larry Levy, manager of Loew's theatre, Reading, Pa., shows us a sample of what can happen when the manager of the theatre and the owner of the music shop get together, with MGM Records, for the mutual benefits found in a current MGM musical attraction.



Max Mink, manager of the RKO Palace theatre in Cleveland, using a 6-sheet cut-out and other standard accessories found in the press-book, built this attractive display in the spirit of the holidays for a coming attraction, and posed with it, proudly.

VISITS LONDON STUDIOS



Usually, visiting the studios means Hollywood, but this is different. Jim Hardiman, assistant director of the advertising and exploitation department of Odeon Theatres, Canada, breezed through here last week, flying to London, for a visit to the J. Arthur Rank studios, to see new product and talk advertising with the heads of production. It's a twist that we hadn't encountered before.

The photograph above, of Captain James W. Hardiman, of the Toronto Scottish Regiment, was in our files from the time not long ago, when Jim, a reserve officer in the Canadian Army, was in the first contingent for Korea. He gave up his holdings as an Odeon manager in London, Ontario, but was sent back again to reserve duty, with injured hearing. Now, he is Larry Graburn's assistant, in Odeon's Toronto headquarters, and going home for Christmas, on his first visit to England since he left there in 1939.

TV Uses Showmanship

CBS Television Film Sales put out their own kits for merchandising their shows in theatre style, and it's not the first or the last time others will use our methods.



Al Pierce, manager of Shea's Bellevue theatre, Niagara Falls, N. Y., welcomes Sisters Patricia, Coletta and Flora, to a special preview of "Miracle of Fatima" tendered to all nuns in the vicinity.

Selling Approach

MILLION DOLLAR MERMAID—MGM. Amazing, eye-filling, Technicolor spectacle. Song-splashed—laugh and love-spangled! The true story of Annette Kellerman, "Queen of the Bathing Beauties" and the one-piece suit that shocked a nation. With Esther Williams, who is even better than anything in history. Picture chosen as the Christmas program at the Radio City Music Hall, with its spectacular scenes projected on the biggest screen in town. All posters are made to put Esther in your marquee and lobby display. And Metro, who introduces more new ideas in their pressbooks than any other source, have several innovations in this one. A full-color one sheet of Esther Williams will make cutouts all over town; and the "Smarty Pants Patches"—which glow in the dark, will make a holiday giveaway for the teenagers. Newspaper ad mats are numerous and varied for size and shape, but they all include Esther's. The big campaign ad mat at 35¢ is a bargain for every small town theatre manager. Put this item on your standing order at National Screen, to show your appreciation for showmanship help from the friendly company. Read and re-read the pressbook and realize this is no ordinary bathing beauty picture. It's out of season——and it's out of this world, especially good when the snow is piled deep and it's c-o-l-d outside. Lots of national tieups with commercial concerns.

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BLACKBEARD, THE PIRATE—RKO Radio Pictures. In color by Technicolor. They took what they wanted—and they wanted the world! A swashbuckling story of pirates on the Spanish Main. The thunder of their plundering shook the earth, the seas, the sky! The seas have never seen their like. 24-sheet and all posters have colorful cutout material for theatre fronts. There is a herald to key the campaign, and a set of "Color-Glo" stills to sell color with color as lobby display. Newspaper ad mats are mostly too big for the average situation, but you'll find the size and shape you need in this pressbook. There's a big 35¢ campaign mat that contains everything necessary for small theatres. Buy the economy size, and use all of them. Picture has been extensively pre-sold in national magazines, but may not look dissimilar from many other pictures of the same kind, so try for new selling angles in your town. The cast is good, and the color is excellent. "Blackbeard, the Pirate" will attract attention as street ballyhoo, in a rented costume, and make-up. He was a very tough guy, who wore ribbons in his beard, and lighted candles! Robert Newton, who plays the role in the picture, was the lead in "Treasure Island" and this follows a similar pattern for exploitation and promotion. Linda Darnell is pirate bait.

STARS AND STRIPES FOREVER—20th Century-Fox. In color by Technicolor. The greatest musical show on earth; the tuneful story of John Phillip Sousa, America's "March King" and patron of 35,000 high school bands! It's a great picture for everyone who ever marched in step, or tried to play the tuba or the drums. 24-sheet and other posters will strike up the band in your town. Jumbo herald window card and "Color-Glo" stills key your campaign. Newspaper ad mats in all sizes, from very large down to the biggest bargain of all, the 35¢ economy mat for small situations. Clifton Webb in a new role, playing the part of Sousa, and with Debra Paget as the Hour-Glass Girl of the Nineties. Special pressbook pages on music promotions, which are too numerous to list here. You've never had a better chance; there are four great record albums, and everybody loves a Sousa march. You are supported on every side, because the public schools and the music clubs and the fraternal societies are ready and rarin' to go! There's a terrific high school band contest now under way, and we'll show you the winners. Contact your American Legion Post and get them to hold local contests for high school bands from all over the countryside. Sousa had the world marching in step to his tunes; you'll find this equally good at putting people into the mood of going to the movies and enjoying it.

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THE SAVAGE—Paramount. In color by Technicolor. He fought as he loved—like the savage he was! Adopted by the Sioux as a child, he must now choose between his savage redskin brothers and the beautiful white girl he loves. Charlton Heston and star cast in another big color western to fight the TV renegades. 24-sheet and other posters have real poster-quality, to create lobby and marquee display. Advertising mats range from the very large to the necessary small sizes, with a 3-column utility mat that includes some "bits and pieces" of other ads, with several usable 2-column ads and illustrations, but it isn't comparable to the "big economy size" available elsewhere in the industry, since it costs more and serves less. The folder herald has all the best of the advertising style to key your campaign in a majority of situations.

FILMACK
SPEED! QUALITY! SHOWMANSHIP!
SPECIAL TRAILERS
CAN'T BE BEAT!
630 NINTH AVENUE NEW YORK 36, N.Y.
1327 S. WABASH CHICAGO 5, ILL.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

SIROCCO: Humphrey Bogart, Marta Toren—No draw, not the Bogart appeal as in the past. Played Friday, Saturday, November 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Metro-Goldwyn-Mayer

GIRL IN WHITE: June Allyson, Arthur Kennedy—A good midweek picture. Played a sneak review of "Fearless Fagan" on the opening night and the patrons enjoyed the program. June Allyson gave her usual good performance. Played Tuesday, Wednesday, Thursday, October 14, 15, 16.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Monogram

CRAZY OVER HORSES: Bowery Boys—Another Bowery Boys comedy which drew and pleased their fans. This time, as the title suggests, race horses are in the plot. I didn't see the movie through, so I can't report more, but you don't have to like their shows personally—they make $$$. Played Friday, Saturday, December 12, 13.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This picture needs a lot of help in order to attract the movie-goer. Once you get them in, they will enjoy the picture. It has suspense, a little action, and gives an insight to what goes on in Los Alamos, where numerous tests of the atomic bomb have been held. If you have to play it, try it on a double bill. Played Tuesday, Wednesday, October 21, 22.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—Played this picture very late but it came up with a surprisingly good gross. It's a good action picture, enhanced by beautiful Technicolor, and believe it or not, the story element was quite different. Because of a teachers' convention, school was out, so everyone went to the movies that weekend. Played Thursday, Friday, Saturday, October 23, 24, 25.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

JUMPING JACKS: Dean Martin, Jerry Lewis—Must admit that Martin and Lewis are slipping a bit, and am more afraid of their forthcoming production, "The Stooge." We really did flop on this picture, but since they are classed as the nation's box office team, I should think they would bring in big receipts. In our town the Bowery Boys bring in as good receipts as Dean Martin and Jerry Lewis do. Played Sunday, Monday, November 23, 24.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Best Crosby attraction for some time. Doubled it with "Paula" (Col.) with Loretta Young and Kent Smith, which is O. K. for second feature. Played Sunday, Monday, November 16, 17.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

JUST FOR YOU: Bing Crosby, Jane Wyman—This is truly a very inspiring motion picture and full of many entertainment values. I had special heralds printed, made six-sheet cut-outs for the outer lobby of my theatre and many other good displays for this picture. But our business was only fair. There was so much competition on the two nights that we showed the picture—the first night was a church party and the second night there was a basketball game at the high school. I would rate this as one of Bing Crosby's best pictures. As far as Jane Wyman is concerned, she is always good and everyone here enjoys her pictures. She should be rated as the top money female star, because her pictures have brought in some big receipts to my theatre. She and Bing are excellent together! Played Wednesday, Thursday, December 3, 4.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Bing's popularity never seems to diminish. His latest pleased our small town audience no end. There was a good story, several plush production numbers, outdoor scenes of sea and sands, plus Jane Wyman—one of the all too few pictures that nobody disliked, and I do mean nobody. Business good. Played Monday, Tuesday, December 8, 9.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SAILOR BEWARE: Dean Martin, Jerry Lewis—Very good with lots of good laughs. Played Thursday, Friday, Saturday, November 13, 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—Fairly good song and dance item which we doubled with "Fearless Fagan" (MGM) with Janet Leigh and Carleton Carpenter. Play the latter on a matinee date—the kids will love it. Played Sunday, Monday, November 9, 10.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—A wonderful motion picture! Everyone who saw this picture enjoyed it immensely. It had a very good story and the only fault I found with the picture was that it had too many songs. Something the studios should do now, and that is quit dubbing in someone else's voice, such as they did with Ralph Meeker's voice in this picture. It can be noticed too much. Played Wednesday, Thursday, November 26, 27.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SOMETHING TO LIVE FOR: Ray Milland, Joan Fontaine—Very good, but did no extra business. Played Thursday, Friday, Saturday, November 27, 28, 29.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Did better than average business; not very funny, though. One patron remarked that it was one of the most unfunny features he had ever seen. Played Tuesday, Wednesday, Thursday, November 18, 19, 20.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—In spite of snow and ice, people came out to see this. It was a pleasure to stand in the lobby and listen to the gales of laughter emanating from the audience. As a rule, Hope doesn't draw too well here, but evidently word-of-mouth advertising brought them in. Let's have some more "Palefaces"! Played Sunday, Monday, November 30, December 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—One of the most satisfying reissues we have ever played. Our memory made us expect a rather routine film, but this must have been one of the biggest Fox productions of its year. The story covered the highlights of Bill Cody's life, the cast was well chosen and "Technicolor" fine. I think all our patrons were moved by the ending when a boy (following Cody's farewell speech) stands up in the audience of the arena and crys ". . . and God bless you too, Buffalo Bill." Business very good. Played Friday, Saturday, December 12, 13.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DAY THE EARTH STOOD STILL: Michael Rennie, Patricia Neal—Plenty of thrills. A lot of it will be true in the not too distant future. If I had only listened to my projectionist and played it when the country was seeing all the flying saucers, but I waited and business was only fair. Played Wednesday, Thursday, December 3, 4.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

HALLS OF MONTEZUMA: Richard Widmark, Jack Palance—We played this very late, but evidently many of our patrons had not seen it, for business was good. It did seem a trifle too long, but as a war picture the battle scenes are well staged and the characterizations are good. Widmark, Wagner, Gardiner and Karl Malden stand out. Technicolor shows to advantage, especially when flame throwing tanks are on the screen. Played Wednesday, Thursday, December 10, 11.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHAT PRICE GLORY: James Cagney, Dan Dailey, Corinne Calvet—After reading a few reports in "What the Picture Did for Me," I was expecting a poor engagement. However, due to a good exploitation campaign and tieup with service organization, we experienced one of the best runs durng the fall season. The picture played during Armistice Day also. Many people said it didn't compare with the original, and I think it was about 15 minutes too long. Cagney and Dailey were acceptable as Capt. Flagg and Sgt. Quirt, while Corinne Calvet was appealing as Charmaine. Played Saturday, Sunday, Monday, Tuesday, Wednesday, November 8, 9, 10, 11, 12.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—For the teen-age girls, Audie Murphy is a must. Doubled this with "Loan Shark" (Lippert) which is a good action "meller" for the lower half of your program. Played Friday, Saturday, November 7, 8.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—The kids will like it. Doubled with "Son of Ali Baba" (Unv.) Technicolor picture which is good teen-age and kiddie entertainment. Played Sunday, Monday, November 2, 3.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BRONCO BUSTER: John Lund, Scott Brady, Joyce Holden—A very disappointing picture. Outside of the real action shots taken at various rodeos, there was nothing. It would have made a good two-reeler. Unless your patrons are rodeo fans (which mine obviously aren't), be careful. Played Thursday, Friday, Saturday, November 13, 14, 15.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—For the older patron it sure brings back memories of the 1920's. Charles Coburn is good in any part. Business was average. Played Sunday, Monday, Tuesday, December 14, 15, 16.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

WILLIE & JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—We were able to play this picture very early and benefited from the national ads that appeared in "Look" and "Collier's" magazines. Tom Ewell was good as "Willie," and Harvey Lembeck as "Joe" kept the audience chuckling throughout. Although the picture isn't as good as the original "Up Front," it should do all right in most situations. Played Friday, Saturday, Sunday, Monday, October 17, 18, 19, 20.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann

(*Continued on opposite page*)

(*Continued from opposite page*)

Blyth—Very good. This has all the ingredients that makes excellent screen entertainment—action, romance, beautiful color by Technicolor and comedy relief. The cast gave good performances, especially Anthony Quinn as the Portuguese. The last two days of the engagement suffered from the national election, but as a whole the picture did very well. I would recommend this for any audience. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, October 29, 30, 31, November 1, 2, 3, 4.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—John Wayne is well liked here. Not an "Iwo Jima," though—there is not enough action. Business was average. Played Sunday, Monday, Tuesday, December 7, 8, 9.—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Hats off to Burt Lancaster and Nick Cravat for as swashbuckling a picture as has come out of Hollywood in many a moon. Because of the opening scene where Burt Lancaster says, "Believe only half of what you see," the audience goes along with the deeds. There is romance and ample comedy to keep the picture moving at a good pace. We had many good comments and business was above average. Played Sunday, Monday, Tuesday, November 16, 17, 18.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—This one didn't click for some reason. The picture is all right, but I don't think it has enough appeal for the adults. Steve Cochran was likeable, for a change, in the hero's role, and the little girl was pleasing. This was the first picture Warners made with Warnercolor, and it was first rate. If your patrons like this type of picture, play it by all means. Played Wednesday, Thursday, Friday, November 5, 6, 7.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Shorts

Columbia

PETE HOTHEAD: Jolly Frolics—This is another cartoon from U.P.A., but I didn't think it was up to par with the former subjects from the same organization.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RASSLIN ROGUES: World of Sports—Bill Stern narrates this sport reel which features an Australian tag match at a wrestling show. The close-ups of the wrestlers in action and the grunts and groans brought out a lot of laughs from the audience. All in all, it's a good subject.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Paramount

HOLD THE LION PLEASE: Noveltoon—It's a good color cartoon.—Francis Gill, Paonia Theatre, Paonia, Colo.

SADIE HAWKINS DAY: Pacemaker—For children or patrons who follow the comics, this student rag on the characters in Li'l Abner will please. Judging by the laughter, our audience got a great kick out of it.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO-Radio

BIG HOUSE RODEO: Sportscope—Unusual because the rodeo performers are convicts who put on this show every year in their state—and quite a show it is too. Might be worth including in your ads.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LAUGHS FROM THE PAST: Screenliner—We hadn't played one of these old time movie shorts in quite some time. This one was very good.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

DAY AT THE ZOO, A: Blue Ribbon Hit Parade—A reissue that wasn't very funny. If you need a cartoon midweek, play it there.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

DUTCH TREAT IN SPORTS: Technicilor Sports Parade—Patrons interested in horses—the horse show kind, not the ones you bet on? Then this Technicolor short will interest them. One rider is an outstanding horseman.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SNOW TIME FOR COMEDY: Blue Ribbon Hit Parade—For a cartoon that's different, book this. The characters are two puppies and their adventures on a frozen river one windy winter day. It's very funny and has and needs no dialogue.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Short Product in First Run Houses

NEW YORK—Week of Dec. 29

ASTOR: Bonnie Scotland ..... ***Republic***
Feature: Limelight ..... United Artists

CAPITOL: Bonnie's Hungry Cousin ..... ***MGM***
Feature: Against All Flags ..... Universal

CRITERION: Color Rhapsodies ..... ***Nemeth***
Feature: Hans Christian Andersen ..... RKO

GLOBE: Flop Secret ***20th-Fox***
Male Vanity ..... ***RKO***
Feature: Pony Soldier 20th-Fox

MAYFAIR: Are Animals Actors? .... ***Warners***
Mouse Meets Bird ***20th-Fox***
Feature: Ruby Gentry 20th-Fox

PARAMOUNT: Case of the Cock-Eyed Canary ..... ***Paramount***
Speed Queen ..... ***Paramount***
Feature: April in Paris ..... Warners

RIVOLI: Birth of Venus ***20th-Fox***
Feature: My Cousin Rachel 20th-Fox

ROXY: Conquering the Colorado ***20th-Fox***
Picnic with Papa ***20th-Fox***
Feature: Stars and Stripes Forever 20th-Fox

MUSIC HALL: Pluto's Christmas Tree ***Disney-RKO***
Feature: Million Dollar Mermaid ..... MGM

CHICAGO—Week of Dec. 29

CARNEGIE: Eskimo Sea Hunters .... ***Universal***
Rabbit's Kin ..... ***Warners***
Feature: Brandy for the Parson ..... Fine Arts

EITEL'S PALACE: Joy of Living ***20th-Fox***
Jerry and Jumbo ..... ***MGM***
Feature: Stars and Stripes Forever 20th-Fox

ORIENTAL: Land of the Ugly Duckling .. ***MGM***
Feature: Million Dollar Mermaid ..... MGM

STATE LAKE: Hare Lift ..... ***Warners***
Feature: Road to Bali ..... Paramount

SURF: Fantasy of London ..... ***Fine Arts***
Spook Sports ..... ***Nemeth***
Feature: The Promoter ..... Universal

WOODS: Ada Leonard and Her All-Girl Band ..... ***Universal***
Feature: The Happy Time ..... Columbia

Warner Bros.

SEEING EYE, THE: Special—An excellent short paying a tribute to man's best friend, the dog. Enjoyed by all who saw it.—James Hardy, Shoals Theatre, Shoals, Ind.

STRANGER IN THE LIGHTHOUSE: Technicolor Special—A very good short. Would go well with another short feature.—James Hardy, Shoals Theatre, Shoals, Ind.

TERRIER STRICKEN: Merry Melodies—The audience was laugh stricken from this amusing cartoon from Warner Bros.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

U. S. ARMY BAND: Melody Master Band—If you have a town band, you would do well to advise them beforehand that you are playing this. We ran it with sound to slightly above normal business, and had half the audience tapping their feet to the fine playing of this band.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Manager and Theatre Changes on Coast

SAN FRANCISCO: Redwood Theatres, headed by George M. Mann, has transferred Bert Henson, former city manager at Modesto, to Klamath Falls, Ore. Lou Vaughn has also been transferred to Klamath Falls from Eureka. Earl Baughman has gone from Klamath to take over district managership of Eureka. Ray Duddy replaces Henson at Modesto.

Other changes in Northern California include the Rio at Alameda being purchased by Robert L. McKee. At Pollock Pines, the Grand, owned by Graff Broadbent and booked by Ed Rewden, has closed. E. F. Michelsen put the Brisbane (just outside of San Francisco) on a two-change-six-day-week, with the house remaining dark on Thursdays. Previously it was operated on a three changes a week, seven-day policy. Dave Richards sold his Rialto at Oakland to Pete Kyprios, and Edgar P. Weiss purchased the Vista at Rio Vista. Dick Rose was named manager of Blumenfeld's El Cerrito Motor Movies at El Cerrito, replacing Frank Jenkins, who resigned his management post recently.

Rhode Island Houses Get $33,558 for "Jimmy Fund"

PROVIDENCE: Climaxing an intensive campaign, fund leaders recently announced that Rhode Island theatre owners and operators had raised a total of $33,558 for the "Jimmy Fund." The campaign to underwrite cancer research among children and to help pay for the new cancer hospital for children in Boston was headed by Edward M. Fay, dean of local showmen, and Meyer Stanzler, co-chairman. Albert J. Clarke, manager of the Majestic, was treasurer, and Shirley Harrington was honorary treasurer. David Levin, manager of the RKO Albee, chalked up the best record for collections among the 40-odd Rhode Island houses that participated with a total of $1,815. The Majestic ran second with $1,358, with the Providence Strand a close third with $1,210.

Variety Club Convention Date Shifted to May

Variety Club International will meet in Mexico City May 18-22, Luis Montes, convention chairman, has announced. The dates represent a change; April at first was considered. The change is because several tents in this country are staging events during April, and because a May convention will allow more time to prepare the "Good-will" train for Mexico now being organized by William Koster, of Tent 23, Boston.

Arkansas ITO Meet Set

The Independent Theatre Owners of Arkansas will hold their 1953 convention at the Marion Hotel in Little Rock May 5-6. Officers and the board of directors will have a dinner meeting Monday night, May 4, and the convention will officially open with an all-industry luncheon May 5.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 4,923 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

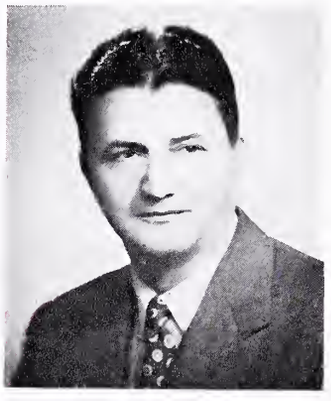
Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	12	18	12	6
Apache War Smoke (MGM)	–	5	2	3	–
Assignment-Paris (Col.)	–	–	3	3	–
Atomic City (Para.)	–	1	1	25	16
Battle Zone (AA)	–	2	2	1	–
Because of You (Univ.)	6	20	10	3	–
Because You're Mine (MGM)	–	10	18	21	4
Beware, My Lovely (RKO)	–	1	–	3	4
Big Jim McLain (WB)	3	30	39	11	4
Big Sky, The (RKO)	1	25	35	12	1
Bloodhounds of Broadway (20th-Fox)	–	1	3	5	1
Bonzo Goes to College (Univ.)	–	11	33	10	–
*Brave Warrior (Col.)	–	–	5	14	1
Brigand, The (Col.)	–	–	11	5	5
California Conquest (Col.)	1	2	14	16	2
Captain Pirate (Col.)	–	–	2	2	14
Caribbean (Para.)	–	3	18	17	7
Carrie (Para.)	–	–	14	18	20
*Clash by Night (RKO)	–	11	32	16	5
Crimson Pirate (WB)	1	15	31	14	5
Cripple Creek (Col.)	–	8	21	8	–
Denver and Rio Grande (Para.)	–	–	29	20	18
Devil Makes Three, The (MGM)	–	–	9	11	2
Diplomatic Courier (20th-Fox)	1	3	15	32	18
Don't Bother to Knock (20th-Fox)	1	7	35	25	2
Dreamboat (20th-Fox)	1	12	29	28	19
Duel at Silver Creek (Univ.)	2	10	26	9	3
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	–	9	22	7	–
Fearless Fagan (MGM)	–	5	18	17	16
Feudin' Fools (Mono.)	2	8	3	–	2
Flat Top (AA)	–	5	3	–	–
Francis Goes to West Point (Univ.)	13	43	24	7	12
Glory Alley (MGM)	–	1	12	10	5
Golden Hawk, The (Col.)	–	1	12	5	2
Greatest Show on Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	3	3	–	–
Has Anybody Seen My Gal? (Univ.)	2	28	46	10	2
Hellgate (Lippert)	–	3	8	7	3
*Here Come the Marines	2	2	12	–	–
High Noon (UA)	7	34	21	6	–
Holiday for Sinners (MGM)	–	–	1	3	1
Horizons West (Univ.)	–	2	2	5	5
Hurricane Smith (Para.)	–	–	19	9	2
Iron Mistress, The (WB)	3	11	11	2	–
Island of Desire (UA)	–	18	31	5	3
It Grows on Trees (Univ.)	–	–	1	9	1
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	9	11
Jumping Jacks (Para.)	33	33	12	11	2
Jungle, The (Lippert)	–	–	2	3	–
Just Across the Street (Univ.)	–	2	18	14	10
Just for You (Para.)	4	15	28	8	2
Kangaroo (20th-Fox)	1	2	36	28	22
Lady in the Iron Mask (20th-Fox)	–	–	1	6	3
Les Miserables (20th-Fox)	–	2	11	4	1
Lost in Alaska (Univ.)	2	23	39	11	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	31	19	12	3
Lusty Men (RKO)	1	7	9	4	1
Merry Widow, The (MGM)	4	14	33	26	4
Miracle of Fatima, The (WB)	1	4	5	–	1
Monkey Business (20th-Fox)	2	26	21	11	2
†Montana Belle (RKO)	–	–	4	3	–
Montana Territory (Col.)	–	8	12	7	4
My Man and I (MGM)	–	–	3	2	8
†My Pal Gus (20th-Fox)	–	4	2	2	1
My Wife's Best Friend (20th-Fox)	–	–	8	10	6
O. Henry's Full House (20th-Fox)	–	4	13	21	1
One Minute to Zero (RKO)	4	44	18	5	–
Operation Secret (WB)	–	2	3	5	1
Outcast of the Islands (UA)	–	5	5	4	3
*Outlaw Women (Lippert)	3	8	–	–	–
Paula (Col.)	–	3	16	13	10
Plymouth Adventure (MGM)	2	7	8	7	–
Pony Soldier (20th-Fox)	–	6	5	5	–
Prizoner of Zenda (MGM)	–	4	10	7	–
Quiet Man, The (Rep.)	10	23	12	9	–
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	–	–	2	8	1
Rainbow 'Round My Shoulder (Col.)	–	3	15	9	2
Rose Bowl Story, The (Mono.)	1	1	10	6	9
Sally and Saint Anne (Univ.)	–	2	24	16	17
Savage, The (Para.)	5	2	8	5	2
Scaramouche (MGM)	6	35	48	31	2
*Scarlet Angel (Univ.)	–	2	29	17	10
She's Working Her Way Thru College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	6	16	3	–	–
Somebody Loves Me (Para.)	1	2	26	2	2
Something for the Birds (20th-Fox)	–	1	–	8	10
Son of Ali Baba (Univ.)	–	8	16	10	6
Son of Paleface (Para.)	27	23	17	2	–
Springfield Rifle (WB)	3	19	28	2	5
Steel Trap (20th-Fox)	–	–	5	5	4
Story of Robin Hood (RKO)	5	22	25	11	5
Story of Will Rogers, The (WB)	31	42	18	4	9
Sudden Fear (RKO)	–	9	6	22	3
Thief, The (UA)	–	1	1	4	6
†Thunderbirds (Rep.)	–	1	9	–	–
Toughest Man in Arizona (Rep.)	–	3	4	4	2
Turning Point, The (Para.)	–	–	11	2	2
Untamed Frontier (Univ.)	–	9	24	21	2
†Wac from Walla Walla (Rep.)	–	7	2	–	1
Wagons West (Mono.)	–	–	15	7	1
Wait 'Till The Sun Shines Nellie (20th-Fox)	2	7	17	25	23
Walk East on Beacon (Col.)	2	8	11	13	6
Washington Story (MGM)	–	–	6	22	32
Way of a Gaucho (20th-Fox)	–	–	13	14	7
We're Not Married (20th-Fox)	4	23	28	21	7
What Price Glory (20th-Fox)	–	16	34	32	10
Where's Charley? (WB)	–	–	14	35	29
Wild Heart, The (RKO)	1	3	16	7	2
Wild Stallion (Mono.)	–	–	4	1	–
Willie and Joe Back at the Front (Univ.)	–	7	23	11	4
Woman of the North Country (Mono.)	–	1	17	10	3
World in His Arms, The (Univ.)	3	27	36	6	3
Yankee Buccaneer (Univ.)	–	4	8	5	2
You for Me (MGM)	–	–	7	19	8

Stop Outrageous Film Damage!

Prominent exhibitors have cited a shortage of prints as an industry problem. But print damage is of even broader significance in its effect upon the performance — the art itself suffers from the wavering streaks which pour like black rain down the screens of thousands of theatres every day. These and blotched color and tones are caused by damage to the emulsion—even to the back of the film itself. And that damage is caused for the most part in the projection room, and especially in the projector itself. And the ultimate cause? It is two-fold—obsolete equipment . . . and negligence. Why this is so — and the remedies — are pointed out by Gio Gagliardi in the next issue of Better Theatres from direct observation at many theatres.



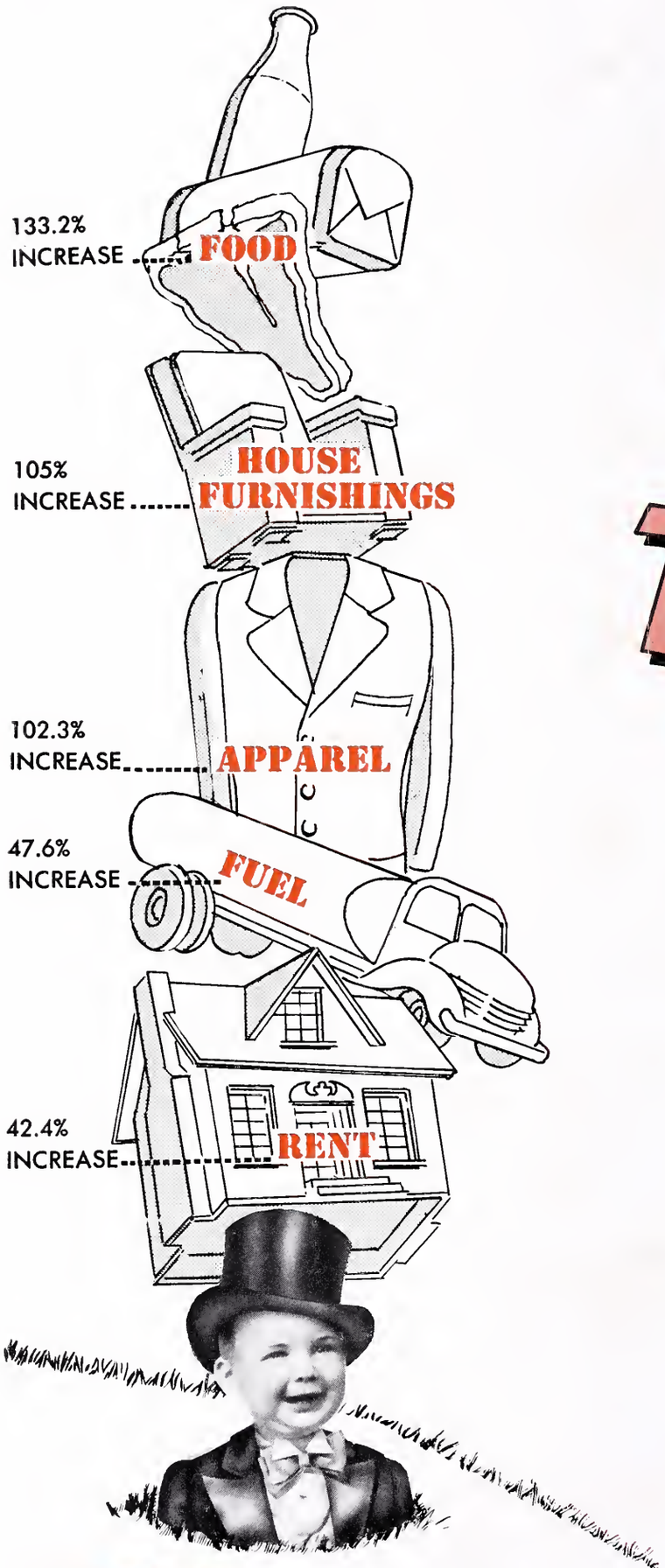
In his article, "Where Obsolete Equipment and Neglect Take Daily Toll in Print Cost and Prestige," Mr. Gagliardi, projection editor of Better Theatres and for many years an executive engineer in charge of projection at circuit theatres, explains in detail how Exhibition can do much to end the crudities which belie the industry's claim to an art form of technical maturity.

in *Better Theatres* for January . . .

with next week's MOTION PICTURE HERALD

and in the same issue—

a specific plan for economical theatre cooling



LOW MAN ON THE TOTEM POLE

See who's sitting at the bottom... it's the Prize Baby...low, LOW man on your totem pole of towering costs in your living expenses and in the operation of your theatre (living costs alone have risen an average of 90.8% since 1939).* His negligible increase in costs to you, IF ANY, stands out in striking contrast to the tremendous increase in prices on *all* your basic purchases during this period.

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* Price Increase of Basic Commodities according to Bureau of Labor Statistics

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AIR-CONDITIONING: A Plan for Cooling the Average Theatre . . .

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Film Damage on the Screen

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• ITS CAUSES AND REMEDIES . . PAGE 29

JANUARY ISSUE: Section 2 of Motion Picture Herald of January 10, 1953



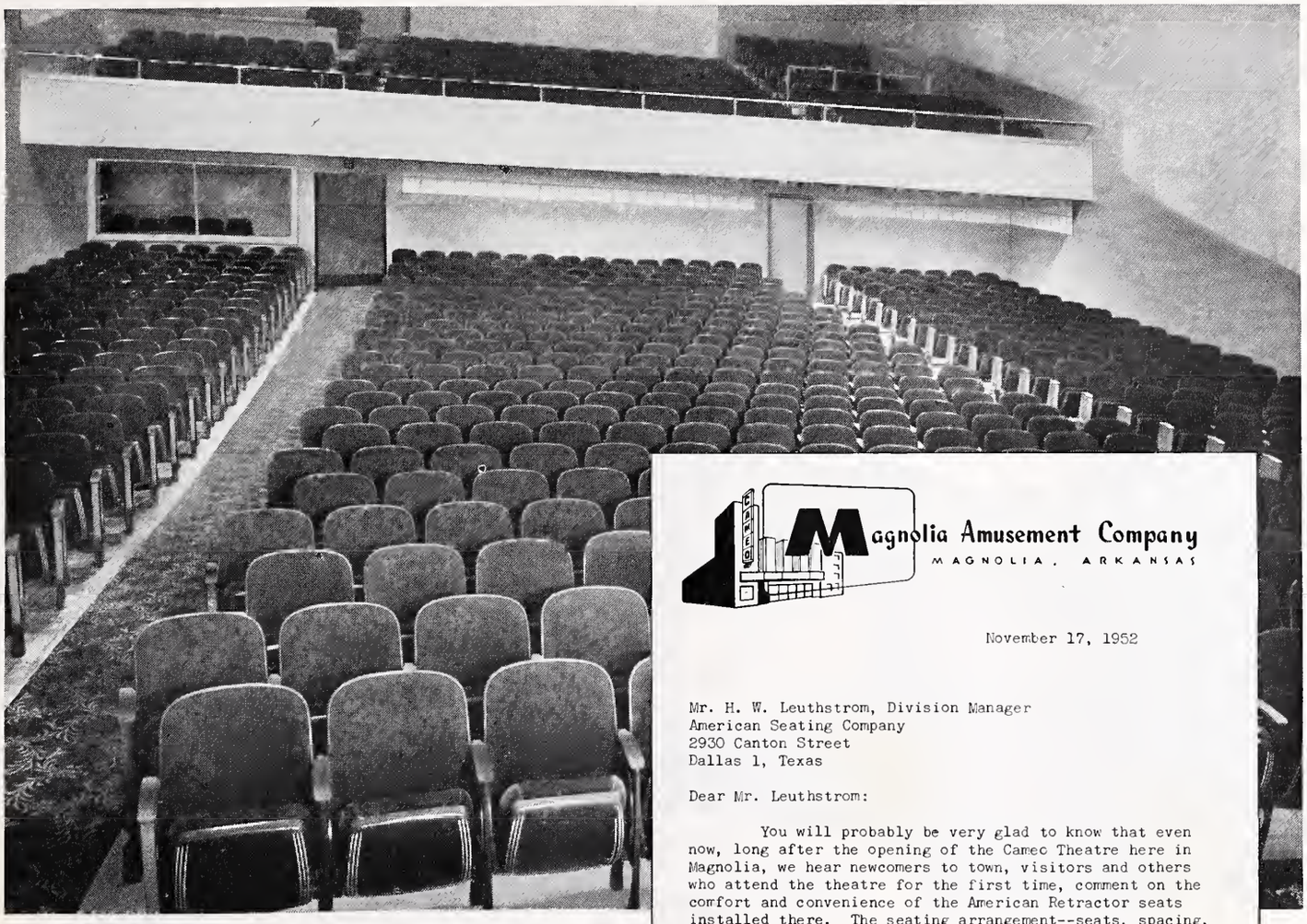
A lot of exhibitors around the country have made Coca-Cola available as a convenience to their patrons. They didn't realize at the time that a vending machine to sell Coke becomes a smash hit wherever it shows. And not only with the audience! A small-budget production nets you a whopping profit when you install your choice of vending methods to sell Coca-Cola. Best of all, there's no increase in overhead! For all the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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Cameo Theatre, Magnolia, Arkansas
Architects: Ginocchio & Cromwell,
Little Rock, Arkansas

Magnolia Amusement Company
MAGNOLIA, ARKANSAS

November 17, 1952

Mr. H. W. Leuthstrom, Division Manager
American Seating Company
2930 Canton Street
Dallas 1, Texas

Dear Mr. Leuthstrom:

You will probably be very glad to know that even now, long after the opening of the Cameo Theatre here in Magnolia, we hear newcomers to town, visitors and others who attend the theatre for the first time, comment on the comfort and convenience of the American Retractor seats installed there. The seating arrangement--seats, spacing, etc.--remains one of the outstanding features of the house.

Furthermore, they are holding up well and still look very nice. The red mohair covering material still retains the rich, full color it had when the seats were installed.

Sincerely,

W. P. Florence, Jr.

W. P. Florence, Jr.

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Wherever American Bodiform Chairs are used—whether Retractor-type or regular, and whether in new theatres or for reseating—their comfort, beauty, and convenience make them an outstanding feature of the house. They are the finest theatre chairs in the world.

FOR RESEATING, experienced operators seeking increased box-office receipts choose American Bodiform Chairs, unexcelled for comfort, beauty, convenience, and durability. The hundreds of Bodiform installations, after many years of hard use, are giving excellent service.



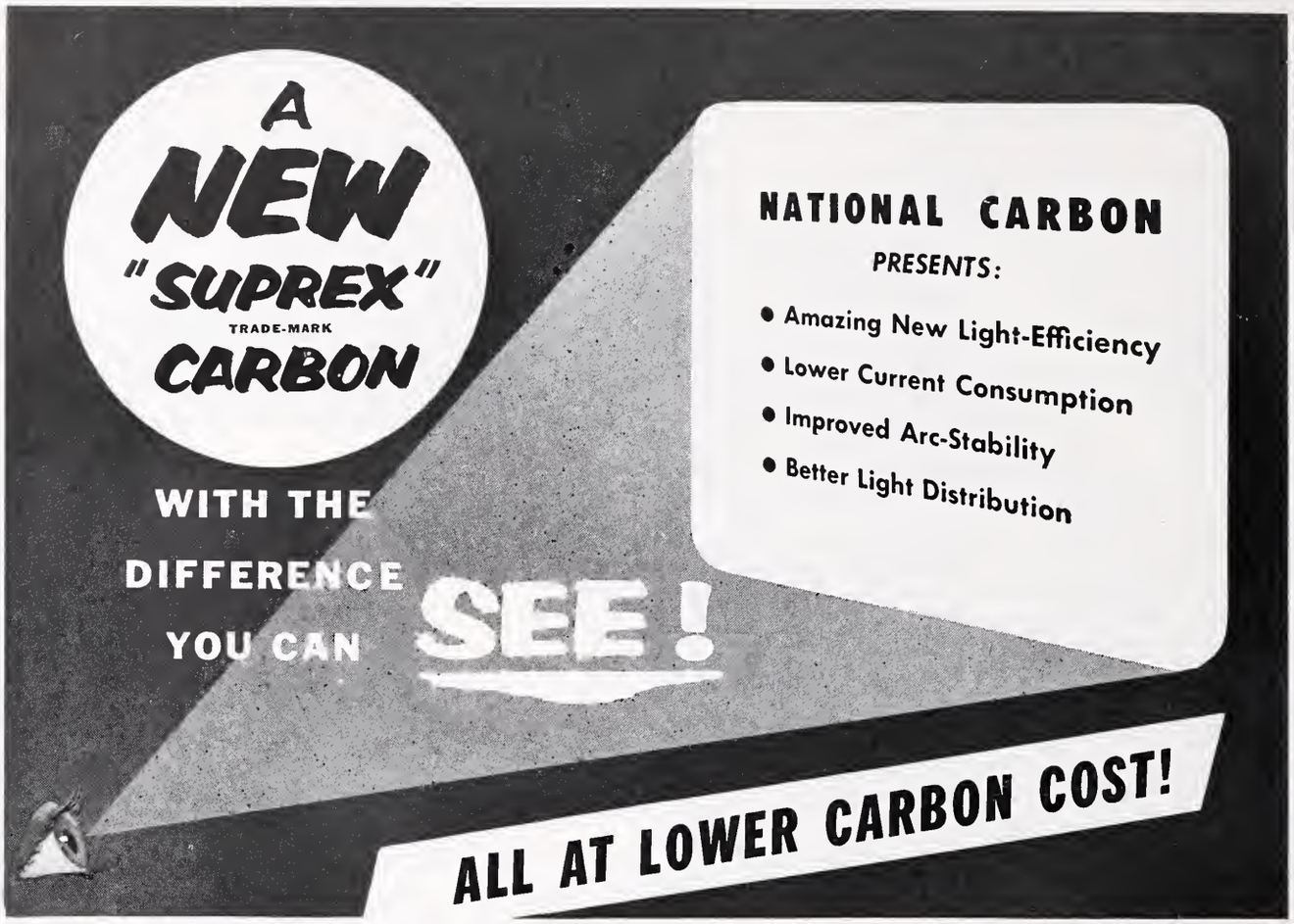
American Bodiform Retractor No. 20-001. The Cameo Theatre uses 629 of these, plus 224 American Bodiform regular Chairs No. 16-001

American Seating Company

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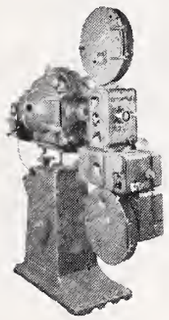
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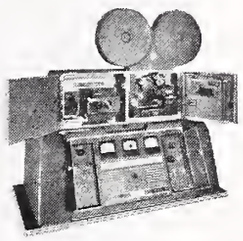
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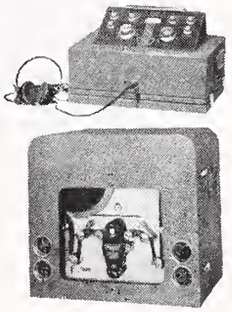
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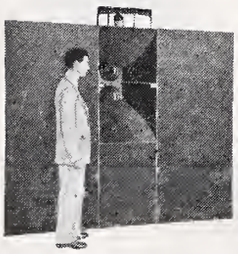
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Better Theatres

for JANUARY 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., CIrcle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives. HOLLYWOOD: Yucca-Vine Building.

Film Damage That Calls for Serious Action

FILM DAMAGE of the sort that is transferred to the image on the screen has been going from bad to worse and we think it is time to make something of it. Much of the appeal of a motion picture comes from sheer pictorial qualities. The high state to which these have been brought is a mark of its technical maturity.

The performance cinematographically is a prime source of the industry's creative prestige. In a large number of theatres regularly, this achievement is pretty much nullified by black rain-like disfigurations.

It isn't necessary. Dealing with the causes and cures in the Needle's Eye department of this issue, Gio Gagliardi says:

"Satisfactory screen reproduction is not possible with a bad print even if the projection equipment is in first-class condition. Similarly, good results cannot be expected with a perfect film if the projection equipment is faulty and fails to operate properly. Likewise, given good prints and efficient equipment, unskilled or inattentive projectionists may permit flaws."

IN THIS concern with film damage we are not referring to torn sprocket holes, bad splices, cut mutilation and such. We are talking about emulsion scratches and film back gouges. Where lies the blame? Mr. Gagliardi declares:

"It is quite possible that some amount of damage may be suffered by film in exchanges and in transit from theatre to theatre; however, the unfortunate truth is that most film damage occurs in the projection room, especially in projectors.

"All good projection equipment has been designed, not only to function as perfectly as possible, but to minimize wear and tear of theatre prints. If every component part of this equipment is *installed* properly, *maintained* judiciously, and *examined* carefully, there should be no reason for film damage."

Mr. Gagliardi itemizes the parts and failures at fault. We think it highly important reading for an industry that no longer can excuse crudities.

——G. S.

Almost all indoor theatres need cooling equipment

. . far more urgently today than ever. Here is—

A Practical Plan for Cooling The Average Theatre Economically

The United States generally is not blessed with a salubrious climate; few of its theatres are located where hot, humid seasons are not the rule (and therein it is not so very different from most of the rest of the planet). Air-conditioning therefore has always been a technique of peculiar advantage to theatre operation. Today it is competitively essential, made so by the increased popularity of outdoor recreations, including the drive-in theatre. The public, moreover, has become intolerant of hot, stuffy theatres. But the comfortably cooled theatre has proved to have—as was so strikingly the case last summer—an added attraction of direct drawing power. . . . To enjoy these advantages in 1953, planning should begin yet this winter. Now is none too soon to assure equipment in good time.

By G. A. GALLAGHER

IN THE air-conditioning of theatres, the principal concern is the *comfort of people* and not the maintenance of exact thermal conditions such as would be required for the processing and production of materials. The conditions which are most conducive to this comfort depend principally on temperature, humidity, air motion and purity.

The comfort of a person depends on how fast his body is losing heat. The human body is somewhat like a furnace stoked with food as a fuel. The fuel is utilized by the body processes at different rates, depending upon the type of activity, or form of exercise performed by that person. For instance, the average person seated at rest will dissipate approximately 350 units of heat (Btu's) energy per hour; the same person sawing wood will dissipate approximately 2000 units per hour.

Under normal conditions, however, the internal body temperatures are always maintained at 98.6°, by the delicate temperature regulating mechanisms of the body, which cause a person to get rid of as much heat as is generated.

The body transmits its internal heat in two ways; one is the *dry sensible heat* radiated from the skin to the surrounding air; the other is the moist, or *latent,* heat evaporated from the skin, or exhausted from the lungs as water vapor. This also must be absorbed by the surrounding air.

Since the human skin radiates most of the internal heat to the air, it follows that the skin temperature will vary with the *temperature, humidity,* and *velocity* of the surrounding air. Bearing this in mind, it can be seen that as the temperature of the surrounding air rises, the *difference* in temperature between the skin and this air *decreases* and it becomes more difficult for the skin to transmit sensible heat, thus causing a rise in the skin temperature and a feeling of *discomfort.*

And the decrease in comfort does not stop there. As the air temperature increases, the *sensible* (dry) heat given off by the skin decreases, and the latent (wet) heat must therefore increase. Thus at 70°, a total of 260 units of *sensible* heat, and 90 units of *latent* heat per hour, are given off by *each* theatre patron.

At 80°, the sensible heat is reduced to 195 units, while the latent heat is increased to 155 units per hour. If the temperature should reach 100° all the body heat must be given off as latent heat—350 units, or practically all perspiration.

Thus it can be seen that as the surrounding air temperature rises, the *discomfort* of a person even at rest will increase, due to the increase in the temperature of the skin, and due to the increase in the amount of moisture (perspiration) lying on the skin.

COMFORT REQUIREMENTS

The function of summer air-conditioning is to establish such surrounding atmospheric qualities as will tend to eliminate these personal *discomforts.* The comfort of any individual is affected by many personal variables. Health, age, activity, clothing, sex, food and acclimatization all play their part in determining the elusive "best comfort conditions" for any *particular* person. Hard and fast rules that will apply to all conditions and to all people cannot be given. The best that can be done is to approximate those conditions.

The American Society of Heating & Ventilating Engineers has published charts

OUTDOOR CONDITIONS		TRANSIENT OCCUPANCY — THEATRE		
Dry Bulb	Wet Bulb	Dry Bulb	Wet Bulb	Relative Humidity
95	75	82	65	40%
		81	66	45%
		80	67	50%
		79	69	60%

Table of dry and wet bulb reading for permissible comfort conditions under circumstances of transient occupancy. (See Figure 1.)

and data which resulted from a tremendous amount of investigation into these phenomena. *Figure* 1 shows a simplified chart that indicates the percentage of the total number of occupants who would be comfortable under different combinations of temperatures and relative humidity.

Let us choose a dry bulb temperature of 77° on the horizontal scale of this chart. (This is the temperature measured by any regular thermometer hung in the air space.) Follow this line up to the 50% constant relative humidity line, and from this intersection follow the steep sloping lines to the percentage curve. You will see that for these conditions the *greatest number* of people will be comfortable. However, it will be impossible to make 100% of the people present agree that they are completely comfortable.

Now let us take a temperature of 80°, follow this to the 50% relative humidity line, then go up the slope to the percentage curve. This will indicate that for these conditions only 70% of the occupants would be made comfortable.

The white rectangle in the main body of the chart will indicate the general limits of temperature and relative humidity within which 50%, or more, of the people present in a room will be comfortable.

It must be remembered, however, that these figures were developed primarily in application to homes, offices and other locations where the occupants remain in the space for periods exceeding two hours and therefore become fully adapted to the inside air conditions. Experience indicates that for shorter occupancy, the internal temperatures should be kept closer to the outside air conditions.

This smaller difference also helps to minimize the shock effect produced upon the body by sudden entrance from, or exit to, outdoors. Fortunately for us in the theatre field, this is especially true for summer air-conditioning. With this experience in mind and considering the transient type of occupancy and the greater additional cost required to produce and maintain lower temperatures, the general design conditions for theatres may be relaxed *without reducing average customer satisfaction.*

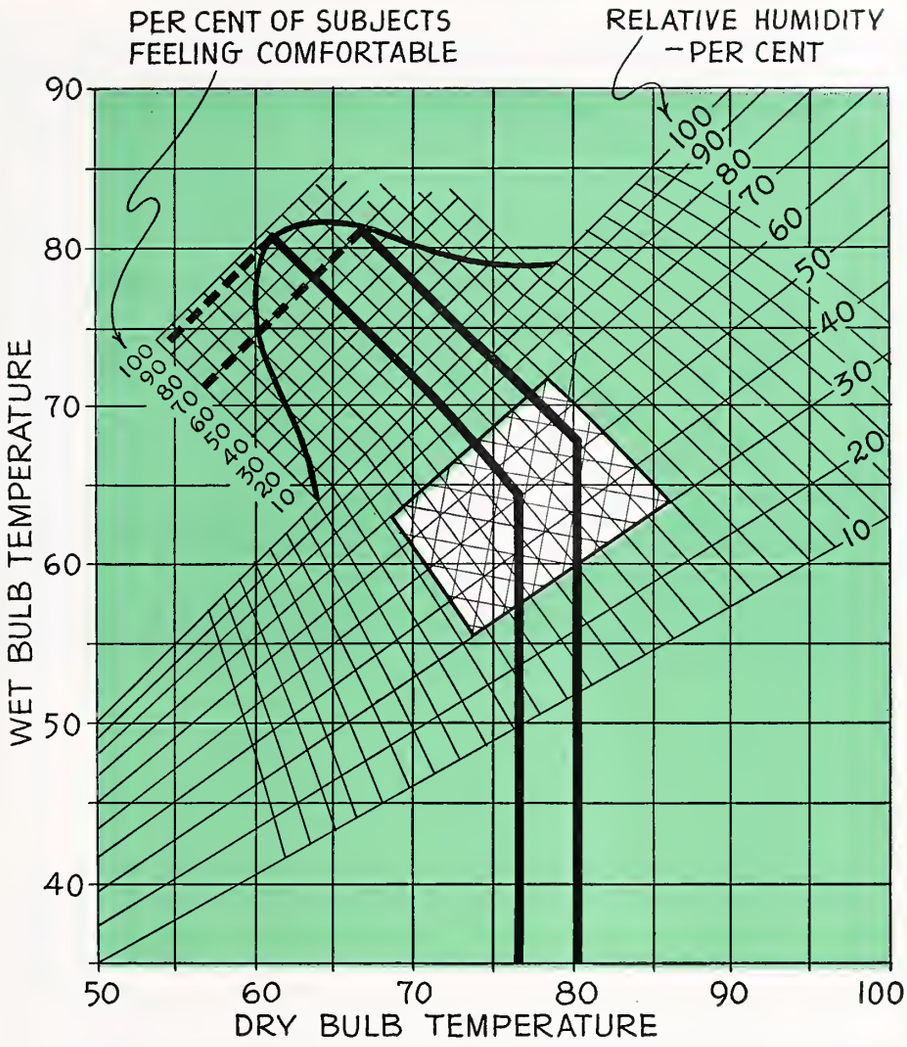


FIGURE 1—Comfort chart for conditioned space where occupants become fully adapted to atmospheric conditions.

OUTSIDE CONDITIONS	INSIDE CONDITIONS	
Temp.	Temp.	Rel. Humidity
95	80	50-55%
90	78	45-55%
85	76	45-55%
80	75	50-60%
75	73	50-60%
70	72	50-60%

Table of relative temperatures that should be maintained in conditioned space.

It has been found that with outside conditions of 95° dry bulb, and 75° wet bulb, *an auditorium temperature of* 80° and 50% *relative humidity is quite acceptable.* The table on page 8 shows the range of conditions which may be found in such a case.

It has also been found that summer indoor conditions cannot remain fixed without regards to actual outdoor prevailing temperatures. As the outdoor temperature rises, the indoor temperature should be permitted to rise also, with a corresponding correction in relative humidity. The table at left below shows desirable indoor conditions for various outdoor temperatures.

A 1000-SEAT LOAD

Having established that the above design conditions are acceptable as far as the personal comfort of the patron is concerned, let us proceed to analyze the actual heat load for a typical neighborhood theatre. A 1000-seat theatre can generally be contained in a building of a cubage produced by such dimensions as 75 feet wide by 100 feet long by 35 to 40 feet high, inclusive of the hanging ceiling. In summer such a theatre is overheated in three different ways:

First, the greatest amount of heat is supplied by the audience. As was mentioned above, each person sitting at rest in a theatre seat will expel an average of 350 units per hour (this value is taken from data published by the A.S.H.V.E).

Second, a quantity of heat is introduced by the *outside* air which is used to ventilate the theatre. It is customary to pull in *at least* 5 cubic feet of air per minute for each person in the auditorium. (It has also been found that the *total amount* of air circulated by the fans should be 15 cu. ft. per minute for each seat in the house.)

Third, another source of load is the amount of *heat absorbed by the building* from the sun and from the higher ambient temperature of the outside air conditions.

Calculations indicate that such a typical 1000-seat theatre with a full audience would normally have a total load of 700,-

(*Continued on page* 39)

On the House

★ editorial reports and comment on events, trends, people and opinion

Practically freed of Government controls, the industry begins 1953 with

A Greater Theatrical Medium in the Making

COINCIDENT with the practical abandonment of Government controls applying to theatre construction are reports of mounting activity in theatre buying and leasing, with one leading firm specializing in amusement properties—Berk & Krumgold of New York—stating, "two years ago you couldn't give theatres away, but the situation has changed to such an extent that it is becoming difficult to supply the demand."

Thus again do assorted technologists, actually or virtually outsiders, as usual, from the main body of the industry, pick up the gasping creature and breathe new life into it. In 1929 it was sound; in 1953 it is a compound of technical developments immediately affecting the pictorial image.

And what is happening now, as it was with sound, is the culmination of efforts either in behalf of the motion picture, or clearly pertinent to it, going on through the years, often advancing the art as they went, with relatively little appreciation of their immediate worth and little or no practical recognition of their potential significance coming from within the industry.

Pointing out that fact of the past has a useful purpose relative to the future. For not one current technical innovation can reasonably warrant, as sound did, a sudden recovery of faith in the commercial prospect of the motion picture theatre; nor does any one of the several developments now being exploited define within itself what a motion picture performance requiring the scale of a public theatre can be.

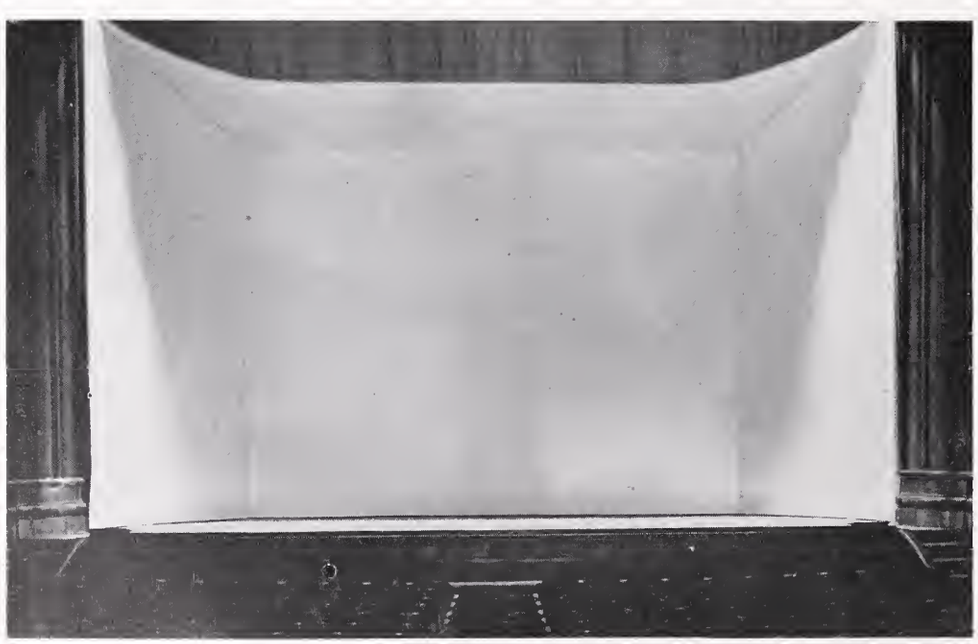
Current innovations have come from various directions. The major ones impinge on each other. They should be resolved as soon as possible into a standardized medium with the far greater realism and psychic impact which are so impressively intimated in current devices. That resolution certainly could be expedited by direction and financing from the organized motion picture industry.

THE NEW DEVICES

What are these "new devices"? Well, stereoscopy is probably what is doing most to perk up the film business right now. "Bwana Devil" appears to have removed the doubt that the public would not accept spectacles.

Then there is "Cinerama." Proving a surprising money-maker on Broadway, it seemed to indicate that the public would respond handsomely to technical changes in the art. But must the motion picture be a thing of three images? Something definitely it did demonstrate, however—that those who had been urging larger pictures were probably right. "Cinerama" introduced an image about 60 feet wide!

This brings us to the mackless screen, particularly one in which is sought the elimination of a static, defined border around the projected picture, substituting a surround creature by the image itself. This is the function of the Schlanger-Hoffberg development marketed as the "Synchro-Screen." At least in its purpose to eliminate a black border, the "Synchro-Screen" has been followed by other arrangements for a luminous surround. The



The "Synchro-Screen" recently installed in RKO's 58th Street theatre, New York, a rangey house in mid-Manhattan, seating close to 2500 and having an extremely deep balcony. With a maximum viewing distance of 170 feet, the installation repreesnts special construction to fill the proscenium arch and provide an image 30 feet, 7 inches wide. Normally the picture height, with correction for keystone, would be 24 feet, 10 inches; instead, it is 23 feet. Ashcraft "Super-High" lamps operated at 91 amperes give a center screen reading of 15 to 16 foot-candles.

public has accepted the luminous picture surround, and it is a "new device."

The immediate effect of it—enlarging the picture psychologically, making it more intimate, giving the performance greater "presence," removing extraneous influence on tone contrast and on color, and through all these functions enhancing the illusion—is an important achievement. In its potentialities, however, as part of the art now in the making, it is far more significant. It has liberated the image from a picture frame surrounded by architecture. The available area of the performance is flexibly expanded, allowing tremendous effects of scale, giving director and cinematographer more creative tricks as well as better control of them, and at last letting the show to occupy a dominant instead of a minor part of the field of vision.

ELIMINATION OF BORDER

Such a screen world, we believe, should be as little invaded as possible by definable structure. Its edges should seem to peter out, you might say, into infinity. That would relate the screen with auditorium design most intimately.

Nothing like that, except possibly here and there, is likely to be attained very soon; however, the idea explains why we think unmasking the screen should not mean substitution of just another, less objectionable, kind of *border*. And that is why we have cited the maskless screen *with a synchronous surround*—that is, a surround created by the projected image—as being specifically one of the "new devices" of motion picture technique, part and parcel of the development of the motion picture into a greater theatrical medium.

But there is more. A few weeks ago, at RKO's 58th Street theatre in New York, a "Synchro-Screen" was installed for an image 30 feet, 7 inches wide. This type of screen theretofore had been confined, in order to enjoy the economies of prefabrication, to a size allowing a picture no more than 26 feet wide. Compared with the sizes of pictures obtaining in even large theatres today, 26 feet is extraordinary.

It is interesting to recall what has been happening while the industry was arguing with the Government, manuevering over Compo, quarreling about Arbitration. RKO's 58th Street theatre has a picture, on a maskless screen, 30 feet, 7 inches wide with about 16 foot-candles of light at the center. The lamps are Ashcraft "Super-High's" using 10mm positive carbons and operated at 91 amperes with the economy of reflector arcs, aided by the matched speed of Bausch & Lomb *f2* lenses. The progress that such light sources represent is a vital factor in the resolution of the "new devices" into a greater medium of screen entertainment.

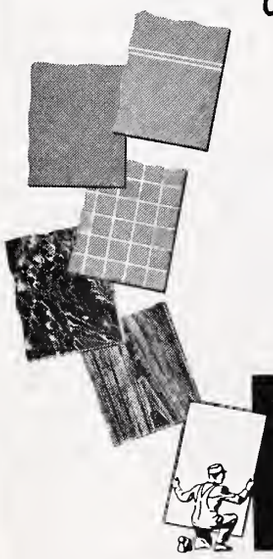
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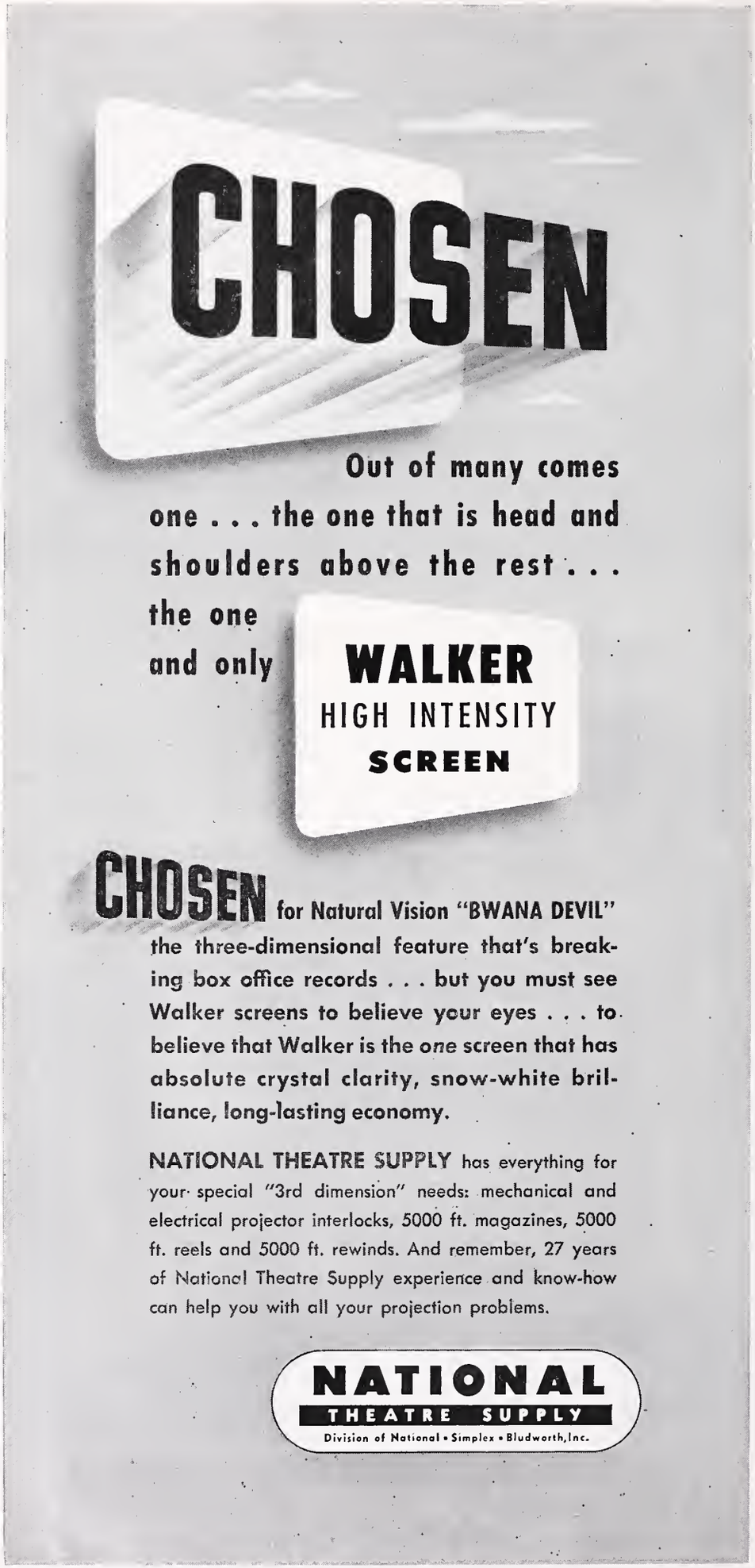
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tre in New York disclosed to an invited audience a motion picture presentation on a screen 32 feet wide, lighted also by Ashcraft "Super-High" lamps, but pulling 100 amperes and with Kollmorgen lenses *f*1.9.

RKO people jokingly call their 58th Street theatre presentation "the poor man's Cinerama." Not to be altogether outdone, and having straight arcs operated at 170 amperes, Radio City Music Hall presented "Million Dollar Mermaid" with the water ballet sequence "magnascoped" to a 50 feet.

ASPECT RATIO ALTERED

To be noted also in one of these recent installations—that of the RKO 58th Street—is a change in aspect ratio. Often cited as a misfortune of the art is the ratio of breadth to height of the film frame, which is substantially preserved in the present proportions of 6.00x8.25. The lateral arc of vision is three times that of vertical vision. In the special provisions for an oversized "Synchro-Screen" at the 58th Street theatre, RKO increased the width without increasing the picture height.

The ratio of height to width was reduced by only 7½%; more might have cut critically into performance material. Here, then, is another problem: In adopting a picture that effectively fills the field of vision, we want expansion especially in the lateral direction (which is what "Cinerama" achieves). Does that mean the revolutionary adoption of new frame dimensions? Not necessarily. Considerable correction of the original error can be attained in the theatre by aperture plate filing, provided camera hairlines are introduced that further curtail vertically the field of critical action.

Third-dimension . . . dominant performance area expandable and contractible perhaps by cinematographic and processing technique (frequency modulation) . . . better aspect ratio—these go not alone but together in the making of a greater motion picture. Nor is any one of them inseparable from further progress in projection light sources, which now have reached the limit of heat at the aperture.

We have had impressively demonstrated that images of dominant scale produce a performance of greater impact, often heightening, indeed, the illusion of perspective. In stereoscopic motion pictures there is a cumulative reduction in light of about 60%. More effective light cannot be transmitted to the aperture unless means can be found to prevent anything like comparable transmission of heat energy. Here are basic determinants of the motion picture now in the making. And, finally, that greater medium can be *fully* realized only through auditorium design specifically for it. It all adds up to a pretty big job. Must it be left entirely to outsiders? It could be finished sooner if the industry lent a hand.

The Rising Revolution in Motion Picture Technique

Larger images, maskless screens, three-dimension and other developments usher in 1953 as a year of rebirth for the art.

By BEN SCHLANGER, Theatre Architect and Consultant

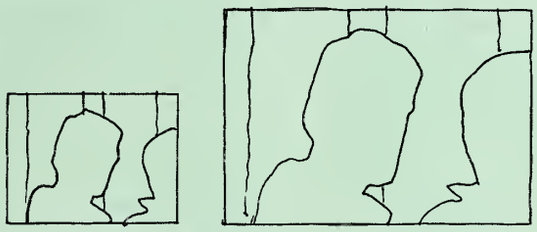


FIGURE 1

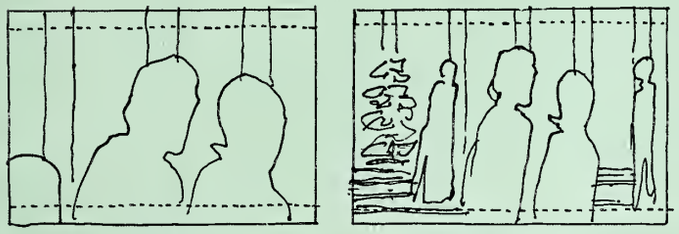


FIGURE 2

FIGURE 3

FIGURES 1, 2 and 3 all relate to the same scene. The small screen of Figure 1 shows further magnification of the close-up as it would appear if the cinematographer did not edit this shot for increased sizes, resulting in an unnecessary and undesirable enlargement which would cause the loss of too many of the seats nearest the screen. Figures 2 and 3 show how this scene might be designed, bringing into the scene surrounding atmosphere instead of excessive magnification. Lighting and color treatment are sufficient tools for the purpose of forcing concentration on any portion of the scene. The small screen of Figure 1 is an example of almost exclusive reliance in the past on one method of forcing concentration.



FIGURE 4

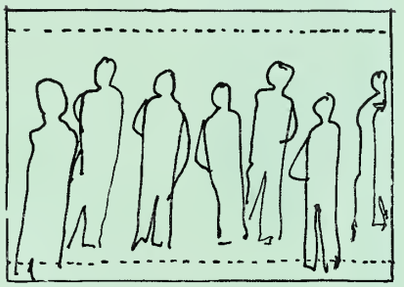


FIGURE 5



FIGURE 6

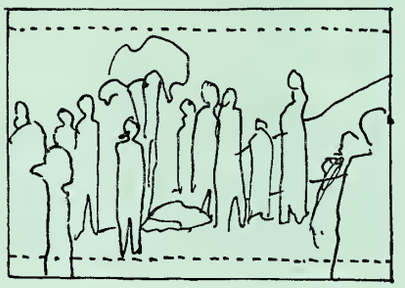


FIGURE 7

FIGURES 4 and 5 show the effect of increased performer sizes with increased screen size in use of the middle shot. Here again mere magnification of the scene on the smaller screen is not desirable with the enlargement of the screen. Figure 5 shows a wider camera angle, depending again on color and lighting to force concentration. A still greater increase in screen size would bring yet wider camera angles.

FIGURES 6 and 7 show a long shot scene presenting the same problems and treatment as found in the middle shot example. The figures on the larger screen become life-size, or larger. Dotted lines on all of the enlarged screen diagrams indicate guide lines of cinematography (see text).

With the favorable policy of the Government now in effect regarding construction materials, we can turn again to practically unhampered to much needed remodeling of motion picture theatre structures. The screen end of the auditorium should be a number one consideration for proposed changes. This is the zone that contains the merchandise sold by the exhibitor.

Recent developments have proved that the patron responds favorably to new ideas in screen presentation. There are many other areas of importance in the motion picture theatre which also need attention after many years of deterioration and obsolescence; but the budgets now set up for immediate proposed work must give *priority,* at least temporarily, to developments in picture presentation.

It is now possible to illuminate screens sufficiently for pictures up to 35 feet in width, and to do so economically. The new developments in carbons and the new reflector type projection lamps, as well as the benefits of coated lenses, account for this achievement.

The cost of this new equipment, the necessary changes in wiring and power supply units, and the new screen, can prove low enough to be one of the best investments ever made in a motion picture theatre, considering the dramatic change in presentation made possible. A number of new installations of this type where no structural work was required have substantiated this estimate by approaching amortization of the cost in less than a few months.

Comparatively recent surveys have indicated that the average projected picture width is still close to 18 feet, so that it is now possible practically to double the size of the average picture with equipment now available.

For the moment this fact may not be as striking as it should be because the exhibitor is likely to be "intrigued" by headlines concerning triple projection and steroscopic systems. However, thousands of theatres will have to depend on standard projection and production methods at least for some time to come, and it pays to insure modest but important increases in income over such an intervening and highly uncertain period.

There are theatres having large stage areas which permit a great amount of flexibility in that it is possible for the purpose of different engagements to have accommodations for all of the new projection systems, as well as giant-size standard projec-

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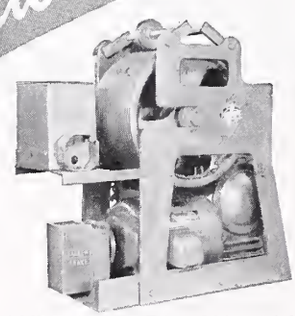
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tion. Unfortunately, these theatres make up a comparatively small proportion of all the theatres, therefore we are especially concerned here with the great number of theatres without such stages. Many of the latter will require some structural work to accommodate larger screens. In some instances exit door locations, false prosceniums and other structural conditions may have to be changed to accommodate a radical increase in picture size.

A review of what the patron is likely to respond to in the way of entertainment, taking the longer view, is necessary when structural work is contemplated. We know that the ingredients of excitement and relaxation are important; what we must realize is that unless both are available in proper proportions, any medium of entertainment will be wanting after the novelty stage has passed.

The definitely enlarged picture, with standard projection, can enhance relaxation because of the easier vision it provides, and certainly it can add excitement through the impact of sheer scale; and what is most important, it will not preclude the use of other projection systems in the future. Of additional significance are physical conditions that will accommodate and encourage wider-angle cinematography.

STAGE-BALCONY HOUSES

Two problems are present in theatres having stages when an enlarged screen is proposed—both of them easily solved. The first problem is that of the presence of a balcony overhang which would obstruct the view of the top of the picture for those seated on the orchestra level farthest from the screen; the second problem is the uncomfortable upward viewing angle for those seated nearest the screen.

The answer to both of these problems is to keep the top of the picture as low as possible. This can be done by placing the bottom of the picture as little as 3 feet above the floor of the auditorium at the screen end; or by placing the bottom of the picture directly on the stage floor.

Heretofore it has been important to place the screen higher because too much of the total screen area would be obscured by the heads of people. The percentage of this obstructed vision area is not critical with the new lowered screen position when the picture width is increased to 25 feet or more. Also, the height of the picture can be reduced as much as three-quarters of an inch to the foot from the normal height produced by a standard frame without seriously encroaching upon performance material. An aperture plate can be filed to give this better aspect ratio.

There are now several factors to consider in determining optimum picture size for each theatre. In the past we were guided in this problem chiefly by the maximum viewing distance encountered. This is now insufficient as a guide. *The optimum picture size is* rather the one which creates the maximum number of effective viewing positions.

For example, in a 1500-seat theatre it is entirely in order to eliminate 80 seats which are too close and too far to one side of the picture when the remaining 1420 seats provide much improved viewing position. When the motion picture theatre had the distinction of presenting a particularly unique medium, many seats were forced into positions either too close to, or too far from, the screen. Fortunately, the larger screens are now improving a great many of the remote seating positions and thereby more than offsetting the slight loss of seats nearest the screen.

The position for a *tolerable* first row of seating is still determined by making its distance from the screen equal to the width of the picture.

Television images at home, and even in large screen theatre TV, are at their best with close-up shots; both fail in showing detail when middle and long shots are used. Present television scanning methods impose these limitations.

The predominant use of the large close-up in the motion picture during the last 30 years had its advantages, but it also restricted the art of cinematography, making it stilted and artificial; and it discouraged the development of large-screen and wide-angle cinematographic techniques. Now the motion picture theatre can again earn a unique position by exploiting the use of middle and long shots which are made effective with enlarged screens.

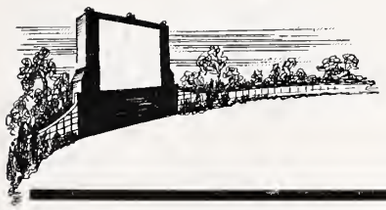
The theatre picture should be large enough to make easily visible the smaller details in middle and long shots. This can be achieved if the maximum viewing distance is *no more than four times the width of the projected picture* (4W); but in many cases this formula will not prove to give a large enough image for important psychological reasons, and also would not allow for wide enough angles cinematographically. *Figures* 1 to 7 show the relationship of picture size to the cinematographic techniques.

PROGRESS TOWARD REALISM

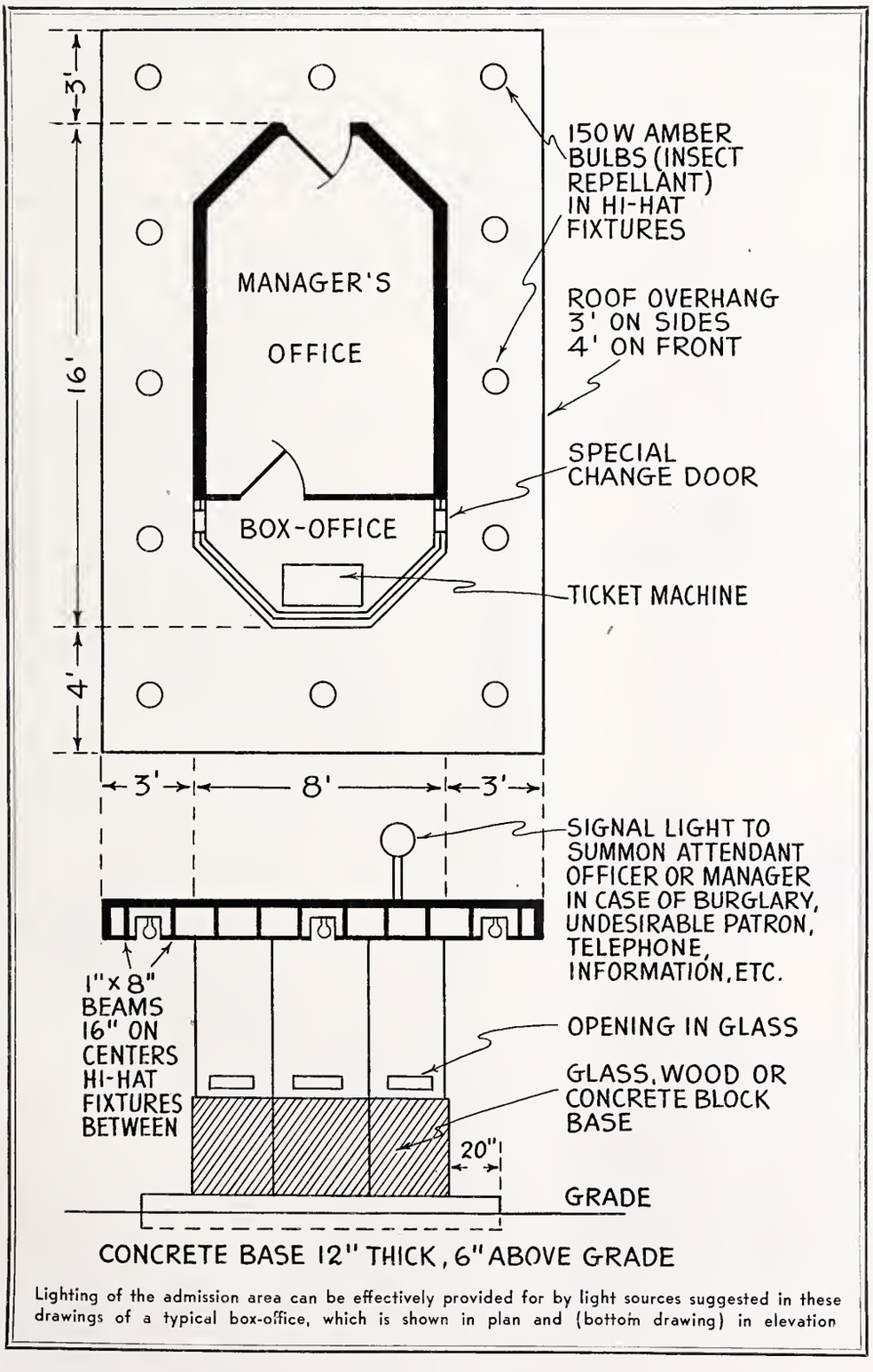
A really artistic and effective story teller was evolved even with the limitations of the screen size shown in *Figure* 1, with merely black-and-white cinematography and without the benefit of sound. The addition of color and sound were factors which brought to the motion picture screen opportunities for truly expressing realism. The addition of sound alone did not necessarily call for an increase in picture size

(*Continued on page* 28)

The Drive-in . .



★ **A regular department devoted to the design, equipment and operation of outdoor theatres.**



Lighting of the admission area can be effectively provided for by light sources suggested in these drawings of a typical box-office, which is shown in plan and (bottom drawing) in elevation

Continuing a discussion of the electrical installation

Grounds Lighting

Tenth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

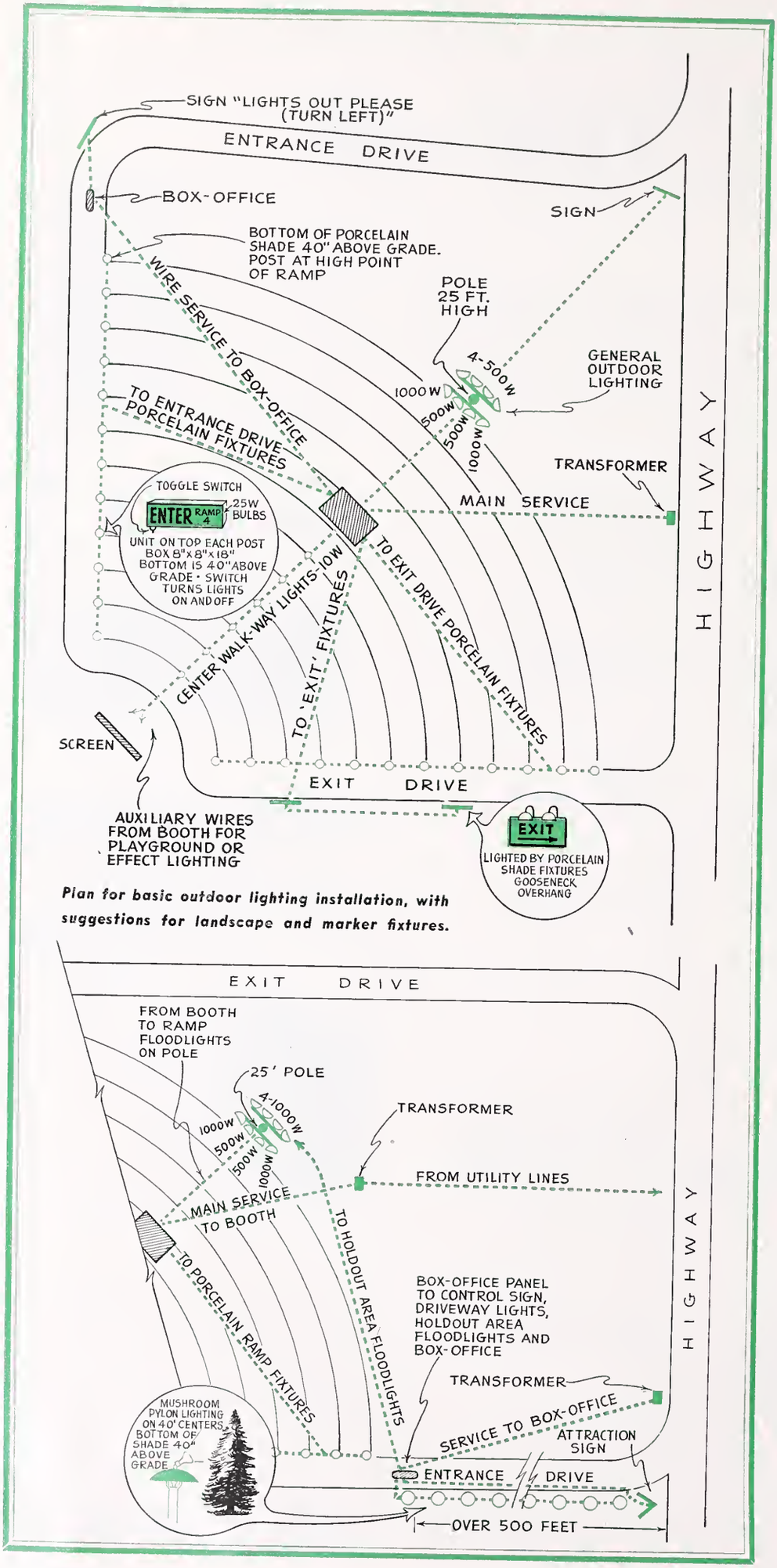
By WILFRED P. SMITH
Former drive-in circuit executive, who is now operator of his own drive-in at Ledgewood, N. J.



In dealing with a project so variable as a drive-in, it is appreciated that not every suggestion will fit the situation; however, principles are clearest when applied, so we continue the *basic plan* method in turning now to outdoor lighting.

Much has been said pro and con about the advisability of the "moonlight pole." Quite by accident at the Garden Auto-Torium in Ledgewood, N. J., and after we had already poured the concrete foundation for the installation of the 100-foot metal lighting pole, we discovered that a temporary arrangement we had put in worked out successfully. It became *permanent*.

In theory, this installation may be contrary to what has been advocated. We use floodlighting for intermissions and breaks, with two center flood lamps of 500 watts



Plan for basic outdoor lighting installation, with suggestions for landscape and marker fixtures.

each, and one 1000-watt lamp on each end of a bracket atop a 25-foot metal pole. This same lighting is used also during the showing of the trailers and short subjects that immediately follow intermission, which extends the period of time patrons can linger at the main building.

In drive-in theatres where the individual speaker post has a dome light, thereby clearly defining the arc of the lamp, it is my personal opinion that "moonlight lighting" is not at all necessary. However, in theatres that do not have such speaker post lighting I would suggest the moonlight pole lighting to help the motorist entering and leaving the theatre.

In lighting the driveways (entrance and exit) inside the theatre, it is suggested that 40-watt amber insect repellent bulbs be installed. While they are not a cure, they are a big help.

Another method is to use a birdseye spot on top of the pole to *attract* insects. By concentrating them at one location they are less apt to be of an annoyance to patrons parked in the theatre area!

PLAN BEFORE LEAPING!

It is not impossible for an owner to spend many weeks, even months, in the preparation of efficiently lighting a drive-in. Probably more time goes into planning this detail than any other. In this installment the writer seeks to acquaint the reader only with *practical* needs and absolute *necessities* with suggestions directed toward an economical installation and low maintenance costs throughout the years of actual operation.

In addition, so as not to be handicapped by a complete, fixed scheme in the original installation, minor details can well be left out of the initial setup.

The first consideration is that of "line droppage" from the main panel board in the main building. This simply means that, in the planning, do not have the wires going out too far so as to cause an overload on the circuit to carry current to a point for specific purposes. Always bear in mind that the greater the distance away from the main panel, the heavier the gauge of the wire used. The accompanying layouts of wiring and lighting systems include one with all leading from one main panel; and another with an auxiliary installation on a separate meter as would be better where there are long drive-ways before entering the parking area itself.

Here let us note that *it is extremely important to use weatherproof fixtures in the outdoors at all times.*

From the detail drawings in these pages it becomes quite obvious that supplementary "innovation" lighting is feasible. In this category we put, for instance, a series of one or more birdseye floods attached to the

top of each mushroom, or pylon, along the driveway entrance leading away from the main highway before entering the ramp area. These birdseye fixtures can be covered with lenses, or rondels, of various colors, if desired. The purpose may be to spotlight a certain tree or shrub that has either been planted as part of the landscaping or was on the premises.

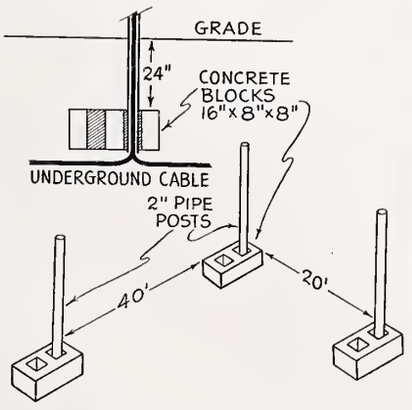
In addition a number of swivel-mounted birdseye floods or spotlights on top of the main driveway fixture to draw attention to display publicizing an important coming attaction, or institutional copy. Another function of such special lighting is to spotlight some such eye-fetching device as an American flag waving in the breeze.

There are other possibilities for special lighting; for example, a small body of wate can be accented by floodlighting it, using a color lens. This indeed has real eye-appeal. One can enhance the beauty of the scene by setting an artificial crane or several white swans into it.

Some special "dress-up" lighting should be done down around the screen. To date the majority of drive-in theatres throughout the country have neglected to make the screen areas pleasing to the eye during intermission. In our plans we have indicated four No. 8 wires for lighting here.

It is quite an easy procedure to install a bank of floods or spots on the ground focused to spill light from the bottom to the top of the screen structure.

Such a bank of floods should be waterproof and mounted 3 feet above ground and 6 feet apart. Each fixture should have a lens at least 12 inches in diameter, and each lens should be of a different color. Placed at a distance of not less than 50 feet in front of the screen to permit the light to start spilling on the base will eliminate the "coldness" of the blank screen.



Most immediately involved in speaker installation, but possibly incidental to outdoor lighting when ramp lights are provided, is the method of anchoring the pipes. Illustrated here is the economical method of using precast concrete building blocks, in one hole of which the pipe is cemented, the other hole being filled with earth in burying.

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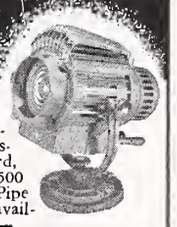
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By WALTER BROOKS
Director, Managers' Round Table of Motion Picture Herald.

FROM THE earliest days, when I started at the AmusU Theatre, in Canton, Pa., I've been an advocate of the theatre, for its place in the community. A place that the community could be proud of; and a place that I was *personally* proud of as a result of my own efforts. I always considered that the theatre was *my* theatre; and my responsibility to the community was to excel in my line, which was motion pictures. I've used up a lot of brass polish, and persuasion, with staff people in my day, and my theme song, from *Pinafore*, was, "He cleaned the windows and he swept the floor and he polished up the handle of the big front door." I never got to be the the ruler of the Queen's Na-vee, but the elbow motions are much the same, *on the way up*.

The last theatre that I actively managed before coming to New York was the Auditorium, Coatesville, Pa. Lots of people know it, and will remember it, because it was purely a community enterprise. We operated a better theatre than could be found for many miles around; even as good as Philadelphia had to offer, and we ran the same pictures, sometimes sooner.

BUILDING A CLIENTELE

I learned then a lesson that I've never forgotten. Your loyal community neighbors, patrons and friends won't run off to the nearest big city or anywhere else to buy their motion pictures if they have confidence and satisfaction at home. The Coatesville Auditorium was the first upstate theatre in Pennsylvania to install a Western Electric Sound System, and it wouldn't surprise me a bit, today, if somebody were to ask, "When will the Auditorium put in Cinerama"? They just *expect* the Auditorium to be up-to-date.

Working in New York for 35 years has given me a broad knowledge to pile on top of that early experience. And all of it has borne out what I discovered then. There have been many examples to prove my point. I encounter fresh proof every day, in the Round Table mail, from all over.

Currently, the Radio City Music Hall, downstairs in our building, is celebrating its 20th Anniversary; but the theatre itself seems even newer, fresher, brighter today than it was when it opened. A wise and careful management has known what it takes to build a permanent clientele for a piece of theatrical real estate. That management knows why 6,000 people stood in line to see the current attraction, and they will lay you odds that the same lines will be there next year, even though they don't know what picture will be playing.

The pre-selling of pictures is a natural pre-occupation of producers and distributors. Their representatives, crowding around my desk, are always pushing the pre-release of a new film; and sometimes, maybe 60 days later, if I refer to the same picture, they give me that "Oh, that old thing" look—because by that time, this particular picture has just whipped through the key-cities and they have other, newer pre-pre-release pictures to talk about.

We try to keep attractions alive in the pages of the Round Table while they are still current in the subsequent runs, because a majority of our members are just getting to them, months after the national pre-selling. Extensive pressure prior to general release tends to make audiences selective. They shop around. They look in the papers. Jesse Lasky said it, at the recent AMPA School session, in one pithy paragraph: "I made a fortune when folks used to say, 'Let's go to the movies!' And I lost a fortune, when they started saying, 'What's playing tonight at the Bijou?'" The film industry lost many millions of admissions per week at the same time.

"SELLING" YOUR THEATRE

Recently, on a visit to Canada, I talked about "selling the theatre" as a topic of discussion with partners and managers of Famous Players-Canadian Corporation, because they have done an especially fine job in this department. I cited the manner in which British managers always sell their theatres, and thrive on the loyalty of continuous patronage, based on years of service in their communities. They do a substantially better job along this line in England and in Canada than we do. The British are older showmen, and often better showmen because of their experience in holding a clientele. Henry Gent, manager of the Royal Hippodrome, in Liverpool just celebrated his 50th aniversary, and he found some residents who had attended the first performance, in 1902, to help him celebrate the Jubilee. That adds up to a lot of community and institutional service, well managed and maintained.

Almost ten years ago I joined Metro-

Goldwyn-Mayer in the home office staff of Henderson Rickey, director of exhibitor relations; and the particular reason why I was given that good opportunity was that I convinced them I was an advocate of (1) selling the theatre, and (2) merchandising the picture, *in that order.* Metro's exhibitor relations department doesn't sell pictures; we tried to sell exhibitors the necessity of running good theatres, building and keeping their clientele, and merchandising the attractions individually as they went along, as part of a *consistent theatre policy and program.*

Traveling the country, we had plenty of chance to see both the need for this policy and the value of it. Many times we've seen a "problem" theatre turned into a *profitable* theatre because the manager learned "to polish up the handle of the big front door." There are many anecdotes in that book, some laughable, some tragic, all of high interest to the manager who knows the institutional and community values.

The differences between "selling the theatre" and "selling the picture" are evident in the bookkeeping methods of the allied fields. A million dollar picture must be amortized in about 18 months, but a $200,000 theatre building may be written off in 30 years and be more valuable at the end than it was in the beginning. Elmer Rhoden recently pointed to the fact that out of $2,700,000,000 invested in the film industry, 94% is in theatre operations, and only a mere $160,000,000 in all the studios and distribution phases of our business. That is something about which to stop and think!

GOOD HOUSEKEEPING PAYS

It pays, all of us, on all sides of our three-cornered field, to pay close attention to theatre housekeeping as much as to bookkeeping. Good theatre housekeeping will keep your business books out of the red, and they'll know it, all the way back to the hills of Hollywood. We've had too much accent on production and distribution, and not enough on *exhibition,* as the mainstay of motion picture industry. The producer of the film gets the publicity—but *the man the public wants to know is the manager of the neighborhood theatre!*

Theatre housekeeping means just what it does to any housekeeper—*chasing dirt* and knowing your household better than anybody else. It's unbelievable how dirty a fine theatre can get when nobody seems to give a damn. Our industry can never fail, it can regain its lost ground, and it will insure the future of motion pictures as mass entertainment in the face of forty million home television receivers, when managers learn to give theatre housekeeping staff training and institutional selling, its proper due.

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Some Management Methods Are Good—for a Laugh!

says Charlie Jones



. . . owner-manager of the Dawn theatre in Elma, Ia.

ELMA, IA.

THERE MUST be some reason for having a *"method* in management." There must be some reason for the difference between managing for the sake of a quick buck, and managing for the long pull. We got to thinking about this subject for this month's article and stayed home tonight and put the kids to bed while the wife took in the first show. After getting the diapers on, the bottles warmed the pajamas snapped and two verses of "Kentucky Babe" crooned (my daughter wouldn't trade me for Mario Lanza—but then she's only five), it was still possible to get shaved, changed and down to the theatre for the second show.

Probably the hardest job a showman has is to stay away from the theatre for a night. It's that way with me, anyway. Aren't we a lucky bunch of people to have a wonderful business like this, that is so much fun we can't wait to get on the job? Of course we have our tax, TV, rental and various economic problems, but everybody has his problems.

Now we all have our ideas about a method in management. To be sure, there is also the old expression, corrupted from Shakespeare, *there is method in his madness.* Some of the "methods" a person hears about over the years supply some of the reasons why running a theatre brings to mind so many curious mixed with happy experiences. We could all spin yarns by the hour of some of the "methods" that we know of being used by management. Some I can recall always give me a good laugh.

Idiosyncracies and quirks of management are not the greatest factor in the success of an operation. The top factor always has been, is and will be product. But some of the methods, or lack of *method,* have produced good stories for bull sessions when exhibitors get together. We've got the floor for the moment, so let me tell you about a few I know . . . like—

•

The projectionist who had so little help and co-operation from the manager that he had to stick his head out the observation port to test the sound level for the auditorium. There was a buzzer system in the theatre, all right, but it had been "kaput" for years, so when the projectionist suspected the sound was too loud or too low, he just stuck his head out the port, listened and acted accordingly.

All this worked wonderfully well for years, until a teen-ager started learning projection from the enterprising chief operator and learned that the chief was one of "those guys" who was afflicted with a bad case of nervous reflexes of the type not frequently discussed in parlor conversation. One night while the chief was at his listening post, with pate out port, the teen-ager firmly and persistently placed a digit in the proper place on the chief's anatomy and they nearly lost the front wall of the projection room that night. Consternation was afoot in the theatre. Funny, yes. But there's no method in management that allows horse-play or inefficiency in the projection room.

•

LENSES AND SKUNKS

Then there was the one about the Missouri exhibitor who bought some new lenses and asked the installation man if he had any use for "those old fans" laying over in the corner of the projection room. The installer didn't know what he meant by "fans"; he nearly dropped dead when he discovered the guy was referring to the shutters from both machines! The exhib said he thought the machines were running plenty cool enough without those "fans," so he had taken them off a while back. It was after he did that he thought he should have new lenses. Now I ask you —is that method in management?

Not having anything to do with method particularly, but amusing, was after completely remodeling and opening the best and most beautiful theatre the town had known to that date. This is our skunk story.

I was about eighteen and ushering to a packed house on opening night. A peculiarity of that particular house was location of the blower grilles at floor level. There were only two seats vacant, both right in front of those grilles, when in comes two young fellows and we start walking down the aisle.

I noticed as we walked to the front of the theatre that the audience started a crescendo of tittering. Couldn't justify that, as we were playing something about as funny as "Anna Karenina" when Garbo made it, or "Strange Interlude" with Norma Shearer emoting and blinking.

I was in *front* of those guys, or to the windward side, so to speak. They'd been trapping skunk. When I seated them and started back up the aisle, a horrible realization struck me that this nice new house had suddenly assumed an aroma too befitting the program and I immediately, in a very un-McArthurian manner, reported my findings to the commander-in-chief of that theatre. The speed with which the manager repeated, "Get 'em out, get 'em out, get 'em out" at least nine times in about three seconds, was a record that no linguist of distinction or renown will ever approach. And believe me, we got 'em quick —but quick.

•

A LITTLE LIKE RELIGION

Yes, there are about as many methods in management as there are managers. Some are better than others. And some are of such minus quantity that they can be used only as examples for stories like some of the above. Not that the skunk story is any reflection on that manager. Management is a little like religion—not so important as to what kind, but how sincerely practiced. Certainly any method is not worthy of the name that finds the manager not able to perform the duties he expects from employes, that shows a complete absence of co-operation between the floor and the projection room, and an indifference toward employe-public relations and the employe-management relationship.

Likewise, management that cannot maintain an orderly house, a clean house, a courteous and friendly house is strictly a busher in the management league regardless of how fluent he is in writing ads or adept he is at building displays or painting banners.

There *is* method in management. There is a wealth of suggestions for improvement in managerial function in trade papers. There is no excuse for poor management. It's simply a matter of arriving at a method, educating the people concerned to it, and seeing to it *personally* that it works. Or so it seems to me.

Charlie

THEATRE Refreshment SALES

A department devoted to refreshment service



Exploiting Opportunity for Greater Sales

THE YEAR 1953 could be the one in which theatre refreshment sales were brought close to their fullest possibilities. The chance of this was authoritatively foreseen in the 1952 report last fall of the Theatre Owners of America concessions committee.

"There is no question," it said, "but that we are entering a new era of increasing motion picture attendance through constantly improving product, theatre television and third-dimension; and simultaneously entering into a new era of added revenue. The extent of this income will depend on the ability of the theatre operator to prepare and specialize in this lucrative field."

Substantially greater attendance is the key—but it is not the whole story. Along with a larger number of potential customers for the snack stand must come methodical, dynamic merchandising. There is enough experience for the know-how.

¶ An aggressive policy of refreshment merchandising calls for more than a bright, conspicuous stand with attractive display stock. That and a good trailer, with fresh copy from time to time, are fundamental tools of the trade. But added sales-power should be provided by descriptive "departmental" markers—and institutional copy.

The silent snack stand waits for the patron to develop an urge to buy. Why wait? People coming into a theatre are thinking of the show; after putting change into pocket or purse and handing over tickets, thoughts turn then to getting desirable seats. If there are two or more persons together, as there usually is, a certain amount of conversation also may get between the urge and the service. A few well chosen words attractively composed in a sign can effectively plant another idea.

¶ They also work on the patron who has approached the stand. In this situation the special counter display devoted to a certain brand or type of merchandise is also important. More effort should be made to obtain the co-operation of candy manufacturers to supply display material.

Theatres will of course be one of the principal beneficiaries of the popcorn industry's impending promotional campaign. This, indeed, was suggested and strenuously urged by a theatre man, Van Myers, manager of Wometco Theatres concessions department. According to a report just received from the National Association of Popcorn Manufacturers, a "master blueprint" of the campaign is now being drawn up by an organizing committee. Popcorn sales in 1952 rose to 500 million dollars. The promotional scheme aims at a retail sales volume of a billion.

In theatre refreshment sales, of course, there can be no substitute for on-the-spot promotion. The public doesn't go to the theatre to buy beverages and confections. But it is wide open for suggestions along that line when it gets there!—G. S.

Enjoy **CANDY**
the perfect
Pick-Me-Up!

●

POPCORN
is a delicious nutritious food

●

For BETTER
POPCORN
ask to have it
BUTTERED

●

Take Home a Sweet
from our handy fresh selection









Scenes (above) from the Armour trailers.

Intermission Trailers Boost Drive-In Refreshment Sales

FOLLOWING the idea that nothing perks the appetite like the sight of someone else enjoying food, Armour and Company of Chicago, has prepared a series of intermission trailers for drive-in theatres so designed to boost refreshment sales. The films do not place the emphasis exclusively on Armour's chief drive-in product, frankfurters, but also include references to popcorn and drinks.

The film project was conceived and executed primarily by three men at Armours: Ed Almquist, of the Smoked Sausage Department; Russ Brown, of the Advertising Department; and Ed Gold, of Public Relations. First shown last spring in Atlanta, the trailers have rapidly grown in both circulation and popularity. They are offered to drive-ins free of charge.

The films are in full color and run for one minute. They announce the intermission period and remind patrons that it's time to "stretch their legs and perk up with a cooling drink, a box of popcorn and a delicious Armour Star Frank on a bun." The action shots show scenes of family groups and teen agers enjoying such refreshments at a drive-in stand.

A musical background includes jingles

(*Continued on page* 27)



The Armour and Company intermission trailers are designed to boost refreshment sales at drive-ins.



Patrons crowd into the refreshment building of the Starlite drive-in at Chicago, one of the many outdoor theatres showing the Armour intermission trailers which are provided free of charge.

It pays to give your patrons what they want ON THE SCREEN



and at the CONCESSION STAND too!

For extra profits...display popular

Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum

AG 143



More Vigorous Selling Urged for Candy in 1953

INCREASED recognition of candy as a food product through greater distribution in food stores and through more publicity in the press, radio and television, were important achievements of the candy industry during 1952, reports Philip P. Gott, president of the National Confectioners' Association, Chicago. In making the year-end report, Mr. Gott declared that the industry "held its own" in poundage and dollar value during 1952. This was done, he said, although rising ingredient and labor costs and weather conditions worked severe hardships for many candy manufacturers throughout the year.

Looking into the future, Mr. Gott stressed the need for stepping up sales. "We will have to utilize all of our merchandising talent to sell more goods to more people," he said. "New ideas in merchandising are continually arising. In some fields the trend indicates that we are in the 'pre-packaged, pre-mixed, pre-cooked' era—a field first pioneered by the candy industry."

Possible changes in distribution methods were also cited by Mr. Gott. Any changes will depend, he said, on "how well the established channels can answer the need for efficiency, for rapidity of turnover, and for aggressive merchandising. The ultimate goal is to get our wholesome, delicious product to the largest number of consumers in the most efficient manner possible."

As for relations with the government, Mr. Gott predicted the most prominent would be in connection with the amendments to the Food and Drug Act; revision of the farm program as it affects the producing, processing and marketing of candy ingredients; and imports and exports. Last year there was a 15% decrease in imports of chocolate confections, and a 6% increase in imports of sugar confectionery, he said.

REDECORATING THE SNACK BAR FOR THE CHRISTMAS SEASON

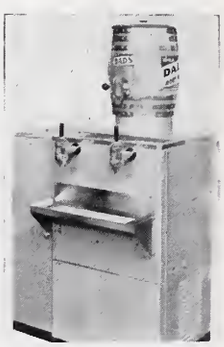


The refreshment stand at Loew's Yonge Street theatre in Toronto, Ontario, Canada, was given an appropriately festive atmosphere for the Christmas holiday season through the decorations shown above. The gay effects attracted widespread attention among patrons, according to manager J. McCracken, resulting in a notable increase in sales. What is more, the cost of so dressing the stand was very small.

New Drink Dispenser Featuring Barrel Unit

A NEW DRINK dispenser incorporating a Dad's Root Beer barrel on top, with faucets below to supply other beverages, has been designed by the Dad's Root Beer Company of Chicago, in collaboration with the Uniflow Manufacturing Company, Erie, Pa. There are three models available with varying drink capacities for each.

Models No. 1 and 2 have one faucet in addition to the Dad's standard multiplex service, each capable of serving two and three other drinks, respectively. The drinks can be either carbonated or flat.



Model No. 3 has two faucets in addition to the root beer service, supplying either four other carbonated beverages and carbon dioxide (both coarse and fine stream), or two carbonated drinks from one faucet, and two flat drinks and ice water from the second faucet.

The dispensing cabinet has a pebbletone finish with sinks and drain plates in stainless steel. Either a Servel or Tecumseh hermetically sealed compressor unit furnished is a standard part of the dispensers, ½ h.p. for Model No. 3, and 1/3 h.p. for the other two. The carbonator used is the Liquid Carbonic "Atomatic" model.

Soda and syrup are cooled separately to prevent excess foaming when served. Syrup is dispensed under pressure of 15 to 18 pounds of carbon dioxide from the two faucets below the barrel. Syrup lines to the faucet are plastic. The syrup is contained in four 3-gallon stainless steel tanks which are stored two to a shelf in the syrup cabinet. This cabinet is removable should counter space be at a premium.

Dimensions of the units (including the syrup cabinet) are 35 inches long; 19¾ inches wide; and 42 inches high. Without the cabinet the units are 24 inches long.

SPUR COLA GINGER ALE CHERRY HI-SPOT (Lemon)

ROOT BEER ORANGE

GRAPE

PROJECT YOUR PROFITS!





LEMON LIME

VANILLA



CANADA DRY QUALITY SYRUPS
build more business for cup machines . . . give you choice of nine most-wanted flavors from one source . . . permit frequent rotation of flavors.

CANADA DRY VENDING CUPS
let you order in practical quantities . . . save space and money.

CANADA DRY
Quality Syrups

For information, call your local Canada Dry Ginger Ale, Inc. office.

$25 Million Ad Budgets Set for Candy and Gum

APPROXIMATELY $25 million will be spent on advertising in 1953 by the confectionery industry, according to a survey of the field's promotional plans conducted by the publication *Candy Industry*. The figure is a "substantial increase" over ad budgets for 1952 and 1951, it was said.

Leading media to be employed by the companies include national magazines, television and radio, with point-of-sale promotion and car cards also set, the last to be confined largely to heavily populated areas.

In making the survey, the publication gave special emphasis to the plans of the industry's 33 top national advertisers. It was found that they have appropriated a total of $17,410,000 for their 1953 campaigns, an increase of about $2,500,000 over last year. Four confectionery and chewing gum firms will spend a million or more, it was revealed, while eleven have budgets of $500,000 or more.

Leading in the candy field, the survey shows, is Peter Paul, Inc., Naugatuck, Conn., with a budget of $2,300,000. Second in the line-up is Mars, Inc., Chicago, with an estimate of $1,750,000. Planters Nut & Chocolate Company, Suffolk, Va., is third with $1,250,000.

Among the chewing gum companies the William R. Wrigley, Jr. Company, Chicago, is first with an estimated 1953 budget of $4 million.

Prefabricated Snack Stands for Theatres

PREFABRICATED refreshment stands, ready for immediate installation in theatres, have been developed by the Master-Kraft Fixture Company, Baltimore. The units are designed to be placed against the standee rail or be set into it; however, they can be adapted to other locations.



A typical stand consists of a decorative background, a canopy, side wings, a 6-foot candy case, a counter for a popping machine or warmer, and space for an ice cream cabinet. A back section includes two "third-dimensional" illuminated display signs and a panel display in the center.

The canopy is illuminated by recessed hi-hat light fixtures and fluorescent fixtures in a cove. The candy case is also lighted, and there is a cash drawer. The ice cream counter has a Formica top, and the cabinets are lacquered birch hardwood. An entrance door on one side can be locked.

All equipment comes completely wired, requiring only connection to the house current. The units can be installed overnight by theatre staff members, according to the company, thus avoiding interruption of theatre operation.

Overall dimensions of the unit are: width, 10 feet, 6 inches; depth, 4 feet, 6 inches; height, 8 feet, 6 inches.

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SCHUTTER APPOINTMENT

Ralph A. Hull, an executive of the Schutter Candy Company of Chicago for more than 20 years, has been named special representative of the company and will spend most of his time in the field with Schutter salesmen and brokers, according to an announcement by W. A. Fette, vice-president and director of sales. Mr. Hull joined the Schutter sales department in 1931, eventually becoming assistant to the sales manager. In 1945 he was appointed purchasing agent of the company. Succeeding him in the latter post will be Edmond Doherty, formerly of the Shotwell Mfg. Company.

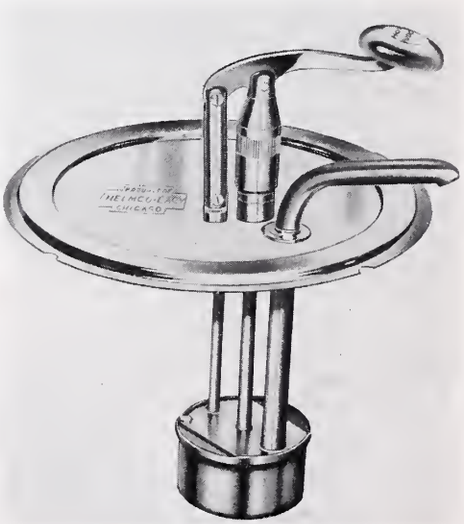
AT DAD'S ROOT BEER BOOTH DURING THE TESMA SHOW



Gathered at the busy Dad's Root Beer booth at the 1952 TESMA Trade Show in Chicago are pictured (clockwise) John Friedlund, national district manager (holding cup); Ben Weisbach, assistant sales manager, fountain flavor division; Isadore Berger, national district manager; Walter Sala, advertising manager; G. E. Kopald, assistant advertising manager; Edward Bright, national district manager; Richard Berns, Chicago sales manager; William Russel, national sales manager, fountain flavor division; and R. A. and A. Chipman, owners of the Ionia and Big Rapids drive-ins at Greenville, Mich.

New Hot Fudge Pump With Portion Control

A NEW hot fudge pump designed to provide adjustable portion control and eliminate the use of ladles has been developed by Helmco-Lacy, Chicago. Constructed of heavy stainless steel, the new unit (Model FP-96) can be added to the standard Model 96 fudge warmer and the double warmers, or fitted to a standard No. 10 tin. The pump operates by a simple lever action, and the outside can be wiped clean with a damp cloth. It will also handle most cold fudges, if desired.



Trailers Boost Refreshment Sales

(*Continued from page* 22)

sung by Bing Crosby's Starlighters group of radio fame. The original music was composed by Charles N. Shaw, of the Armour Merchandising Department, who also wrote the words with the aid of department members. A typical verse in the singing jingle is this one: "So step up—buy your Armour franks/ And give the kids permission,/ To eat the finest hot dogs made—/ Enjoy this intermission!"

The success of the films in achieving their purpose of boosting sales has been attested to by a number of drive-in operators. In some instances sales jumped from an average of one frank to every six patrons to as much as one to three after the trailers were introduced.

As further proof of their success, the Armour people like to point to what happened at the Sandy drive-in at Portland, Oreg. It seems that Charles Madden, general foreman of the Armour plant at Portland, took his family to this drive-in during the weekend the films were first shown. At intermission time he visited the refreshment stand to ask the manager how business was. He received an overwhelmingly affirmative answer shortly thereafter when he was paged over the public address system to go to the stand where, upon so doing, he received an emergency order for 72 pounds of franks! (The drive-in had previously ordered a regular four days' supply based on past sales.)

And at the Hays drive-in at Hays, Kan., Wade H. Renick, manager, reports a similar jump in sales. "During the first four months of our season." he says, "we sold franks at the ratio of one per every 16 adult admissions. After using the trailers for the duration of the season, we found the ratio to be one to every ten."

Encouraged by such reports as these, Armour is planning to make additional trailers in the near future to add to the four now available.

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SCHUTTER MANAGER RESIGNS

The resignation of John Feinstein, sales manager of the Schutter Candy Company, Chicago, has been announced by William A. Fette, vice-president. A native of St. Louis, Mr. Feinstein entered the candy business in 1936 when he purchased the Candy Brothers Manufacturing Company. In 1940 he joined the Universal Match Corporation as its advertising and sales promotion manager. In 1950 he went with Schutter as sales manager.

Nestlé's

ALL STAR CAST

Two New Attractions—
Three All-time Favorites!





Brand new 10¢ items! Double-your-money profit! Plenty of value and eye appeal! Order them out now. Packed 100 bags per shipping case.







Famous Nestlé's Crunch, Milk and Almond Bars. Available in both 5¢ and 10¢ sizes, packed 100 count and 24 count.

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

MANLEY

MANLEY
SEASONING
PROVED
BEST!

IMPARTIAL laboratory test proves Manley's Popcobetter leaves less gum deposit. Be sure to read the actual results in the Manley ad in the...

FEBRUARY ISSUE!

DON'T MISS IT!

MORE BEAUTY in GRIGGS CHAIRS



Their Beauty sparkles!
Comfort — the minute they're occupied!
Superior construction gives years of service.
WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Super Cleaning Is *Specialized* Cleaning At Low Cost

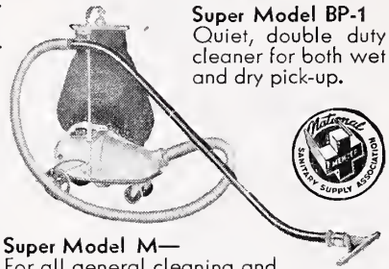
Cleaning your theatre with a Super Specialized Heavy Duty Theatre Cleaner is a simple and inexpensive operation, because the Super is engineered and tool-equipped to do the difficult, complex theatre cleaning job, usually costly and time-consuming by other cleaning methods. One operator and a Super can:

- Clean screen, keep sound holes clear of clogging dirt.
- Clean walls, draperies, box fronts, all high places 10 feet up plus reach of operator, without strain.
- Clean right up to wall and under anything with 3″ floor clearance without stooping, bending and squatting.
- Blow popcorn boxes, candy wrappers and other debris from between seats down aisles for easy disposal.
- Remove slush, dirty water and suds from *all* floor surfaces, carpeted, wood, terrazzo or tile.

See the Super perform in your own theatre. Ask your supplies dealer for a demonstration.



Super Model BP-1
Quiet, double duty cleaner for both wet and dry pick-up.



Super Model M—
For all general cleaning and blowing. Powerful, readily portable.

All Models approved by Underwriters' Laboratories and Canadian Standards.

"Once Over Does It"

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th St. Toledo 2, Ohio

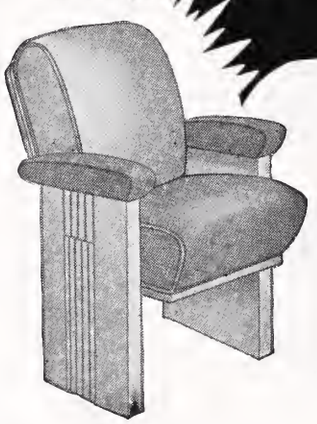
Sales and Service in Principal Cities

In Canada: Plant Maintenance Equipment Co., Toronto, Montreal, Vancouver



SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

"Better Your Theatre and You Better Your Boxoffice."

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

BEST FAST

QUALITY *and* SERVICE

• • •

SUPER • LITE SCREENS

For TV or REGULAR PROJECTION

EXPORT AGENT
STREUBER & LA CHICOTTE, INC.
1819 Broadway, N. Y. 23, N. Y.
Cable Address: "KASTEUBER"
VOCALITE SCREEN CORP., Roosevelt, N. Y.



GOLDBERG BROS. DENVER COLO.

no draft CASHIERS Speaking tube

$6.00 — 2¼″ to 4¼″ opening
$8.00 — 2¼″ to 5½″ opening
Sold thru Theatre Supply Dealers Exclusively

The Revolution in Cinema Technique

(*Continued from page* 14)

because the visual portion could remain an abstraction.

The addition of color was the first step towards realism that exposed the insufficiency of the picture size and the unpleasantness of dark picture surrounds. And the addition of stereoscopic motion pictures will further emphasize those deficiencies.

At this time it is not definite as to which compromise may be used in presenting stereoscopic pictures, that of *minimum* pic ture size to maintain recommended light levels, or that of *increased* picture size with *sub*-standard lighting. The first compromise, if adopted, can only be temporary—or delay the success of stereoscopic movies.

Motion picture auditoriums which at the screen end are much wider than even the new recommended picture sizes make it especially necessary to neutralize completely the surfaces surrounding the projected picture. The use of a neutral type of synchronous luminous screen surround which will add realism to the picture is also an additional means of making the picture size seem to dominate the area of the screen end of the auditorium.

Screen surrounds illuminated at fixed intensity do not aid in increasing the dominance of the picture because they retain the frame consciousness inevitable when there is a constant *contrast* between the color and light intensity of the surround and the *changing* light values of the picture.

Two more steps have to be taken to make it possible to project pictures over 32 feet wide in the larger theatres. The first is the improvement of film cooling devices necessitated by the excessive heat at the projector aperture; the other is the incorporation at the camera view finder of top and bottom guide lines which tell the cameraman to limit the important action within a smaller height, so as to allow greater emphasis on the horizontal direction of the picture, as well as to reduce the problem of theatre obstructions which would conceal important pictorial details. These camera aperture guide lines should be adopted immediately because their use would benefit *present* as well as future motion picture entertainment. A combination of air cooling and heat filtering devices are already in use or on trial and promise to reduce sufficiently the heat at the aperture.

Structural changes at the screen end of the auditorium now being contemplated should allow for as much picture width as possible. A projected picture width of 45 feet would now seem more than a remote possibility.

The Needle's Eye

A Department on PROJECTION & SOUND

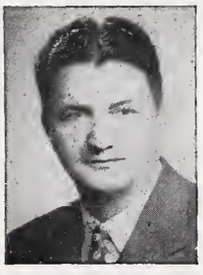
★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Where Obsolete Equipment and Neglect Take Daily Toll in Print Cost and Prestige

PROMINENT exhibitors have cited a shortage of prints as an industry problem. But print damage is of even broader significance in its effect upon the performance—the art itself suffers from the wavering streaks and blotches of injured emulsion in thousands of screenings every day. In this, the third article of a series on accessories and film handling, Mr. Gagliardi asserts: "The unfortunate truth is that most film damage occurs in the projection room, and especially in the projector." And he tells why, and how it can be for the most part prevented.

BY GIO GAGLIARDI

GOOD PROJECTION, which is so essential to the presentation of a motion picture show, is dependent upon three main factors—(a) the condition of the film, (b) the quality and condition of the projection and sound equipment, (c) the skill and training of the projectionist.



GIO GAGLIARDI

Satisfactory screen reproduction is not possible with a bad print even if the projection equipment is in first-class condition. Similarly, good results cannot be expected with a perfect film if the projection equipment is faulty and fails to operate properly. Likewise, given good prints and efficient equipment, unskilled or inattentive projectionists may permit flaws to creep into the performance.

Considering the tremendous magnification which takes place between the film frame and the picture on the screen and considering that *1440 different pictures* are presented on the screen during each minute of operation, it is something of a marvel that a frail device like emulsion-covered film stock can operate so long and so accurately without frequent breakdowns.

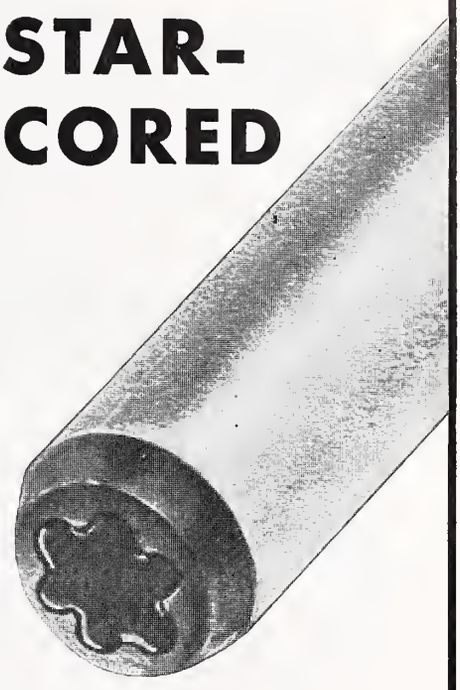
Considering also that this same film is hammered constantly by hardened steel teeth, dragged through restrictive spring chutes, and subjected to extreme temperature differences of over 1000° Fahrenheit, is it any wonder that its operating life must be constantly supervised, and its working surroundings be kept in perfect condition!

It is quite possible that some amount of damage may be suffered by film in exchanges and in transit from theatre to theatre; however, the unfortunate truth is that most film damage occurs in the projection room, and especially in the projectors.

All good projection equipment has been designed, not only to function as perfectly as possible, but to minimize wear and tear of theatre prints. If every component part of this equipment is *installed* prop-

THE TREND IS TO

STAR-CORED



Lorraine carbons

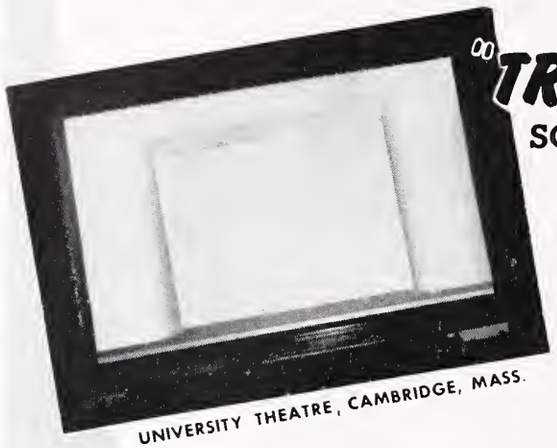
For quality and quantity — the light produced with Lorraine Carbons is unsurpassed.

The Star-Core feature of the positive Lorraine Carbons is your guarantee for a brighter, whiter and steadier light — more evenly distributed over the entire surface of the screen . . . more economically!



CARBONS, INC.
BOONTON, N. J.

The *FACTS* are in favor of . . .



UNIVERSITY THEATRE, CAMBRIDGE, MASS.

RAYTONE'S NEW "TRANSCENIC"* SCREEN SURROUND

Designed, engineered, produced for *all* theatres. Very little stage space required. Extends effective picture area. "*Transcenic*" vision gives illusion of depth — you look *into* the picture.

A pleasing, low-level illumination is *maintained* in the surround area and provides more comfortable viewing conditions. This is the viewing method advocated by leading eye specialists and lighting engineers—balanced lighting over the field of vision.

- **A WELL-PROPORTIONED PICTURE FROM ANY SEAT!**
- **NO RADICAL CHANGES TO STAGE! SYSTEM CAN FLY!**
- **CURTAIN CAN BE USED BETWEEN FEATURES!**
- **NO DISTRACTING FLUCTUATION OF LIGHT!**

*R. J. Mullen Patents

1. Light source controllable from the projection booth, as it should be, with a small slide projector and patented mask.
2. Special color effects available when desired.
3. Perfect viewing from every seat. No one-sided surround when side seats are used.
4. A dramatic improvement in screen presentation at reasonable cost.
5. The perfect setting for true third dimension films when they become available.

ASK YOUR RAYTONE DEALER ABOUT "TRANSCENIC" FOR YOUR THEATRE — OR WRITE FOR INFORMATION AND DEALER LIST.

RAYTONE SCREEN CORP. 165 CLERMONT AVE., BROOKLYN 5, N. Y.



THE ASHCRAFT

HYDRO-ARC

designed to produce

MORE LIGHT at LESS COST

than any Suprex Lamp. It is the most economical and high-powered lamp for

SMALL and MEDIUM

DRIVE-INS

We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY
36-32 Thirty-Eighth Street Long Island City 1, N. Y.

KEEP YOUR PROJECTORS IN TOP OPERATING CONDITION

WITH SUPER LaVezzi SERVICE *PARTS*



Good booth equipment is the most vital item of theatre operation — and by far the least costly.

Replace worn parts promptly.

Catalog on request

LAVEZZI MACHINE WORKS
4635 West Lake Street
Chicago 44, Illinois

erly, *maintained* judiciously, and *examined* carefully, there should be no reason for film damage. There are a great number of projector and soundhead parts in the film path which may sometime seem unimportant, but which nevertheless demand frequent attention and care by the projectionist. Film damage may occur at any one of them; it can be avoided only if worn or poorly adjusted parts are *discovered promptly* and *repaired immediately*.

MAGAZINE VALVE ROLLERS

More prints are discarded because of severe and multiple scratching than for any other reason, and the most prolific sources of this type of damage are the *magazine valve rollers*. Because these rollers are grouped so closely together, with some of them arranged to float on the film, they form a close nest or trap which can gather dirt, oily matter and film chips. This debris may slow down the rollers or may even stop them completely.

When this happens, the raised-end tracks of the rollers will wear down sufficiently to permit the central part of the roller to have direct contact with the film. This particular type of trouble is more prevalent on the upper magazine valves because the concave section of the magazine funnels everything into the valve assembly.

Even when the rollers are kept clean and free, some cases have been found where the white-metal casing, which normally comprises the bearing surface for the roller bearing pins, has worn sufficiently to allow the body of the rollers to rub against the trap frame. This extra friction will also stop the rollers with the same disastrous result to the film.

Concerning this kind of film scratching the Eastman Kodak Company reports that the relatively soft emulsion of new prints is very susceptible to abrasion, and the scraping is frequently so deep that the emulsion is completely plowed off. Since these rollers are on both sides of the film, non-emulsion side scratches show up as dark lines on the screen, especially when they become filled with oil and dirt.

COLORED DUPLITIZED FILM

With certain types of colored duplitized film, there are two emulsion sides which are affected. Damage here will result in red and green "rain" or deeper lines. Clogged and damaged rollers may produce long straight scratches, or a repeating pattern of short scratches as the rollers jerk in their motion, or as the film weaves from side to side.

The only remedy for this kind of trouble is *repeated inspection* of the magazine trap rollers and bearings, *both front and back*. The screw pins on the rollers are generally



Strong LAMPS ARE IMITATED BUT NEVER EQUALLED

and there's a good reason

As the only lamps produced complete within one factory, Strong lamps can be engineered to obtain the highest efficiencies ever attained. That's why more dealers sell, and more theatres buy Strong-made lamps than any other make. As the world's largest manufacturer of projection arc lamps, Strong has a line that includes lamps and companion rectifiers especially designed for finest results under every condition. Accept no substitute or imitation.

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My screen is _____ feet wide.

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THEATRE_____
STREET_____
CITY & STATE_____
NAME OF SUPPLIER_____



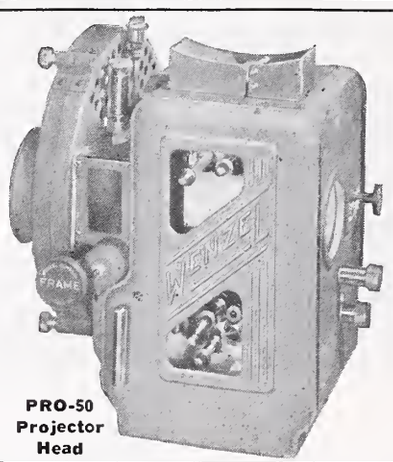
Permanently flexible. Super-reflective. Assures sharp, brilliant pictures with vivid contrast. Clean-cut perforations. No projecting fibers to impede or collect dirt. Stay white longer. Unaffected by moisture. Fungus-proof. Delivered with protective coating.

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and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 35.

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CABINETS
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Projection Booth
TABLES & CABINETS

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Sold thru Theatre Supply Dealers Exclusively

hardened and ground and a few drops of oil will prevent rusting and eliminate friction. Remember that the film, while in motion, is pulling these rollers around, and that excessive friction will cause the roller faces to slip on the film.

Some rollers come through with a black oxidized finish which helps in detecting defective roller operation because when film rubs on the black central section of the roller, it polishes, or removes, the coating, thus giving a warning of impending trouble.

There are certain types of roller housings which have been carefully machined and which have special bearings installed for the roller pins. These will give longer operating life with less possibility of scratching trouble.

NEW TYPE MAGAZINES

Upper magazines should be free from all encumbrances and should be easily removable so that the upper rollers may be better inspected and thoroughly cleaned. Some manufacturers now have provided new lines of magazines which have been constructed properly for the 2,000-foot reels. They have heavier frames, bearings, and shafts and are more sturdily constructed so that they will not go out of shape with the weight of the film and the open door. They are also large enough in diameter to permit reaching inside comfortably with the fingers, and are deep enough to give plenty of side room to the reels.

Some magazines have incorporated in the frame of the rear window a low-voltage lamp which serves to give warning about the level of the film on the reel hub. Above all, these magazines are equipped with very effective constant-torque retard clutches which provide a continual, smooth retarding pull on the reel spindle. Such a device is invaluable in preventing film overfeed through sudden retard and snapping.

REEL END ALARMS

While on the subject of upper magazines, it is timely to mention film signaling devices. There are some reel alarms which employ adjustable arms and balls, or rollers, resting on the film in the upper magazine. The principle is that when the arm gets close to the reel hub, a bell is operated to serve as a warning. Generally this type of mechanism must be made very small, hence frail, in order to ride on the film between the reel spokes. This high speed roller can be easily damaged and since it *rides on the center of the emulsion* it can cause tremendous harm.

If an audible warning must be used, it is definitely safer to use one whose whole mechanism is completely outside the magazine and has no contact whatever with the film. Such a device is available. It con-

sists of a cam attached to the rear end of the magazine spindle. The cam rolls against a weighted reel spring, causing it to vibrate. As the film nears the end of the reel, the speed of the magazine spindle increases. The cam thus raises the vibration frequency of the weighted spring to a point where the weight will strike a bell adjacent to it. Proper adjustment is produced by changing the length of the spring reel. (Please mute the bells—the audience is not interested in changeover alarms.)

After the film leaves the upper magazine, it is fed by the upper sprocket into the film gate or trap. The film here must be guided perfectly, held in rock-steady position during projection, and then moved into a new position. The guide rollers above the gate serve as a guide for the film as it travels down past the aperture to the intermittent sprocket. On older projectors these rollers are the only form of edge guide for the film, but on newer models the long film tracks on the side of the aperture have been recessed to provide full length film guiding and edge support.

GUIDE ROLLERS

It is imperative that the rollers and runners be aligned properly with the intermittent sprocket, otherwise the teeth will engage the film perforations off-center, and the corners of the perforations will be broken. The guide rollers must run freely or they may develop grooves and ridges which may further damage the film edges and even open up poorly made splices. The guide roller assembly should be inspected frequently and if necessary removed for cleaning or replacement. The guide roller tension springs should be checked to see that they have not lost their proper tension. Weak springs and misaligned guides will tend to produce objectionable side weave in the picture.

The principal reasons for using pressure pads and shoes on a film trap is to prevent picture jump and to maintain a basic focusing plane for the film. The film starts and stops 24 times per second. It is pulled down by the intermittent sprocket teeth and it is stopped by the applied braking action of the film trap pads. *Insufficient* pressure by the pads will permit the film to stop at different positions causing picture jump. *Excessive* pressure will result in abnormal film wear and damage.

GATE TENSION

There seems to be no generally accepted standard setting of pad pressure for any given projector which is satisfactory to all projectionists. The Eastman research labs have made tests on various projectors over a long period of time and have concluded that *a total equal pad pressure which de-*

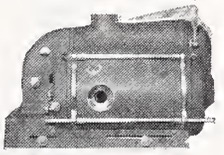
Complete "PACKAGED" Drive-in Theatre Equipment

BY Ballantyne

As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete package unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge to purchasers of Ballantyne equipment. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details.



The Royal Soundmaster Model 9 Soundheads. More new features, simplified design, and advanced engineering makes them the most outstanding sound reproducer available — regardless of cost.

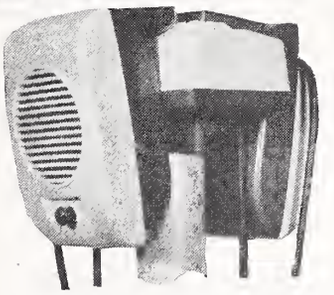


Lightmaster Model 4570 Arc Lamp, 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.

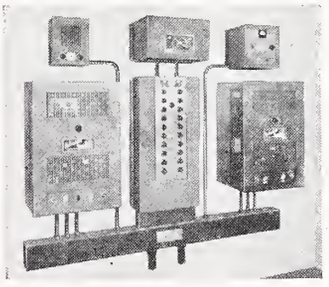


The Boyer "E-Z" Erect Prefab Screen Tower for those who prefer a complete "packaged" screen tower.

For those desiring to build their own screen tower and concession stand, plans, blue prints and layouts are available without cost to purchasers of Ballantyne equipment.



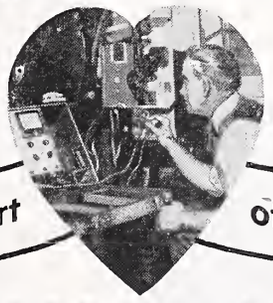
The Ballantyne DUB'L-CONE in-a-car speaker is accepted as the new standard in speakers today. It is designed to outlast any other speaker 3 to 1 yet it costs no more than ordinary speakers.



MX Series Deluxe Amplifier System for Drive-in Theatres. Complete packaged amplification for from 400 to 1200 cars. RX Series System also available for from 400 to 800 cars. Single or dual channel.

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mands a film pull of over 16 ounces is unnecessary and only increases wear on the film; while *settings producing pulls as low as 6 ounces appear in some cases to be sufficient* to give steady screen pictures.

The proper pressure will depend on the type of projector used, the condition of the guides and shoes, and the condition of the film surface. With the older mechanisms, variation in pad pressure could only be obtained by removing the gate and physically deforming the springs which held the individual pressure shoes. It can readily be seen that the task of producing even and properly graded pressure the full length of the film in the trap is extremely difficult. The results of such adjustments varied widely and were seldom successful.

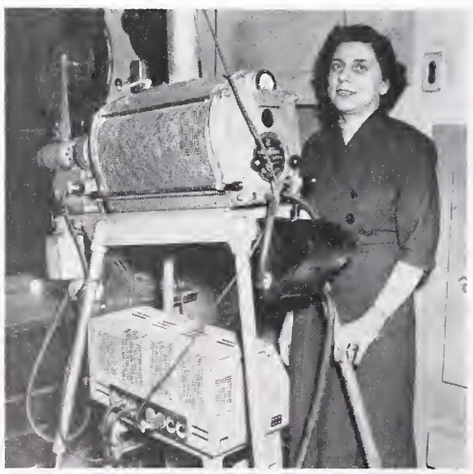
Modern projectors have a distinct advantage over the older models. Most of these now have means of varying the pad pressure while the projector is in operation. This is generally accomplished by changing the spring tension on a centralized pressure point which controls the total trap tension. It is now very easy to compensate for variations in wear and changes in film surfaces by making a simple finger-tip adjustment.

These tension controls, and full-length film-edge guiding, have been two of the greatest modernizations applied to projection heads. They are the principal reason why the modern projector produces such perfect, rock-steady pictures.

[*Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.*—ED.]

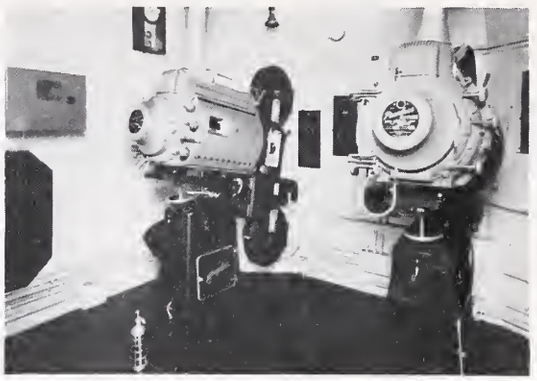
•

USING A 16MM PROJECTOR



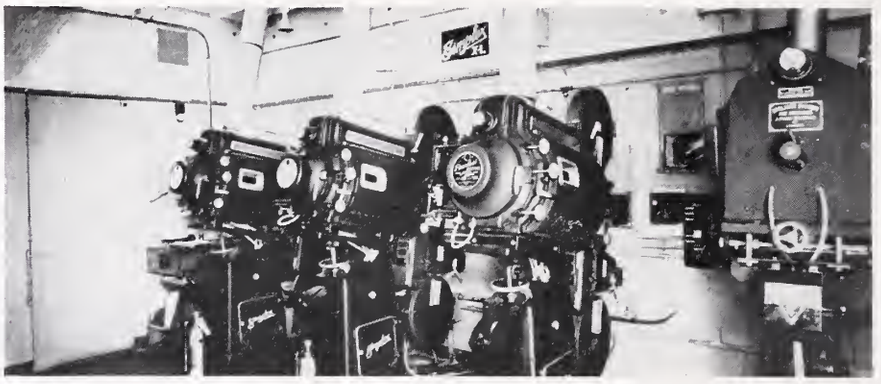
A 16mm Bell and Howell arc projector was installed in the booth of the Walter Reade circuit's Baronet theatre in New York City for the showing of a feature film recently. The picture was Shakespeare's "Julius Caesar," which was made by Northwestern University students in a 16mm print only. The film was divided into two acts, each taking a full reel, so an intermission was held to prevent the need for another special projector. The Baronet's managing director, Helen Colocousis, is shown with the projector above.

U. S. Equipment in France

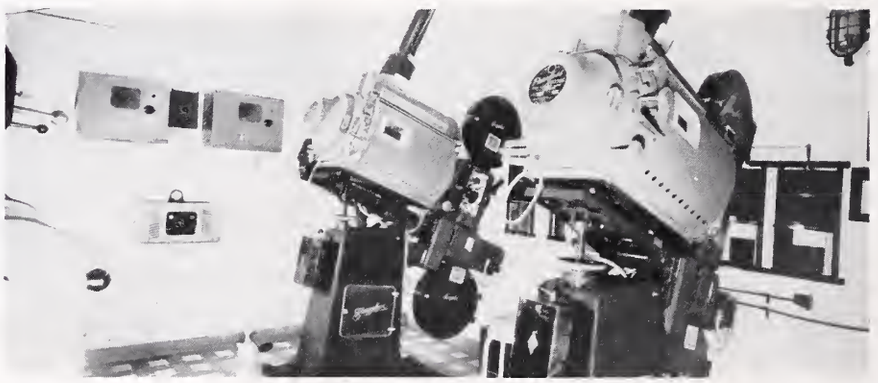


The Regent Cinema, in the northern city of Lille.

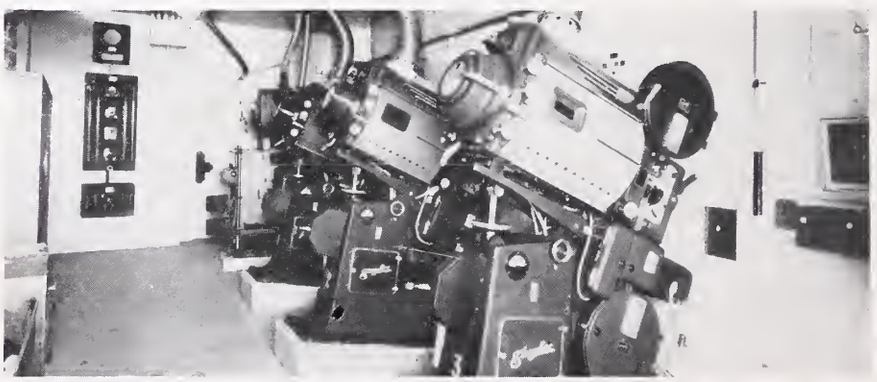
Evidence of the high demand for American motion picture equipment abroad is revealed in these projection rooms of four theatres in France, all of which were recently re-equipped with Simplex XL projectors and sound systems and Peerless Magnarc lamps. Installation was by Brockliss-Simplex, French distributor of National Theatre Supply Export, New York City.



Projection room of the Cinema Le Paris on the Famous Champs-Elysee.



The Cinema Des Ternes, a popular theatre in one of Paris' busiest sections.



Projection room of the 3300-seat Rex theatre, a Paris showcase.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1C). All dealers.	17
2	American Seating Co. — Auditorium chairs (2A), drive-in stadium seating (2B). NTS and direct.	3
3	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	30
4	Ballantyne Co., The — Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	33
5	Breuer Electric Mfg. Co. — Vacuum cleaners. Direct.	19
6	Canada Dry Ginger Ale, Inc. — Soft Drinks (6A), syrups (6B), beverage dispensers (6C). Direct.	25
7	Carbons, Inc. — Projection carbons. Franchise dealers.	29
8	Coca-Cola Co., The — Soft drinks (8A), beverage dispensers (8B), syrups (8C). Direct.	2nd Cover
9	F & Y Building Service, The — Architectural design and building service.	11
10	Goldberg Bros. — Reels (10A), box office speaking tubes (10B), projection booth tables and cabinets (10C). All dealers.	28, 32, 39
11	GoldE Mfg. Co. — Spotlights. All dealers.	17
12	Griggs Equipment Co. — Auditorium chairs. Direct.	27
13	Heywood-Wakefield Co. — Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 56, 100, 103, 123.	6
14	International Projector Corp. — Complete projection and sound systems. NTS.	4th Cover
15	Kroehler Mfg. Co. — Auditorium chairs. Unaffiliated dealers.	37
16	LaVezzi Machine Works — Projector parts. All dealers.	30
17	Manley, Inc. — Popcorn seasoning. Offices in principal cities.	27
18	Marsh Wall Products, Inc. — Architectural materials. Direct.	11
19	National Carbon Co., Inc. — Projection carbons. All dealers.	4
20	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	28
21	National Theatre Supply — Walker-American projection screens.	12
22	Nestle Company, Inc. — Chocolate candy. Direct.	27
23	Poblocki & Sons — Drive-in projection screens (23A), debris cart (23B), portable snack bar (23C), traffic control signs (23D), attraction signs (23E), box offices (23F), marquees (23G), poster cases (23H), theatre fronts (23I). NTS and direct.	17
24	Raytone Screen Corp. — Projection screens. Direct.	30
25	RCA Service Co. — Projection and sound maintenance service.	33
26	Robin, Inc., J. E. — Motor-generators. Direct.	32
27	S. O. S. Cinema Supply Corp. — Distributors.	39
28	Sportservice, Inc. — Concession service.	39
29	Streuber & LaChicotte, Inc. — Vocalite projection screens. Direct.	28
30	Strong Electric Corp., The — Rectifiers (30A), projection arc lamps (30B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30 32, 34, 36, 39, 40, 41, 42 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 88, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 118, 117, 118, 121, 122, 124, 128, 129, 130, 131, 32.	14, 31
31	Theatre Seat Service Co. — Theatre chair rehabilitation service. Direct.	28
32	Vallen, Inc. — Curtain controls and tracks. Direct.	14
33	Wagner Sign Service, Inc. — Attraction panels (33A), plastic letters (33B). Dealers: , 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 86, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 108, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS Detroit Branch.	39
34	Wenzel Projector Co. — Projectors (34A), soundheads (34B), magazines (34C), reels (34D). Unaffiliated dealers.	32
35	Westrex Corp. — Foreign distributors.	5
36	Williams Screen Co. — Projection screens. All dealers.	32
37	Wrigley, Jr. Co., Wm. — Chewing gum. Direct.	23

EDITORIALLY

NEW DRINK DISPENSER, page 24

Drink dispenser incorporating a Dad's Root Beer barrel on top with faucets below for other beverages. Three models available. Designed by the Dad's Root Beer Company and Uniflow Manufacturing Company. Postcard reference number E38.

PREFABRICATED STANDS, page 26

Complete refreshment stands ready for immediate installation. Include candy case, canopy, counters and cabinets, etc. Made by the Master-Kraft Fixture Company. Postcard reference number E39.

ATTRACTION LETTERS, page 37

Changeable attraction panel letters made of masonite in seven sizes. Designed to fit all makes of track by the Triple-S Supply Corporation. Postcard reference number E40.

ALUMINUM POSTER CASES, page 37

New poster cases of extruded aluminum announced by Poblocki & Sons. Same design as their "Deluxe" model but smaller and more economically priced. Postcard reference number 23H.

NEW CARPETING, page 37

Woven carpeting with a foam rubber cushion "built in" under its broadloom surface. Made by Sidney Blumenthal & Company, Inc. Postcard reference number E41.

LETTER LOCKING DEVICE, page 38

New type of slotting for changeable attraction panel letters designed to "lock" the letter on the bar to prevent dislodgment. From Wagner Sign Service, Inc. Postcard reference number 33C.

TICKET ISSUING UNITS, page 37

Motor-driven ticket issuing units. Automatically dispense tickets in set of from one to four. Cabinets also available for the units from the Argus Manufacturing Company. Postcard reference number E42.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the January 1953 issue—

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NAME_____

THEATRE or CIRCUIT_____

STREET ADDRESS_____

CITY_____ STATE_____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.
Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.
San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORDAO
Denver:
12—Graham Brothers, 048 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA
Albany:
21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.
Atlanta:
22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS
Chicago:
25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. C. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1238 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Evansville:
29—Evansville Theatre Supply, 2900 E. Chandler Ave.
Indianapolis:
30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
Wichita:
33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY
Louisville:
34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA
New Orleans:
36—Hedges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*
Shreveport:
39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND
Baltimore:
40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Clifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.
Grand Rapids:
51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.
St. Louis:
59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA
61—Montana Theatre Supply, Missoula.

NEBRASKA
Omaha:
62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK
Albany:
66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.
Auburn:
67—Auburn Theatre Equipment, 5 Court St.
Buffalo:
68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.
New York City:
72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.
Syracuse:
78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.
Greensboro:
86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO
Akron:
88—Akron Theatre Supply, 120 E. Market St.
Cincinnati:
89—Mid-West Theatre Supply, 1838 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
Cleveland:
National Theatre Supply, 2128 Payne Ave.
90—Ohio Theatre Equipment, 2108 Payne Ave.
91—Oliver Theatre Supply, E. 23rd and Payne Ave.*
Columbus:
92—American Theatre Equipment, 165 N. High St.
93—Mid-West Theatre Supply, 862 W. Third Ave.
Dayton:
94—Dayton Theatre Supply, 111 Volkenand St.
95—Sheldon Theatre Supply, 627 Salem Ave.
Toledo:
96—American Theatre Supply, 439 Dorr St.
97—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
98—Century Theatre Supply Co., 20 N. Lee St.
99—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
101—Modern Theatre Supply, 1935 N. W. Kearney St.*
102—Portland Motion Picture Supply, 916 N. W. 19th St.
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
Pittsburgh:
107—Alexander Theatre Supply, 84 Van Bramm St.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Bramm St.
Wilkes Barre:
110—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
112—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE
Memphis:
113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 318 S. Second St.

TEXAS
Dallas:
115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 408 S. Harwood St.
117—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
118—Southwestern Theatre Equipment, 2010 Jackson St.*
Houston:
119—Southwestern Theatre Equipment, 1622 Austin St.*
San Antonio:
120—Alamo Theatre Supply, 1303 Alamotee St.

UTAH
Salt Lake City:
121—Intermountain Theatre Supply, 264 E. First South St.
122—Service Theatre Supply, 256 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA
124—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON
Seattle:
125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA
129—Charleston Theatre Supply 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 641 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

Masonite Attraction Letters in Seven Sizes

CHANGEABLE attraction panel letters described by the manufacturer as being designed to fit all makes of track, have been announced by the Triple-S Supply Corporation, San Francisco. The company also has steel tracks which, it is explained, may be installed on existing metal



or wood signs, marquees, billboards or walls. The letters are made of tempered masonite and are painted with automotive lacquer.

They are regularly finished in black, but other colors can be furnished on special order. Sizes available are 8, 10, 12, 16, 24 and 36 inches. The letters are self-aligning and have supporting clips. They also have cove edges designed to prevent their being chipped when handled in or out of the sign.

Aluminum Poster Cases In Economical Sizes

TWO NEW poster cases of extruded aluminum, more economically priced but incorporating the same design as its "Deluxe" model, have been added to the line of Poblocki & Sons, Milwaukee. The manufacturer points out that its "Deluxe" model is for cases with a glass size of 40x60 inches or larger. One of the new models, marketed as "Premier," is 40 inches wide by any height, or 50 inches high by any width. The other new one, the "Econ," is 30 inches wide by any height, or 30 inches high by any width. Both of the new models are piano-hinged and an extra moulding of extruded aluminum can be added to accommodate lighting on all four sides of the case.

In addition to the three standard alumilited aluminum models, Poblocki manufactures custom-built display cases of stainless steel and bronze in any shape or design to fit all conditions. Complete literature describing specifications for display, poster cases and bulletin boards is available from the company (2159 S. Kinnickinnic Ave.).

Carpet with Built-in Foam Rubber Cushion

WOVEN CARPETING having a foam rubber cushion "built in" under its broadloom surface has been announced by the Shelton Looms, Sidney Blumenthal & Company, Inc., New York.

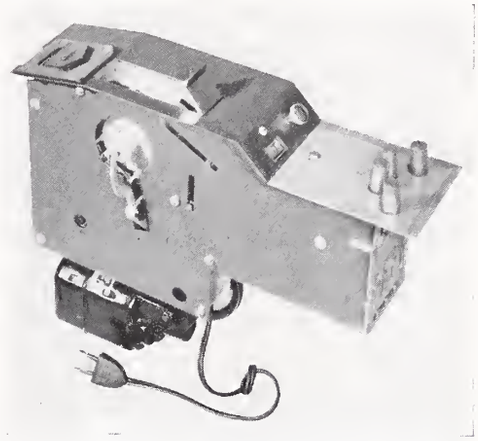
An outstanding feature of the carpet, according to the announcement, is the ease with which it can be repaired if damaged. The harmed section can be lifted out and new carpet inserted, it is explained, without any trace of a repair.

For installing the carpet no underlay is required, the announcement said. It can be placed over concrete, plywood or a wood subflooring as the sponge rubber back is designed to mould to the available type of flooring.

The carpet can be cleaned by vacuum and rug shampoo. It is manufactured in a variety of solid colors.

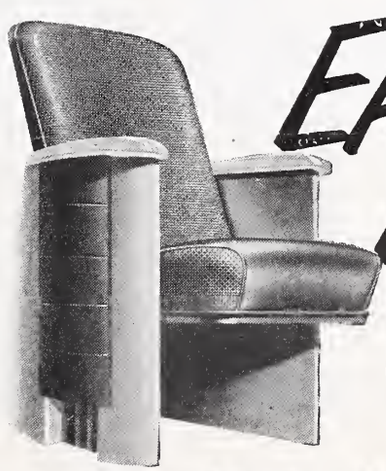
New Motor-Driven Ticket Issuing Units

INDIVIDUALLY motorized ticket issuing units, automatically dispensing tickets in sets of from one to four, have been marketed by the Argus Manufacturing Company, Chicago. Cabinets are also available accommodating three, four or five sep-



arate units, any one of which may be removed without affecting the operation of the others.

The mechanisms were developed with a



EASY IN! EASY OUT!

Easy sitting comfort that pays off at your box office!

KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

number of protective devices, including separately locked magazine compartments to prevent access by unauthorized personnel. Also, not more than one key of the same unit may be operated at one time, and the machine will not repeat if the key is held down. The delivery chute is designed not to jam even if tickets are accidentally pushed back.

The sales total is recorded on a non-reversible counter and is accessible by simply lifting the top plate. The machine is activated entirely by the use of cams and levers rather than gears. All moving parts subjected to friction are case-hardened at the point of wear. The top plate and counter flange are finished in satin chrome. A brochure describing the units is available from the company (1141 N. Kilbourn Avenue, Chicago, 51).

•

GULISTAN BRANCH MOVED

The Philadelphia sales office of A & M Karagheusian, Inc., New York, manufacturer of Gulistan carpets, has been moved to larger quarters at 2006 Chestnut Street. The new location provides increased display space, according to Rudy Grofsick, Philadelphia branch manager.

•

NAMED REPRESENTATIVE

The United States Air Conditioning Corporation of Minneapolis has named as its manufacturer's representative for eastern Tennessee the Mechanical Equipment Company of Knoxville.

DOUBLE MARQUEES WITH 119 FEET OF DISPLAY



With two front entrances, each with a marquee, the Waikiki theatre at Honolulu, Hawaii, now has Wagner window-type attraction panels with three sides on both. They measure 53 inches high and 59½ feet long, making a total of 119 lineal feet of attraction area. Wagner 17- and 10-inch red and green plastic letters are used.

Letter Locking Device

A new type of tapered slotting for changeable attraction panel letters, designed to cause the letter to "lock" on the bar and thus prevent its dislodgment by high winds or other disturbances, has been developed by the Wagner Sign Service, Chicago. The new device, on which patents are pending, is for application to the Wagner line of colored plastic letters.

•

WENZEL MEXICAN OUTLET

The Wenzel Projector Company of Chicago, has appointed the Cinemax Company of Mexico, D. F., exclusive distributors in Mexico of its "Ace" PRO-4 projectors and WSH-3 soundheads.

Whirling Platform for Drive-in Playgrounds

"THE Miracle Whirl," a circular playground apparatus with self-propelled action, has been marketed by the Miracle Whirl Sales Company, Grinnell,



Iowa. Its operation is controlled by the children shifting their weight; when they learn this, they can keep it moving without getting off to push.

The equipment is available in two sizes, regular and junior. Model 302, the larger, is 10 inches in diameter and designed to accommodate from one to 40 children. The junior size is 6 inches in diameter and accommodates from one to 12 children.

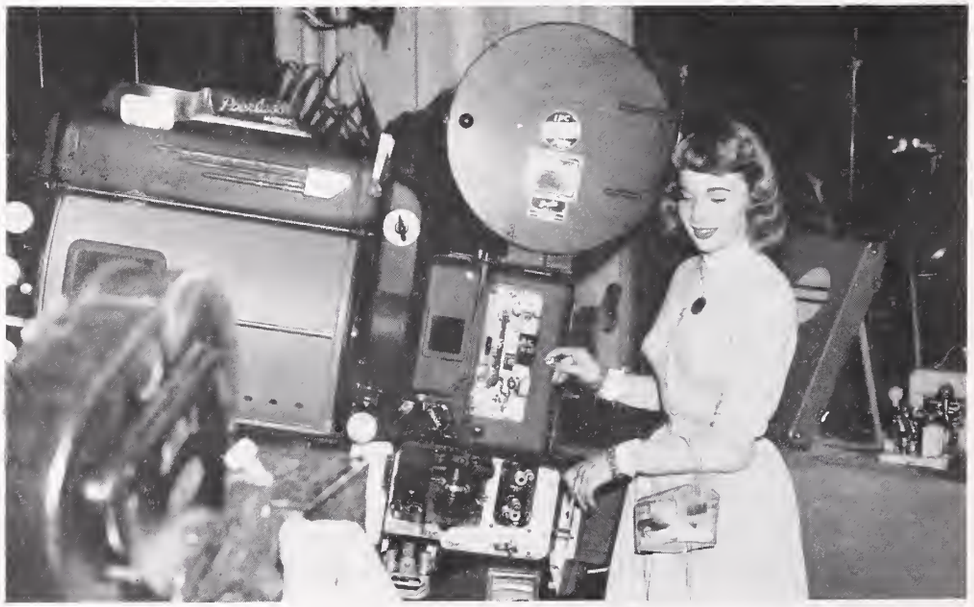
Both models are of round structure with no sharp corners or bolts exposed. Construction is of steel, and the platform is finished in a variety of bright colors. Handrails are plated to prevent rusting, and the platform has been placed at an angle so that rains will drain off and keep it clean.

•

NEW KOLLMORGEN OFFICE

Opening of a New York City sales office at 30 Church Street has been announced by the Kollmorgen Optical Corporation of Northampton, Mass., manufacturers of "Snaplite" projection lenses. J. A. Fetherston, sales manager, is in charge of the office, from which theatre supply accounts in the region are serviced.

SIMPLEX DISTRIBUTOR OPENS NEW BRUSSELS BRANCH



To celebrate the opening of new headquarters in Brussels, Brockliss-Simplex, distributors in Belgium for National Theatre Supply Export, New York, held a cocktail party at the Hotel Metropole, with French film actress, Francoise Arnous, guest of honor. Her latest picture opened in Brussels the same day. Prominent Belgian, French, English and American personalities of the motion picture, press, and radio fields, as well as embassy representatives, attended the party and were shown the latest models of Simplex projectors and sound equipment.

Practical Plan for Economical Cooling

(*Continued from page 9*)

000 units, and this load would be divided into the following parts: 60% from the people, 24% from the outside air, and 16% from the building. The capacity of the refrigerating equipment to handle this peak load should be 60 tons and the fans should deliver 15,000 cfm. per minute.

Today the uncooled neighborhood theatres face a terrific problem of reduced patronage during the summer season due to many forms of competition. Television, the drive-ins, outdoor recreations and downtown air-conditioned theatres all contribute to the potential summer amusement appeal which will draw away the neighborhood theatre customers. But the small house cannot afford to pay for an extensive and expensive air conditioning plant because it charges less for admission and does not have more than two or three shows a day. Under these conditions the management of a relatively small neighborhood theatre would be wasting money if it bought the same *quantity* of air-conditioning with the same *refinements* as the downtown house can enjoy.

How then may the theatre heat loads be recalculated, applying *good, hard, realistic* common sense towards the balancing of loads versus costs. Let us face the fact that neighborhood theatres have very *light occupancy during the day,* and have *most of their loads in the evening.* The cooling systems could then be designed for peak evening loads.

CONSIDERING MATINEES

But what about possible crowded Saturday and Sunday matinees? To begin with, cooling systems have been commonly designed to meet outside conditions that exist for the ten worst days of the season. The possibility that the maximum hot days will coincide with crowded matinees is only two-sevenths of the ten worst days. Now two-sevenths of ten equals three days. Can there be any justification for spending extra money for large equipment and operating expenses to take care of only three days of the season?

Almost exactly similar reasoning may be used regarding the maximum peak loads for the evening performances. Although "standing room only" signs are very much to be desired, a realistic view of the situation cannot justify expectation of such conditions, except sporadically. Again, it would be quite a coincidence were these to concur with the hottest, most humid days of the season.

Considering the experience gathered by air-conditioning engineers, it seems quite possible to reduce the total *people-load* from the maximum number of seats by as much as 20% without incurring any drastic loss of comfort conditions for 95% of the summer season. Following this line of reasoning let us see what happens to the typical 1000-seat neighborhood theatre which was cited above.

Using 800 persons as the possible peak load, the *people-load* can be decreased to 80% of the original. Using an evening temperature design condition of 85°, both the outside air and building loads can be reduced to at least 60% of their original amounts. For these new conditions the total loads may be figured at approximately 480,000 units which is equivalent to a refrigeration capacity of 40 tons.

DECREASE ACHIEVED

Thus by using a slightly different approach to the load problems of such a neighborhood or small town theatre, it is possible to decrease the size of the air-conditioning plant from a total of 60 to 40 tons.

It would be erroneous to insist that the smaller equipment will maintain perfect conditions under peak overloads for the worst day of the season, but it would also be foolhardy to pyramid these same loads since their concurrence is extremely unlikely. The savings in equipment, installation and operating costs should certainly make up for the few days when this equipment may not fulfill the absolute maximum requirements.

As refrigerating systems become smaller and more simplified, it often becomes possible to use equipment which has been prefabricated in sectionalized units directly by the manufacturer. This equipment may be matched and assembled in the field very conveniently, producing great savings in costly field construction, metal ductwork, water and refrigeration piping.

Unit conditioners come in many sizes and may be combined to produce any desired tonnage capacity. When properly selected and installed, they will operate at high efficiency and give long, trouble-free service.

The above discussion should show that by using realistic design, selecting proper sturdy equipment, and making simplified field installations, it should be possible to provide air-conditioning service to a great number of the smaller neighborhood and small town theatres which are now up against increasing intolerance during the hot months of any indoor theatre that does not have cooling facilities.



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About People of the Theatre

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AND OF BUSINESSES SERVING THEM

RAY DUNN, formerly Chicago branch manager for A & M Karagheusian, Inc., New York, manufacturer of Gulistan carpets, has been named Midwestern divisional manager for the company, replacing EDWARD STRAUSS, who retired in December. The territory Mr. Dunn now covers includes the northern half of Illinois, all of Iowa, the eastern half of Nebraska, most of Wisconsin, the upper peninsula of Michigan and the northern half of Indiana. From headquarters in Chicago Mr. Dunn supervises the activities of three salesmen, CHARLES MALLINSON, JOHN MANFRIN, and ROBERT PALM.

A new 400-car drive-in has been opened in Valpariso, Fla., by NEAL ROBINSON.

NEIL O'BRIEN has been named manager of the Rivoli theatre at Chicopee, Mass., succeeding LOU LEVINE, who resigned after 23 years at that post.

DALLAS CANNON has sold his Kentland theatre at Indianapolis to MR. AND MRS. JAMES GRIFFITH, who also operate theatres at Boswell and Fowler, Ind.

The pioneer drive-in in the Jacksonville, Fla., area, the Atlantic drive-in, recently celebrated 13 years of successful operation at a special "birthday party" show.

V. J. CARUSO has sold the Monte Sano theatre at Baton Rouge, La., to S. J. CAMPISI, who also owns and operates the Ritz in Abbeville, La. Named as manager for the Monte Sano was JOHN D'ANTONI, formerly with Pittman Theatres and more recently with E. V. Landaiche Theatres.

DAVID E. FEINBERG has been named general manager of the United States Air Conditioning Corporation of Minneapolis, to succeed his late father, A. A. FEINBERG. A vice-president of the corporation since May, 1951, David Feinberg has also served as sales manager of the company's refrigeration division and as co-ordinator of usAIRco's defense production activities. He is a graduate of the University of Minnesota and, except for three years' service with the Army Air Force, has been associated with the corporation since 1940.



David E. Feinberg

The Sherrill theatre at Sherrill, Ark. has been purchased by B. C. RAGER from O. NICHOLS.

The Fox West Coast Theatres Corporation of Los Angeles recently announced the following appointments as assistant managers in California theatres: ROBERT BOUGAS, Strand theatre, Vallejo; GEORGE NELSON, the Hanlon, Vallejo; ROBERT TURNER, the Crest, Vallejo; and ANDRE MARONELLO, the Oakland, Oakland.

HENRIETTA KUNKLE, formerly cashier at the Washington Theatre Circuit's Falls theatre at Cuyahoga Falls, Ohio, has been named manager for the circuit's recently acquired Ohio theatre in Cleveland, for which an "art picture" policy has been announced.

The Fairfax theatre at Jacksonville, Fla., formerly operated by ED WINBURN and CECIL COHEN, has been reopened under the management of T. E. BELL, who recently sold his interest in the Oceanway drive-in theatre there.

JIMMIE BARNETT, formerly manager of Florida State Theatres' Florida theatre in Miami, has been named manager of the same circuit's Olympia, in the same city. The latter theatre has reverted to a vaudeville-picture policy.

A second drive-in is being erected at Wausau, Wis., by SIG GOLDBERG, president of Wisconsin Allied. His present drive-in there, the No. 29, is on the opposite side of town.

PAT NOTARO has resigned from Warner Brothers Theatres, to accept an executive post with Roth Enterprises, Washington, D. C., operators of theatres in Washington and Virginia. Mr. Notaro was with Warners for 24 years.

NORMAN EGILSON, formerly assistant manager at Odeon Theatres, Ltd.'s Vogue theatre at Vancouver, B. C., Canada, has been appointed manager of the circuit's Odeon at Sapperton, B. C., replacing KEN MAYO, who takes over the Odeon at Abbotsford, B. C.

JOHNNY MANUEL has resigned as manager of Schine's Strand in Cumberland, Md., and replacing him is N. W. YOST. Mr. Manuel plans to open his own drive-in theatre at Churchville, Md., soon.

Central States Theatre Corp., Des Moines, operators of the Palace, Strand and a drive-in theatre at Mason City, Iowa, has purchased 10 acres about a mile south of Mason City for a second drive-in. The new theatre will have a capacity of 600 cars, according to general manager MAYNARD NELSON.

FRITZ MAY, formerly with Waters' Theatres, Birmingham, Ala., has been named manager of the Lyric theatre, Prattsville, Ala.

MRS. MARION HVASTA has been named manager of the Towne theatre at Milwaukee, replacing ERWIN J. CLUMB, according to an announcement from ANDREW SPHEERIS, one of the theatre's owners.

A new drive-in theatre, called the Scenic, has been opened at Little Rock, Okla., by ROY COCHRAN and RAYMOND FISCHER.

ROBERT SMITH, formerly a booker for Fox West Coast Theatres in Los Angeles, has been appointed manager of the circuit's California theatre at San Diego.

Operation of the State theatre, Crothersville, Ind., has been turned over to SYLVIA PEAKE. The theatre was formerly operated by MR. AND MRS. TEX RICHARDS, who are devoting their time to operation of the Scott theatre at Scottsburg, Ind.

•

GUESSED AGE OF CHAIR



Throughout the Tesma Trade Show the Theatre Seat Service Company of Nashville, Tenn., displayed an old auditorium chair and offered a prize for the closest estimate of its age. The winner was Roy Martin of Martin Theatres, Columbus, Ga., who is shown (left) with the prize, a combination radio and clock. Also pictured is Fred Massey of Theatre Seat Service.

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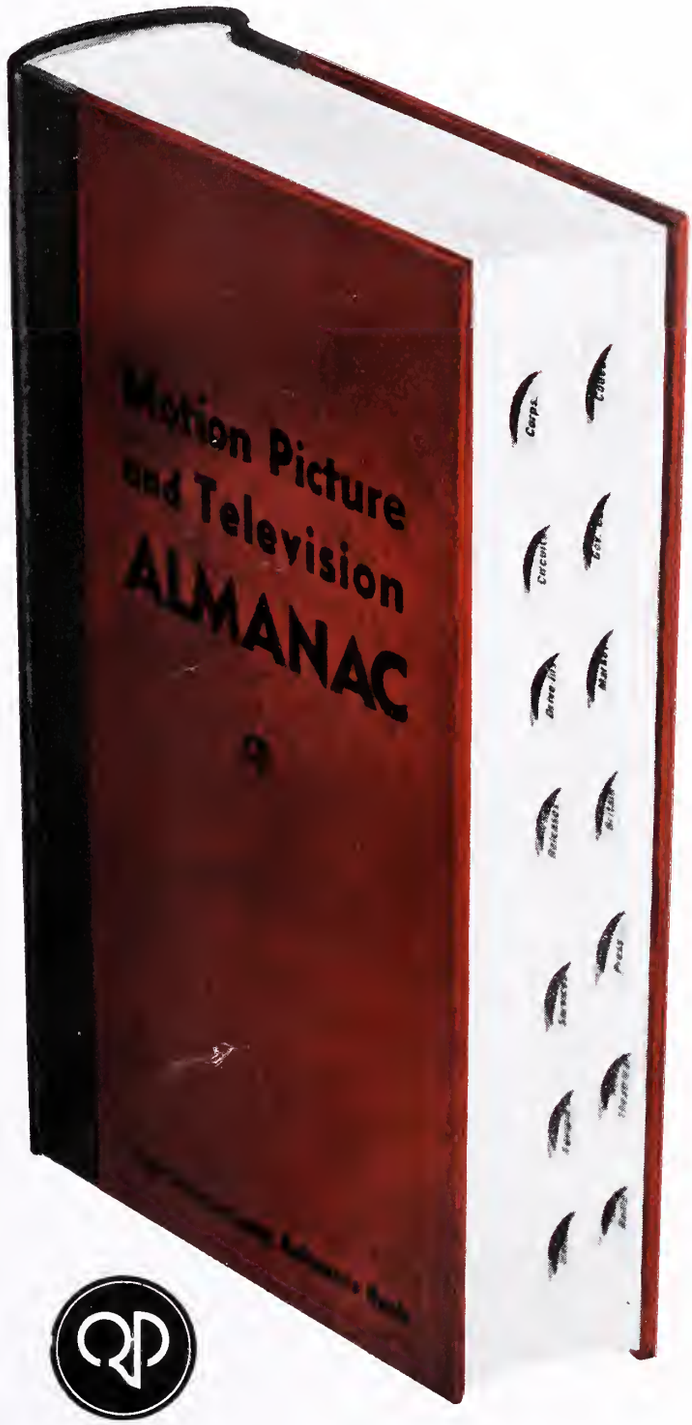
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* The WHO'S WHO section alone—which is but one of the 15 thumb-indexed sections of the ALMANAC—is worth several times the price of the complete volume of highly useful information. The WHO'S WHO section contains over 10,000 concise biographies of executives, producers, performers and other personalities, covering the fields of *both* motion pictures and television.

* It is the *ONLY* WHO'S WHO in these fields, and it has been considerably enlarged for the 1952-53 edition of the ALMANAC, to include hundreds of additional names, with up-to-date biographies and career credits.

Also, the separately thumb-indexed TV data section has been expanded to include a wealth of additional information for many purposes, in—

The 1952-53 Motion Picture and Television ALMANAC



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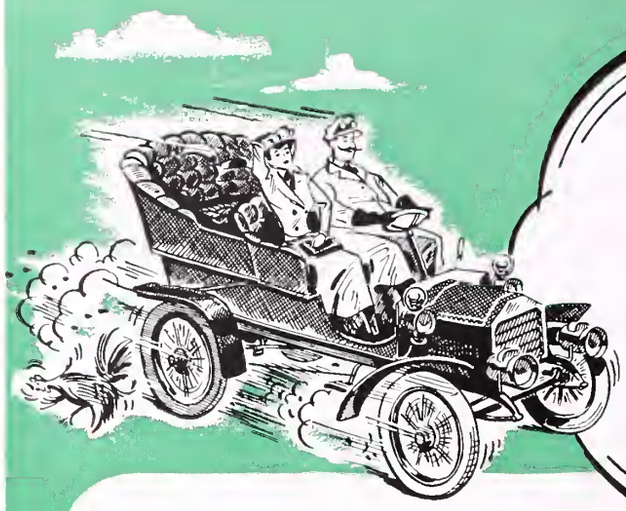
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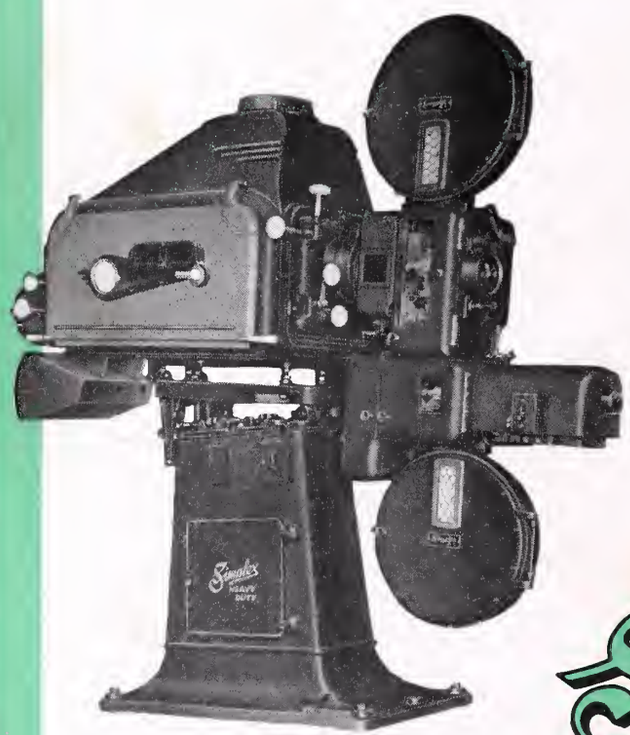
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Today, imagination, productive genius and modernization have made good products even better. Have you, Mr. Exhibitor, made this changeover to 'Modern Times'? Have you been introduced to the leader in the sound and projection field — SIMPLEX X-L? Surely, your patrons deserve the very best! And for over 30 years there has been none finer, none more dependable, none more in tune with the times than SIMPLEX! Yes, today there *is* a better way — SIMPLEX X-L sound and projection systems.

Simplex
T.M. REG. U. S. PAT. OFF.

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Better Projection PAYS!

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JANUARY 10, 1953

MOTION PICTURE HERALD

Industry Gets Boost From Congressmen As Bills Are Filed In Tax Repeal Fight

REVIEWS *(In Product Digest)*: THE JAZZ SINGER, MISSISSIPPI GAMBLER, CASTLE IN THE AIR, THE MAN WITH THE GREY GLOVES

Better Theatres for JANUARY

- Cooling the Average Theatre
- A Greater Art in the Making
- Film Damage in the Picture

Entered as second-class matter January 12 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

To Bring You Up-to-date On the Fabulous



SUCCESS STORY OF M-G-M's "IVANHOE"

The pre-release first-run engagements of colossal "IVANHOE" have written a bright new page in box-office history.

At a time when this industry needed the stimulation of a truly gigantic attraction, M-G-M brought to packed houses the Technicolor wonders of Sir Walter Scott's famed novel. Here on the big theatre screen the fans gasped at the cavalcade of Knights, the spine-tingling

(continued)

duels-on-horseback, the storming of besieged castles, the romances of heroes and fair ladies, the beauty and terror of the Glory Age, all of it filmed in magnificent Technicolor in the actual locations of the story.

M-G-M's barrage of advertising and exploitation reverberated throughout America, in national magazines, in tremendous newspaper campaigns, on the air, everywhere.

The amazing extended run record of "IVANHOE" is evidence of its mass appeal and its penetration from coast to coast. Here are some of the long runs:

At Press Time: 11 weeks in Cleveland, Philadelphia, Detroit; 8 weeks in Chicago, New York City; 7 weeks in Pittsburgh, Miami, Miami Beach, San Francisco, Los Angeles (*2 theatres*); 6 weeks in Washington, D. C., Minneapolis, Oakland; 5 weeks in Boston, Mass. (*2 theatres*), Buffalo, Baltimore, St. Louis, Seattle; 4 weeks in Atlanta, New Orleans, Houston, Kansas City, Oklahoma City, Tulsa, Toledo, Omaha, Salt Lake City; there were more than 35 cities where it played 3 weeks and 75 cities where it played 2 weeks, with one week stands in many others.

Millions of Americans await the opportunity to see this greatest attraction of our time, millions who have seen it are eager to enjoy its spectacular thrills again.

In response to exhibitor requests that "IVANHOE" be placed in regular release, we are happy to make it availabe for general showing on February 20th.

(*A date to remember. Brotherhood Week's Silver Anniversary Feb. 15-22*)

MY, OH MY, OH MAYO!



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Warner Screening Room
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ATLANTA
20th Century-Fox Screening Room
197 Walton St N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave • 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 No. Illinois St. 8:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. St. Rm.
128 E Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S Vermont Ave. • 2:00 P.M.

Soon the bright lights will be blinkin'
'cause that 'Working Thru College' cutie
is on her way from Warner Bros. in

She's Back on Broadway

COLOR BY WARNERCOLOR



STARRING

VIRGINIA MAYO

GENE NELSON · FRANK LOVEJOY

WITH STEVE COCHRAN · PATRICE WYMORE · VIRGINIA GIBSON
LARRY KEATING · PAUL PICERNI

WRITTEN BY ORIN JANNINGS

MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ

MUSICAL DIRECTION BY RAY HEINDORF

PRODUCED BY HENRY BLANKE

DIRECTED BY GORDON DOUGLAS

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

THE WORD IS OUT!



20th Century-Fox presents

Olivia de Havilland

in Daphne du Maurier's

"My Cousin Rachel"

with **RICHARD BURTON**

and Audrey Dalton · Ronald Squire · George Dolenz

Produced by **NUNNALLY JOHNSON**

Directed by **HENRY KOSTER**

Screen Play by **NUNNALLY JOHNSON**



Reviewers are saying:

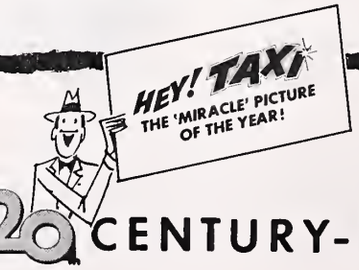
". . . there can be little question of the movie version's box-office outcome. Like the du Maurier novel, it has all the well-mixed ingredients of a sure best-seller."
—*Time Magazine*

Showmen are saying:

"WONDERFUL BUSINESS" HOLDOVERS-PHILADELPHIA and KANSAS CITY. SOCK OPENINGS-PITTSBURGH, ST. LOUIS, MEMPHIS, CLEVELAND and SEATTLE.

Movie-goers are saying:

"Olivia de Havilland's greatest performance." "Richard Burton is the new rage." "Terrific Entertainment."



BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY, FEB. 15 to 22, 1953

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 190, No. 2 — January 10, 1953

Agenda for 1953

Item No. One: Tax Repeal—On the opening day of the 83rd Congress Representatives John D. Dingell (Democrat of Michigan) and Noah Mason (Republican of Illinois), both members of the House Ways and Means Committee, introduced bills to repeal the twenty per cent tax on admissions to motion picture theatres. The fate of many theatres depends on a favorable vote on one of those bills or on a measure providing similar relief.

Repeal of the unfair, discriminatory admission tax would benefit substantially not only all branches of the industry but also the U. S. Treasury. That levy long ago reached the point of diminishing returns. Every theatre that suspends operations decreases the number of tax collectors for Uncle Sam. Furthermore, theatres operating at a loss pay no income tax.

Despite the excellent work done so far in informing Congressmen about the "admission tax facts of life," the campaign is now in its critical period. The burden should not rest entirely on the tax committees in each exchange area. Every exhibitor in a position to help should do so. In this campaign, victory is not a prize; it is a necessity.

The industry in Britain currently is conducting its own drive for tax relief. To support the latest appeal to the Chancellor of the Exchequer the Cinematograph Exhibitors Association submitted a detailed industry balance sheet drawn up by a firm of accountants. Statistical evidence is introduced to show that unless the British Government eases the tax burden theatres not only cannot make a reasonable profit but are headed for bankruptcy. The British film trade is said to need £12,000,000 more annually to make a reasonable return on the original investments.

COMPO's tax committee has emphasized the need for theatre statistics showing the relationship between the admission tax and any profit or loss. Exhibitors in every type of situation should cooperate by preparing the figures. COMPO itself can arrange for any over-all statistics such as those compiled in Britain. However, only the exhibitor himself can produce evidence about his theatre.

Item No. Two: Product—Always of prime importance are the quality and appeal of the product. During the first week of the new year records were established in a number of theatres. It is to be hoped that this auspicious start is a good omen for the other fifty-one weeks.

Ever since the lush days of World War II Hollywood has known that films had to be made better and for less money. The achievement of those two aims has been difficult in the past and will continue to be so during 1953. The real test is what gross a feature earns in relation to its negative cost. Some low budget pictures have turned out to be very expensive, while some of the highest budget films have achieved a most satisfactory return.

Undoubtedly during 1953 the recent trend towards fewer and "bigger" films will continue. Spectacle, family comedy and the musical are again prominently featured on production schedules. A new factor is the number of three dimension films to be produced during the year. Record-breaking grosses enjoyed by the first depth effect attractions means that the public desire for more of them will be fulfilled.

Item No. Three: Trade Practices—Some improvement in trade practices should take place in 1953. There is no time better than this, the beginning of the year, for a re-dedication to the task. No individual or group, acting by and of itself, can bring harmony and unity in the industry. Adoption of an equitable arbitration system, a decrease in the number of anti-trust suits and a more "friendly" sales policy would all help improve trade relations.

A good motto for 1953 is a paraphrase of the safe driving slogan: "The business life you save may be your own!"

■ ■ ■

Golden Anniversary

HOLLYWOOD and the entire industry this week honored one with an unequalled life time of service to the motion picture, Mr. Adolph Zukor. The occasion was his Golden Anniversary in Paramount and its predecessors. During these five decades Mr. Zukor did much to make Paramount a power at home and abroad in production, distribution and exhibition. What is also remarkable is that he still takes an active role in the company as board chairman and adviser. Day after day he is one of the first executives on the job. On January 7th, his eightieth birthday, Mr. Zukor looked to the future with the enthusiasm of the truly young in heart. If there be anyone so rash as to fear for the status of the industry, let him listen to Adolph Zukor and then be prepared to meet the future with sure confidence.

■ ■ ■

¶ The 1953 television outlook, according to Mr. Frank M. Folsom, president, Radio Corporation of America, is for 150 to 200 new TV stations and the sale of 6,250,000 new TV sets. Despite the phenomenal growth of television, its old sister, radio, continues vigorous. In 1952 more than 9,000,000 radio receivers were distributed and Mr. Folsom predicts an equal number in 1953. It seems television has not killed the radio industry, either.

Letters to the Herald

Most Vital Problem

To the Editor:

There is one overpowering, single most important problem of the motion picture industry, now and for 1953. Distributors must realize that in order for this business to be financially healthy, the motion picture theatres—from the very smallest to the very largest—must be financially healthy.

There are many factors which affect the financial position of theatres. All of us know that practically every item of a theatre's fixed expense is beyond the control of the exhibitor. Salaries, wages, light and power, film delivery, advertising, insurance, taxes, heat and water, the costs of repairs and maintenance and postage are expense items over which the exhibitor has very little, if any control.

The one big variable, which usually makes the difference between profit and loss, is the cost of film.

All the distributors' sales gimmicks, such as advanced admission price pictures, increased and extended clearance, pre-releases, extended playing time, preferred time, high percentage, impossible flat rentals and forcing of unsuitable pictures contribute to the exhibitor's film rental costs. These costs must be brought into line with the current box office grossing level.

Enlightened, industrial statesmanship on the part of the film distributor must replace the attitude of "the devil take the hindmost." This industry will continue in turmoil and strife until equitable solution of the film rental tug of war is achieved.—*SIDNEY E. SAMUELSON, President and General Manager, Allied Independent Theatre Owners of Eastern Pennsylvania, Inc.*

Rentals Topic A

To the Editor:

There is one subject that is uppermost in every exhibitor's mind and that is film rentals. It is time that distributors come to face the facts of a declining box office and, rather than shun exhibitors' pleas for relief, they must come to their aid if the business is to survive. I believe the prospects look brighter for the coming months if the ticket tax is removed and we do not have to give it to the distributors. Many theatres in this territory are suffering; some have closed; some are on a part time operation; and others are due to close if relief is not forthcoming. The unwillingness of distributors to look logically at exhibition's problems is reflected in the fact that arbitration was rejected. This attitude is reflected in the lower levels of distribution by the fact that they admit the boxoffice has declined but insist they have to get as much or more than they previously secured in film rentals. There must be much closer intra-industry cooperation.—*NEIL BEEZLEY, President, Allied Rocky Mountain Independent Theatres.*

GETTING THE BENEFIT

To the Editor:

I have been a subscriber to the HERALD for so long can't even guess. When it arrives the first thing I look at is the reviews of pictures; next I turn to "What the Picture Did for Me." I've been getting the benefit of this department for such a long time and contributing so little myself that one of my New Year's resolutions was that I was going to do my part by regularly contributing to this department. So I am enclosing reports on quite a few pictures recently shown in my theatres.—*HENRY SPARKS, Sparks Theatres, Cooper, Texas.*

Top Grossers

To the Editor:

I am of the opinion that it would be an excellent idea if special attention were paid in your publication to those films which score the top grosses at the theatres, or those which break records, as well as taking into account those for which the public response has been poor. In this way you will be providing an extra service for the exhibitors. This record of picture results should include reissues as well as current pictures.—*I. JAY SADOW, I. Jay Sadow Theatres, Chattanooga, Tennessee.*

Relies on Comments

To the Editor:

I find What The Picture Did For Me one of the main departments for me. After that, comes the buyers' guide. Both of these are very helpful to me for all small independent operators. I don't have time to see screenings of many pictures, and, therefore, I must rely on comments—and they really help.—*R. KELLEY, Bel-Air Drive In Theatre, Osgood, Ind.*

Likes Arbitration

To the Editor:

In my opinion there are two problems facing our industry that should have priority attention by exhibition and distribution. I believe that exhibitors should adopt the plan of arbitration as proposed by TOA and the producers. The proposal is suggested as a "trial run" and can be ditched if not successful. Even though the plan is not "all inclusive" it is certainly a major step toward our ultimate goal.

The second crying need of our industry is for the distributors to have enough prints in each exchange to furnish even the smallest situations prints on all product within thirty days after the near-by large town openings.—*BILL CUMBAA, President, Motion Picture Exhibitors of Florida.*

Equipment

To the Editor:

Your magazine has been part of our "showmanship equipment" since its conception.

We hope we will still be using it 25 years from now.

Our prediction for the movie industry: through the use of television in the theatre and television as a means of advertising in the home the movie theatre is due for its most prosperous era, providing we bring "showmanship" up out of the basement, dust it off—along with our theatres—and make like we are exhibitors who are proud of the greatest business in the world.—*CARL W. VESETH, Palace Theatre, Malta, Montana.*

Create the Desire

To the Editor:

The year 1953 can, and should be, a better year for us than 1952. There is a vast untouched audience for us to go after. Accepting the theory that "going to the movies" is a habit, then our number one goal should be to create the desire among our vast potentials to form the "movie habit." Particularly our aim should be directed to the younger generation but never forget that the old ones like good movies too. Work will do it. If every individual exhibitor would make a determined effort to win new patrons in 1953, the results might be amazing.—*JOHN THOMPSON, Secretary, Motion Picture Theatre Owners of Georgia.*

MOTION PICTURE HERALD

January 10, 1953

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TOBEY in committee chair would push film probe, he says Page 12

GROSSES for the New Year holiday continued early strength Page 15

ADOLPH ZUKOR honored at banquet of associates on coast Page 16

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

TV stations totaled 126 in nation at end of last year Page 18

SPYROS SKOURAS cites value of screen as force in world Page 21

20TH-FOX plans to make 36 features during current year Page 24

FCC studying decision on merger of ABC, United Paramount Page 24

RKO hearing in minority stockholder action delayed again Page 25

ALLIED board meeting set for New Orleans next week Page 25

CEA in Britain asks reduction in heavy ticket tax Page 28

BRITISH newspaper battle brings withdrawal of ads Page 28

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ON THE HORIZON

► Radio City Music Hall, the innovator of many stage spectacles, will introduce a new one beginning January 15. It will be "Dancing Waters," a giant new European fountain display with more than 38 tons of water erupting in 4,000 jets, to a height of 30 feet above stage level. The spectacle was constructed at a reported cost of $250,000 and employs thousands of feet of steel pipe and a water trough that runs almost the entire length of the stage.

► Despite the decision of House Speaker Martin to permit House committees to have their hearings televised, there probably won't be any great rush into this field. Many of the committee chairmen take a dim view of televised hearings, despite the obvious publicity value. Moreover, right now there's no real gold-mine of high-interest hearings in sight.

► Remember all the fuss and furor some months ago about removing NPA's ban on the manufacture of color television receivers? Not a single application for permission to make these sets has been received by NPA since the ban came off.

► Any idea that the motion picture business does not do its share toward the support, via taxes, of the government of these United States, may well be dispelled, according to the January issue of *Reader's Digest*. Therein it is recorded that the income tax paid by Bing Crosby, Bob Hope and Martin and Lewis (incidentally, all Paramount stars), is enough to cover the official annual salaries of the President, Vice-President and every member of the United States Senate. Who's working for whom?

► The race in new dimensions and illusions is on. Practically every Hollywood studio is "secretly" experimenting in various developments, it was reported this week. It appears that each studio is under the impression that its research experts are the only ones conducting the experiments and making new advancements in the fields of three dimension and processes along the lines of Cinerama. The research is being done behind locked doors, it was said, and findings are being kept secret until perfection has been reached.

► Government and Congressional economists are releasing all sorts of surveys on the economic outlook around this time of year, and they all pretty well agree that there's no reason the U.S. shouldn't continue to have a very prosperous economy for some time to come. Which, indirectly, is good news for theatre owners.

► Hide those television aerials! Now it's a tax on television sets. It's happening, maybe, in the town of Merrimac, Mass. The assessors have been given permission for such a tax by the state's commissioner of taxation. They claim they do not desire to increase the real estate tax, and, as a correspondent put it, it was "decided that the tax on television sets would not place a very heavy burden upon the taxpayers."

In the BETTER THEATRES Section . . .

Third-dimension, enlarged pictures and other recent developments are dealt with, both as to immediate usage and as to future possibilities, in two articles: "A Greater Theatrical Medium in the Making," an editorial (page 10) and "The Rising Revolution in Motion Picture Technique," by Ben Schlanger (page 13).

Another timely feature—since air-conditioning planning should be done this winter to be sure of equipment installation by summer—is "A Practical Plan for Cooling the Average Theatre Economically" (page 8). It offers a practical way to rate equipment requirements where cost is a critical factor.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editar; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editar; Charles S. Aaransan, Praductian Editar; Flayd E. Stone, Phata Editar; Ray Gallagher, Advertising Manager; Gus H. Fausel, Praductian Manager. Bureaus: Hallywood, William R. Weaver, editar, Yucca-Vine Building, Telephane GRanite 2145; Chicaga, 120 Sa. LoSalle St., Urben Farley, advertising representative, Telephane, FInancial 6-3074; Washingtan, J. A. Otten, National Press Club; Landan, Hape Williams Burnup, manager, Peter Burnup, editar, 4 Golden Squore. Correspandents in the principal capitals of the world. Member Audit Bureau af Circulatians. Other Quigley Publications: Better Theatres, published thirteen times a yeor as Section II of Matian Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures







SOUTH AND WEST, Warners' "The Jazz Singer" began its career New Year's weekend. At the left, scenes in Miami, where it opened at the Paramount (above) and Beach theatres. At the right, the world premiere in the Fox Beverly, Beverly Hills.



OFFICIAL BLESSINGS, left, from Miami Beach, tendered by Councilman Bernard Frank, right, to Major Albert Warner.

HOST, at the right is Harry M. Warner, president af Warner Brathers, with his granddaughter, Linda LeRay, Mrs. H. M. Warner, and grandson Warner LeRay.



PART OF THE PARADE are the drum majarettes. The parade past the theatre was a facet af the Miami Orange Bawl celebration. Crawds at the Paramaunt broke a five-year recard; at the Beach, an apening-day recard.



AUTOGRAPHS, right, for the eager fans, fram Dick Wessan, at the Fax Beverly Hills Theatre. It was a black tie and dinner jacket affair, and there alsa were many fram the armed forces.



THE FLOATS af the Miami Orange Bawl Parade add ta the effect af the advance campaign. Scares af vacationing celebrities made attendance at the apenings the climax af the evening. The demand far tickets was so great twa midnight shaws were given instead af single shaws planned.



SOME PERSONALITIES among the many were Brad Dexter, and Peggy Lee, the latter a co-star alang with Danny Thamas. The picture opens next Tuesday in New Yark at the Paramaunt, in a farmal benefit with seats up to $100.



OPENING, of United Artists' "Moulin Rouge," at the Fox Wilshire Theatre, Hollywood. The people above are Mrs. Harold J. Mirisch; John Huston, the director; Mr. Mirisch, a vice-president of Allied Artists; and Colette Marchand, featured in the picture along with star Jose Ferrer.



PRESS PREVIEW of Paramount's "The Stooge," at the Academy Award Theatre, Hollywood. Dean Martin and Jerry Lewis, above, put on a zany show for their newspapermen guests and for the throngs of stars who helped jam the house.



AWARD, right, for effective use of matches for advertising, goes to David A. Lipton, right, Universal - International advertising chief, from John Schur and Dick MacGurn, of Universal Matches.

LEM JONES, below, on Tuesday succeeded Peter Levathes as 20th-Fox short subject sales manager and director of television.



VISITOR on the set of MGM's "Julius Ceasar" is Humphrey Bogart. His hosts are Greer Garson and Deborah Kerr, attired in Shakespearean garb, and director Joseph Mankiewicz, right. Mr. Bogart is dressed in Army fatigues from "Battle Circus," in which he stars.



by the Herald

CONGRESSMEN CALL FOR REPEAL OF TICKET TAX

Industry's Stand Backed by Dingell, Kean, Who Call Tax Oppressive

With the bowing in of 1953 the industry was off to a running start in its effort toward repeal of the 20 per cent Federal admissions tax.

In Congress members of the Republican and Democratic parties took a stand against the taxation. A bill to repeal completely the Federal ticket tax was introduced at the opening session by Representative Dingell (D., Mich.). Two other repeal bills followed. Representative Dingell told Congress that film exhibitors "desperately need relief from this progressive, oppressive and discriminatory" 20 per cent admission tax.

Representative Dingell, a member of the tax-writing House Ways and Means Committee, said he would try to get the committee to hold early hearings on the measure "in order to bring about total relief to a long suffering industry."

The Michigan Democrat previously had indicated he would seek to cut the tax in half. However this aroused protests from exhibitors who wanted full relief, and Congressman Dingell's bill finally included repeal of the entire tax. His bill was one of several seeking reduction or removal of the admission tax introduced at the opening session of the new Congress.

Representative Dingell's statement stressed the "urgency for relief" for motion picture theatres and charged the tax "has severely impaired the solvency of so many theatres." He added that many theatres have closed, "marring countless neighborhoods and prominent uptown districts into inactivity."

Cites Theatres' Need of Regular Attendance

The motion picture theatre, more than any other form of amusement, requires a large volume of regular attendance, he said. He stressed the competition theatres now get from television and pointed out Congress has given tax relief to operas and symphony orchestras. "But the movie, which is the workingman's opera and symphony combined and which constitutes the greatest field of entertainment for the poor man and his family goes on faltering amidst competition which is impossible to match," the Congressman declared.

He asserted he had long been opposed to all excise taxes as being "fundamentally wrong in principle." He declared that the admission tax repeal bill was intended to focus the attention of the American public and of Congress "upon the withering effect of excise taxes generally and upon the devastation brought upon the motion picture industry particularly."

In another noteworthy address Representative Kean (R., N. J.) fourth ranking member of the House Ways and Means Committee, said the Federal Government "has a real stake in keeping theatres open, for the attendance drop represents a substantial loss in revenue."

Kean Given Theatre Data By New Jersey Showmen

Mr. Kean made the statement in commenting on figures given him by a group of exhibitors from Essex County, N. J., indicating the closing of 86 New Jersey theatres and serious drops in attendance in others. "The figures I have seen indicate clearly that we must examine carefully this feature of taxation along with other taxes in the excise field," he said.

The Congressman emphasized that he had made no commitment to support reduction or repeal of the admission tax, and that he doubted that the matter would be up for consideration by the committee any time very soon. Nonetheless Mr. Kean has always been counted among the Ways and Means committeemen most lukewarm on admission tax relief, and his interest this week, demonstrated by a special two-page press release outlining the figures presented by him, indicates a marked change in his attitude.

The opening session of Congress Saturday also saw a bill introduced by Representative Mason (R., Ill.) to eliminate the tax. Representative Wickersham (D., Okla.) introduced a bill to reduce the tax to 10 per cent.

By Wednesday another bill to repeal the tax completely was introduced by Representative Fisher (D., Texas).

The figures on the New Jersey situation were presented to Mr. Kean by George Gould, chairman of the Federation of New Jersey Exhibitors to show their plight due to competition from television and other factors. Examples given the Congressman were the Hawthorne theatre in Newark, which has suffered an attendance drop of about 80 per cent since 1948, and the Cameo theatre in South Orange, where business fell 60%.

Mr. Kean said Federal admission taxes paid by the Cameo had dropped from about $18,108 in 1948 to about $9,000 in 1952, a substantial loss to the Federal Government. The Hawthorne's tax payment he said, fell from $20,450 in 1948 to about $6,000 last year.

Drop of Cited Houses Is Sharper Than Others

Although total national admission tax receipts also have fallen off since 1948, the drop was not nearly as sharp as for these two theatres, Mr. Kean pointed out. "It should be interesting to see how other theatres throughout the nation have fared," he said. "Certain areas do not have television coverage now. But with the unfreezing of new television frequencies nearly every area with substantial population will be included in television coverage."

State units throughout the country were busy lining up support in the repeal campaign. In Oklahoma City a tax meeting under the auspices of the Council of Motion Picture Organizations and approved by the Theatre Owners of Oklahoma and the local allied unit was to be held Friday.

TOBEY IN COMMITTEE CHAIR WOULD PUSH FILM INQUIRY

WASHINGTON: Senator Tobey (R., N. H.) this week asserted he "rather thought" he would exercise his seniority right to be the new chairman of the Senate Small Business Committee, and that if he does become chairman, he will "very definitely" favor continuing the Committee's investigation of the film industry.

Senator Tobey has been a top-ranking Republican on the committee for the last four years. However, he also is in line to be chairman of the Senate Commerce Committee, and there had been reports that he would waive his right to the Small Business post, permitting it to go to Senator Thye (R. Minn.). On returning to Washington last Friday Senator Tobey indicated his present feeling is to take both committee chairmanships.

The Small Business Committee must be authorized again by the new Congress. It is not a standing Senate committee, but rather a special one. During the last Congress it started an inquiry on the effect of distributor trade practices on small exhibitors.

Senator Tobey said he did not know yet whether as chairman of the Commerce Committee he would order an investigation of the Federal Communications Commission. While abroad recently he sent the FCC a sharp letter criticizing a hearing examiner's recommendation that the proposed merger between American Broadcasting Co. and United Paramount Theatres be approved.



This one will have you standing on your head too!

see next page



FOR THE BIG HOLIDAYS IN FEBRUARY!

Marilyn Monroe and "Niagara" a raging torrent of emotion that even nature can't control!



20th CENTURY-FOX presents

"Niagara"



starring

MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS Technicolor

with CASEY ADAMS · DENIS O'DEA · RICHARD ALLAN · DON WILSON · LURENE TUTTLE · RUSSELL COLLINS · WILL WRIGHT

Produced by CHARLES BRACKETT Directed by HENRY HATHAWAY Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

HEY! TAXI THE 'MIRACLE' PICTURE OF THE YEAR!



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

Grosses Are Strong Over New Year

The record-breaking business that generally was set over the four-day Christmas weekend continued to hold the pace over the New Year weekend. As 1953 was ushered in, robust busines was reported all along Broadway in New York. The outbreak of a New Year's Day bus strike in New York had no effect on the box office, according to Times Square theatre managers. Weekend lines at Radio City Music Hall continued to stretch several blocks.

In Chicago business was excellent over the weekend at first runs, although grosses were disappointing at some houses New Year's Eve.

In Kansas City New Year's Eve grosses were five to 25 per cent better in theatres than for that eve in 1952. The weekend was even to 15 per cent better than the previous year.

In Detroit business was reported good for the weekend and Milwaukee grosses were well over last year for the holiday.

In Washington exhibitors had mixed reactions to business over the New Year's weekend. One exhibitor said business picked up markedly over December despite adverse weather conditions. Another reported "business as good or better than last year." However, a manager of another circuit said "business was disappointing." He placed primary blame on weather conditions.

Business was favorable, according to reports from Portland, Ore.

Reagan Holds Meeting With MGM Sales Heads

Charles M. Reagan, general sales manager, held a three-day meeting of MGM sales managers in Chicago, Thursday, Friday and Saturday. The meeting was a periodic get-together of the field and home office sales executive forces. General business will highlight the discussions. In addition to Mr. Reagan, the home office sales executive staff will be represented by Edward M. Saunders, assistant sales manager, and John P. Byrne eastern sales manager. From the field will be Rudolph Berger, southern sales manager, from Washington; John S. Allen, southwestern sales manager, from Dallas; John J. Maloney, central sales manager, Pittsburgh; Burtus Bishop, Jr., midwestern sales manager, Chicago, and George A. Hickey, western sales manager, Los Angeles.

Universal Sets Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock, payable March 2, 1953 to stockholders of record February 16.

COAST PAPER FOLLOWS THE RED PARTY LINE

The first issue of a four-page paper, entitled "Hollywood Review," published by the Southern California Council of Arts, Sciences and Professions, appeared last week. The paper, in its first issue, appears to follow closely the Communist party line in reference to Hollywood and motion pictures. No editor or other official is named in the paper's masthead.

Distributors Win Appeal

The U. S. Fourth Circuit Court of Appeals in Charlotte, N. C., Tuesday affirmed a lower court decision against the Crest theatre, Baltimore, which had sued eight motion picture distributors in a case involving first run rights.

The appeal was filed by Crest after a Federal Court jury last May decided the eight defendants were not violating the anti-trust laws in granting first run rights only to seven downtown theatres.

Tuesday's decision was handed down by Judges Morris Soper and Armistead Dobie. The case was appealed in the name of Theatre Enterprises Inc., operators of the Crest. The Baltimore group claimed $205,000 damages, trebled under the Sherman and Clayton Acts and another $52,000 damages trebled on an alternative claim that it was damaged by alleged discrimination in prices and clearance times for second run pictures it had been able to obtain after being denied first run rights.

Attack Justice Department For Suits Against Theatres

WASHINGTON: The House Small Business Committee criticized the Justice Department's anti-trust division for wasting its time in bringing cases against groups of localized theatre owners.

In a review report for the past two years covering various phases of Government activities affecting small business, the Committee suggested that "a well-conceived pattern of anti-trust law enforcement must rest upon careful selection of cases and a concentration of effort on consequential actions."

Said the committee: "With the admitted reduction in staff and increase in non-case work activities, it is difficult to understand an anti-trust policy which will allow the dissipation of its efforts through cases brought against price-fixing by a group of local drive-in theatres."

In 1951, the Department brought a suit against a group of Chicago drive-in operators. Early in 1952, it instituted an anti-trust action against several indoor theatre owners in Terre Haute, Ind.

St. Louis Unit Will Stress Arbitration

ST. LOUIS: The primary function of the new grievance committee, set up recently by the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, will be that of arbitration, according to Lester Kropp, co-general manager of the Fred Wehrenberg Theatre Circuit here and chairman of the committee.

With the first meeting expected this month, Mr. Kropp says it is difficult to be specific as to the duties of the grievance committee. "We will not be a last word authority on matters that come before us," he says, although he points out that the body will strive to settle matters which come up by getting the differing factions to "get together."

Mr. Kropp, who thinks the committee an effective instrument in MPTO matters says that as far as film rentals and employee grievances are concerned the committee will be a sort of third party, and will "work hard to suggest solutions and hope to keep everybody as happy as possible." He says he can't speculate fully at this time on the number and types of grievances that will come before the committee, although he emphasizes the committee's desire to see what it can do on all matters suggested, including exhibitor-distributor problems. The grievance committee will meet once a month at MPTO headquarters.

McCarthy Honored by Foreign Managers

John G. McCarthy, former vice-president in charge of international operations for the Motion Picture Association, was honored at a luncheon Monday given him by foreign managers of the major distributors at the Harvard Club, New York. Mr. McCarthy, who also was a vice-president of the Motion Picture Export Association and who resigned from both posts last month, was presented with an inscribed silver tray. Present were Alfred Crown, RKO; Richard Altschuler, Republic; William Piper, Paramount; Wolfe Cohen, Warners; Bernard Zeeman, Columbia; Murray Silverstone, 20th-Fox; Americo Aboaf, Universal; Norton Ritchey, Monogram; Arnold Picker, UA; and Morton Spring, MGM. Mr. McCarthy was to leave Friday for a vacation in Nassau and said he would not announce his future plans until his return, about February 1.

Renew COMPO Membership

The board of directors of the California Theatres Association had voted to renew the association's membership in COMPO, it is announced by Robert W. Coyne, COMPO special counsel. Ben Hamm was elected the association's representative on the COMPO board of directors.

A DEEP BOW TO ADOLPH ZUKOR

Industry's Tribute Opens at Hollywood Banquet, First of Five Planned

HOLLYWOOD: The world-wide, all-industry tribute to Adolph Zukor, chairman of the board of Paramount Pictures, was launched here Wednesday night at a gigantic 80th birthday dinner for the veteran showman at the Palladium, sponsored by Variety Clubs International. More than 1,000 leaders of the film industry and other fields were in attendance at the affair, the first of five to be held in the near future in Dallas, New York, Mexico City and Toronto.

The Palladium banquet, also marking Mr. Zukor's 50th anniversary in the industry, was presided over by Robert J. O'Donnell, toastmaster and chairman of the national committee. Tributes came from such as Governor Earl Warren, Mayor Fletcher Bowron, Cecil B. DeMille and Jesse Lasky. President-elect Eisenhower also sent a congratulatory wire to the showman.

An All-Star Cast

The "Famous Players" slogan was brought to life again in the persons of the all-star cast under the direction of Rouben Mamoulian to entertain at the Palladium. Serving under Charles P. Skouras, dinner chairman, Mr. Mamoulian's cast included Bob Hope as master of ceremonies, Dean Martin and Jerry Lewis, Marge and Gower Champion, Jane Powell, Howard Keel, Rosemary Clooney, Nelson Eddy, Mary Pickford, William Boyd and his horse.

Also participating in the entertainment program were such "film greats" as Janet Gaynor, Charles Farrell, Theda Bara, William Farnum and Mae Murray.

Earlier in the day Mr. Zukor was honored at a luncheon in the Paramount studio commissary. Highlight of this affair was the unveiling of the famous Adolph Zukor bust which has been transferred to the studio from New York's Paramount theatre. At Mr. Zukor's request, the bust will remain permanently at the studio.

Oldest Employees

Special guests at the luncheon, attended by studio executives, department heads and stars, were the 80 oldest Paramount employees in point of service, the number coinciding with the 80 years of Mr. Zukor's life. On Tuesday the veteran showman became one of the first industry executives to be so honored when he placed his hand and foot prints in the forecourt of Grauman's Chinese theatre.

A large Paramount home office contingent, headed by Barney Balaban, president of Paramount Pictures, came west to attend the various festivities. Among them were A. W. Schwalberg, president of Paramount Distributing Corporation; E. K. O'Shea, vice-president; George Weltner, president of Paramount International; Russell Holman, head of eastern production; Paul Raibourn, president of Paramount Television Productions; Austin Keough, vice-president and general counsel of Paramount Pictures, and Louis Novins, assistant to Mr. Balaban.



ADOLPH ZUKOR

Many Exhibitors Present

Exhibitors and distribution heads in Los Angeles for the banquet included: George Aurelius, Harry Nace, Phoenix; E. V. Richards, New Orleans; John Harris, Pittsburgh; John Balaban, David Wallerstein, Chicago; Joseph Blumenfeld, George Mann, H. Neal East, San Francisco; William Elsen, Minneapolis; Col. H. A. Cole, Dallas; Frank Newman, Seattle; James R. Grainger, New York; F. H. Ricketson, Denver.

Theatre owners and operators from the southern California area who attended included: Sherill Corwin, Al Hanson, Marco Wolff, Fred Stein, George Bowser, M. A. Anderson, Everett Cummings Hugh Bruen, Dave Bershon. Division Managers included: Henry Herbel, Warner Brothers; Francis Bateman, Republic; Herb McIntyre, RKO; George Smith, Paramount, and Herman Wobber, 20th Century-Fox.

When he arrived in Hollywood Tuesday Mr. Zukor predicted greater strides in the development of three dimensional films. In a birthday interview Mr. Zukor expressed hope and confidence that an effective arbitration system would be evolved during the new year. Many of the problems within the industry are due to "selfish interests," he said and nothing can be accomplished by exhibition and distribution "lambasting" each other, he said.

Columbia Plans Meet On "Salome"

A convention to discuss only one picture will be held by Columbia Pictures Friday and Saturday, January 16 and 17 at the Drake Hotel, Chicago. Salesmen and executives from all over the world will gather to talk about the distribution, advertising, and sales policies, of the Technicolor production, "Salome", starring Rita Hayworth and Stewart Granger.

The picture is said by a Columbia official in New York to be its most important ever. The men present will be top home office leaders, branch and division managers, and executives from Columbia International.

A. Montague, general sales manager, will open the meeting Friday with a reception and dinner, and then the delegates will see the film. Then Saturday morning they will hear Paul Lazarus, Jr., outline the largest promotional campaign ever devised for a Columbia picture. Mr. Montague then will discuss the sales policies.

Warners Get Extension of Theatre Sale Deadline

WASHINGTON: The Justice Department has agreed to a six-month extension, until July 4, of the deadline for Warner Brothers to divest some 20 theatres required to be disposed of under the consent decree and still unsold. The decree required the divestiture of 54 theatres, half by January 4, 1952, and the other half by January 4, 1953. Warners got a six months extension on the deadline for disposing of the first half and met that deadline in July, 1952. The deadline for the remaining half was this week. Warners asked for an extension of this one, too, and the department has agreed. Justice officials said they understood the company still had not sold more than 20 of the 27 theatres in the second half.

SAG Bargaining Resumes On Television Commercials

The Film Producers Association of New York and the Screen Actors Guild will resume collective bargaining negotiations in New York Monday covering actors and announcers used in television film commercials. In a joint announcement, it was stated that the SAG and the New York producers would "engage in continuous open-minded bargaining on all points in dispute in the hope of reaching an agreement on a collective bargaining contract."

In answer to inquiries on the coast, John Dales, Jr., SAG executive secretary, said that the guild's strike against all producers of TV film commercials would continue until the dispute had been settled.

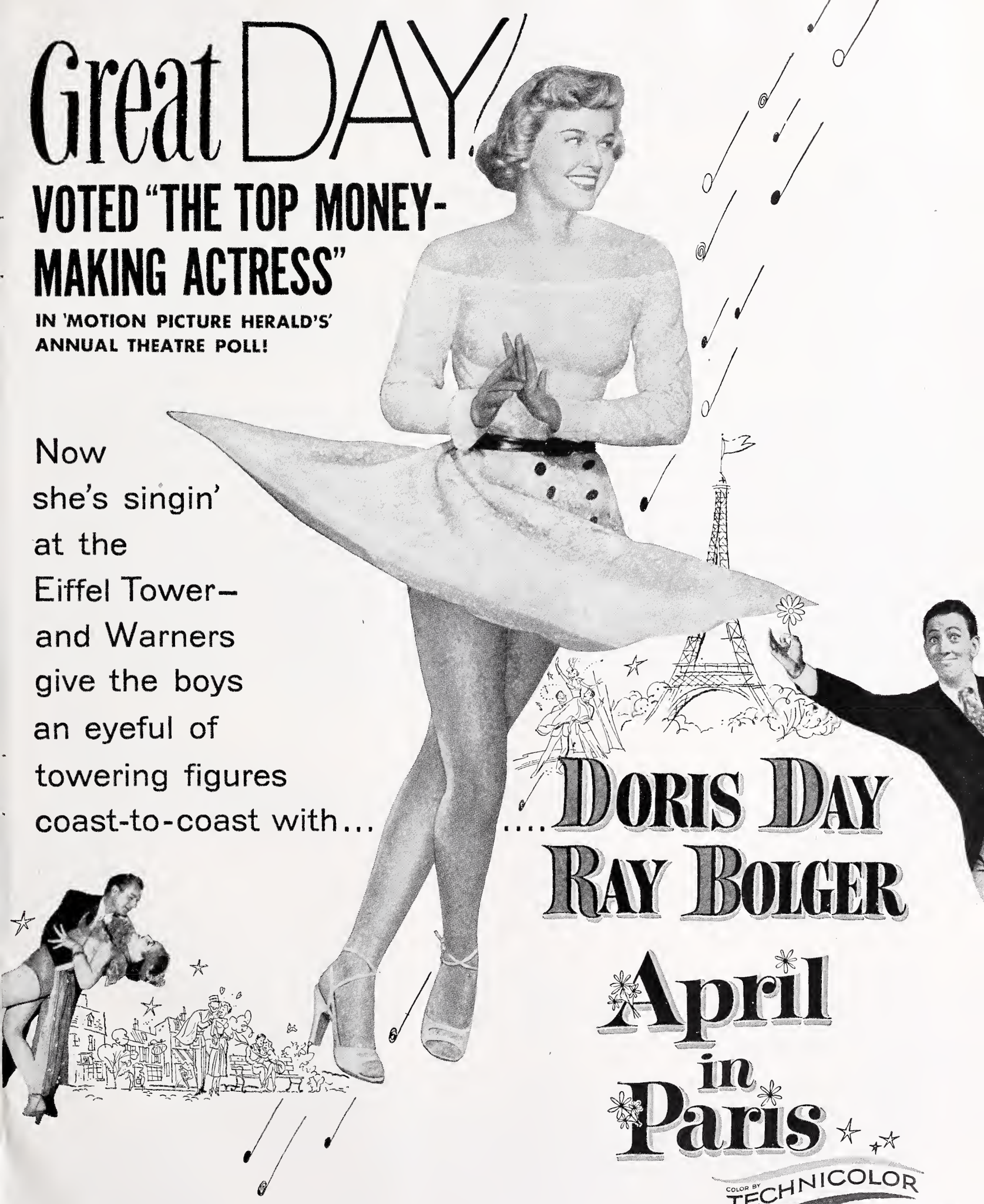
Kenneth Thomson, William Berger and Mr. Dales will come here from Hollywood for the conferences, representing the SAG.

Great DAY!

VOTED "THE TOP MONEY-MAKING ACTRESS"

IN 'MOTION PICTURE HERALD'S' ANNUAL THEATRE POLL!

Now she's singin' at the Eiffel Tower— and Warners give the boys an eyeful of towering figures coast-to-coast with...



....DORIS DAY
RAY BOLGER

April in Paris

COLOR BY TECHNICOLOR

WITH CLAUDE DAUPHIN AND EVE MILLER • GEORGE GIVOT • PAUL HARVEY • WRITTEN BY JACK ROSE AND MELVILLE SHAVELSON

Musical Numbers Staged and Directed by LeRoy Prinz • Song "April in Paris", Lyrics by E. Y. Harburg, Music by Vernon Duke
Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf

PRODUCED BY WILLIAM JACOBS • DIRECTED BY DAVID BUTLER

Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

Terry Ramsaye Says

THE ART HOUSE—Here and there one gathers that the dew is off the rose in the great art theatre development. Reports indicate that for the while at least the first glowing growth phase has come to a pause.

The reasons are assorted. First is inevitably, as through all film experience, an exhibitor complaint about the product, and lack of same of a calibre to pull his customers through the box office. The whole development of course was a bit of a "sleeper" with a flow of marginal pictures which could be sold for very much more than they cost. Everybody along the line through distribution back to the studios overseas wakened to that, and charged for it as much as the traffic would bear.

Then production in the inexpensive "over there," largely a domestic failure by devotion to social bellyaches in unhappy lands, lost its pitch pipes and tried to make pictures deliberately for the American market. That market was considerably built on longhairism and snobbery. It got too popular to please itself. So many people go to art houses now that there's much less automatic swank in it. The initial sex appeals, having some crude piquancy, failed to exceed the Hollywood brand served with more suave sauces. So it comes out that the art theatre tends ever more and more to become another movie theatre. Not too good for business.

An examination of the scene extended to a comprehensive list of these specialty theatres has brought the interesting comment: "When we have committed ourselves to foreign films and other 'mavericks' of the trade the majors seem to become right apathetic about letting us have any selected items from the Hollywood output. So then we must live off of what we get from Europe, and let me say that when a European film is bad it is plenty bad."

And speaking of Hollywood, you'd have been noting that several pictures of note and rank from the majors have been exploring two strata of audience at once, with simultaneous runs on Broadway and on the East Side.

NOW IS THE TIME when this writer's mail is frequently inclusive of inquiries from college students seeking aid on graduation theses. Many of them seem impelled to deal with mass communications, especially motion pictures, betraying commonly vocational interest. Most of them would like to start at least two-thirds of the way up the ladder. One of them, a lad up at Bowdoin, concludes with a line: "Can you tell me the meaning of life?" Any suggestion for a fifty-word answer would be appreciated, and forwarded.

MAILING LISTS—This is the season when the mail appeals for all manner of assorted causes reaches its peak. It appears that the farther we progress toward the Welfare State the more we are bombarded for giving to welfare organizations while being taxed out of an attitude and capacity for giving to causes the state does not attend to. This is the era of "gimme" in which asking and passing the hat has become a shameless profession. If you chance to be in Who's Who and happen to have a bank account over four figures you are on an amazing special array of mailing lists. Those mailing lists are an industry, too. A current advertiser will deliver lists of "career girls," the "wealthy," "diplomats" and just "housewives." Most annoying are those solicitations which include merchandise such as pencils, posterettes, assorted stamps. The recipient is put into a dilemma. He may either respond as requested, return the goods at some trouble and expense, or throw the whole approach into the blazing hearth. The possession of one's name and address should not be considered an invitation to intrusion by strangers. Noble big names head the appeals. They would not put their foot in your door, but they do put their noses in your mail box. They might mind their manners.

ABOUT THE NINEPENNIES — In Josh Billings' review department of the *Weekly Kinematograph* of London there is pleasant coincidence of opinion with this observer about the mass audience. In commentary on that daringly non-talking "The Thief," of which he thinks well indeed, "mainly for better class halls," he continues, however: "The ninepennies seldom take their thinking caps to the cinema and it's because we fear they will not easily break the habit, that we are forced to take a somewhat dim view."

THE LONGHAIR ten best lists for 1952 are in, with a considerable degree of unanimity of approvals. A remarkable aspect is the inclusion of several pictures also approved by the box office public.

TV Stations Total 126 At Year End

WASHINGTON: The Federal Communications Commission said 126 television stations were actually on the air at the end of 1952, an increase of 18 since the TV freeze was lifted in July. Only 108 stations were broadcasting when the freeze was instituted in April, 1948.

The Commission said that between the time the freeze was lifted and the end of the year, it authorized 165 new commercial television stations and 10 new educational stations. Six of these were approved December 31, including the first station to be authorized in Maine.

The six grants went to companies in Bangor, Me., Festus, Mo., Altoona, Pa., Lakeland, Fla., New London, Conn., and Harrisburg, Pa.

Stations now have been authorized, FCC officials said, for every state but five—Montana, New Hampshire, North Dakota, Vermont and Wyoming. At the close of business yesterday, there were pending 760 applications for new TV stations. Of these, 54 were in various stages of hearing.

Say TOA Directors Will Study Technical Development

The coming meeting of the Theatre Owners of America directors in New York January 25 through 27 will primarily discuss technical developments and research which has been done on them, Alfred Starr, TOA president, predicted in New York Monday.

Such developments would be third dimension, theatre television, closed and open circuit, and the like. Trade practices will be a minor subject in comparison, he indicated.

Mr. Starr's personal opinion is that the business being done by the three third dimensional effects or processes warrants intense study. The theatre's future also could be in television, or in some combination, he believes. In any event, the ramifications are wide, and interesting, he observed.

"Bwana Devil" Breaks All Records at Philadelphia

All records at the Warners' Aldine were broken last week by Arch Oboler's three dimensional "Bwana Devil", zone manager Ted Schlanger announced over the weekend. This occurred despite a record snow storm. The gross for the first week was $36,961. Everett C. Callow, circuit city director of advertising and publicity, predicted a possible engagement gross greater than that of any picture to play the house in 25 years.

Crescent Plans Drive-In

NASHVILLE, TENN.: Officials of the Crescent Amusement Co. have announced plans for a new drive-in theatre near Charlotte Pike.

TEN MEN... A WOMAN...

AND ONLY A

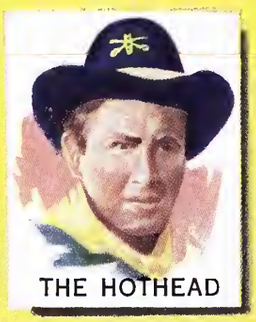
GHOST OF A CHANCE!



IN THE TRADITION OF THE GREAT GREAT WESTERNS!

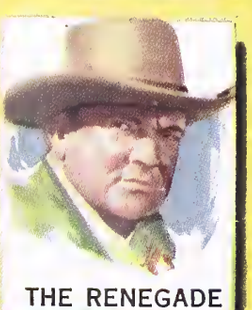

THE TOP KICK


THE GIRL


THE HOTHEAD


THE KID


THE PILOT


THE RENEGADE



LAST OF THE COMANCHES

starring

BRODERICK CRAWFORD · BARBARA HALE

JOHNNY STEWART · LLOYD BRIDGES

with MICKEY SHAUGHNESSY

Written for the screen by KENNETH GAMET

Produced by BUDDY ADLER · Directed by ANDRE DeTOTH

FROM Columbia

PRINTED IN U.S.A.

SKOURAS SEES THE U. S. SCREEN LEADING FIGHT FOR FREEDOM

SPYROS P. SKOURAS, president of 20th Century-Fox, returned to New York on Christmas Eve from a 69-day tour around the world. On his 75,000 mile trip he had opportunities to examine and evaluate American influence and in particular American motion picture influence in more than 22 nations from Korea to England. Tuesday night at the Metropolitan Club in New York Mr. Skouras was given a welcome home dinner by 100 executives from all branches of the industry. Following are extracts from his address on that occasion:

Everywhere we visited, the overwhelming majority of the people have shown the greatest respect for the United States, because they realize that our country is not trying to dominate or colonize any people, but is wholeheartedly trying to help the people of the world become economically sound and self-sufficient, and above all, share with them the spiritual heritage of freedom.

As grateful as I am for being an American citizen, I am equally and profoundly grateful that I am associated with the American Motion Picture industry, and all that it means to the welfare of mankind with its power to influence the minds and hearts of men in the name of freedom and peace.

* * *

Unfortunately, there is an inadequate number of theatres in many countries visited, particularly India, Indonesia, Malaya and Japan. Therefore, we must encourage the exhibitors of these countries to build more theatres in these parts of the Far East which also will be of great benefit to our industry and of service to their public.

I have seen with my own eyes how our motion pictures are giving the world a spiritual influence, and I must emphasize this to you. But because of this, we must be even more alert and must discharge even more diligently our great responsibility to the world. But, by the same token, let us not be prudish and mistakenly think that our movies can show only a part of our way of life to the rest of the world; we must show American life as it is—the good as well as the bad.

JAPAN

The Japanese producers and exhibitors alike were quite honest in admitting that American pictures have stimulated the attendance in their theatres. The Japanese motion picture industry is the third largest in the world. It is more profitable than the motion picture industry of any other nation because the average Japanese motion picture costs about 25 million yen ($75,000), and the average gross of a picture, within the borders of Japan, is about 60 million yen ($180,000). . . .

Admission prices are very low. At the time of my arrival in Japan, admission taxes were equal to that of the admission prices. . . . I now understand the tax has been reduced by 50%.

PHILIPPINES

The Philippine Motion Picture production industry was insignificant before the war, with only a few pictures produced annually. But now, about 80 pictures are made each year. . . . The theatres are very profitable, the most profitable anywhere, because the people love movies, admission prices are high and because of the comparative value of their money. Before the war the Philippines had only 200 theatres, now they have 500 and are building more.

SIAM

More than 18 million people reside in Siam and yet there are practically no modern theatres to serve them. Even the first run theatres are out of date.

INDONESIA

In their zeal to absorb the spirit of democracy, the people are in a state of some confusion regarding motion pictures. For example, they have gone hogwild on censorship, trying to satisfy every whim and complaint. To give you an idea about this, 95 American pictures were banned from January until October, 1952. . . . I was greatly impressed by my visit with President Soekarno. He is an inveterate motion picture fan.

AUSTRALIA

Australia and New Zealand rely upon motion pictures as its main entertainment. Australia has more than 1,700 theatres. They have more theatres per capita than any other nation. . . . They favor pictures with strong action, romantic and adventure stories. They dislike too many war pictures and do not care for our American musicals of the gay '90's.

SINGAPORE

In Singapore, the famed outpost of the Orient, I was deeply impressed by the modern picture theatres with more under construction. The people of Singapore as well as the people of Malaya, are real movie fans. They love motion pictures and American pictures best. Business is excellent.

INDIA

India has the second largest motion picture production in the world. It produces over 300 motion pictures annually. I was greatly impressed with some of their products—which are more of the spectacle type. I was also impressed with their production personnel—creative and artistic. Many of the Indian pictures play in some theatres as long as six months to a year. In all the states of India, there are only 3,000 theatres to serve 500 million people, and the American films are exhibited in only about 700.

* * *

We must do everything possible to encourage them to build new theatres, and our purpose is to show American pictures in every theatre.

* * *

Siam, Indonesia, Malaya, and India represent a real challenge to us. This is an area where our industry can pioneer for its own profit, the benefit of the people.

ITALY

I had already been able to point out, in my speeches in the Far East, and particularly in Japan, India and Indonesia, that Italy —where there are no quota restrictions— has progressed and the exhibitors have built 4,000 new theatres since the end of the war. Whereas in France—where there are restrictions—not one theatre has been built.

SWITZERLAND

In Switzerland, I had conferences which dealt with Eidophor and improvements we are incorporating in that system of large screen theatre television with color. I can tell you that the commercial prototype of Eidophor for the theatres, with improvements whereby the operator can turn a simple switch in order to operate it, will be ready within a few months. After further tests, we will start production, and hope within a year we will sell many sets.

* * *

Our representatives abroad, who must stimulate the establishment of these new outlets, must be thoroughly prepared. They must be completely indoctrinated with the history and background of the nations in which they are stationed.

We should be organized with as much care for the great mission we have to fulfill as any other American industry, any religious denomination, or even our Government in its administration of the Point Four program. Indeed, we should pursue this program with missionary fervor.

Our First Big 3 for '53 Are Super-Hitting At The

Paramount's '53 Boom Is Off to a ZOOM!







Brotherhood Week's Silver Anniversary Feb. 15-22, 1953

Boxoffice As These Nationwide Reports Show:

REPORT: Full print capacity of holiday dates all Super-Hitting grosses paralleling 1947's never-to-be-forgotten "Road To Rio" highs!

REPORT: Four hundred New Year's Eve previews turn in absolutely sensational evidence that this is the Super-Hit of 'em all from today's Top Money-Making Stars (M. P. HERALD POLL)

REPORT: A Super-Hit at first two engagements, New York and L. A.! Records smashed as it's heaped with honors including New York Critics' Circle Award to Shirley Booth!

Date "BALI" Now! Get "THE STOOGE" in February! And "SHEBA" Soon After!

FOX WILL MAKE 36 THIS YEAR

Zanuck Cites Seven Films Using Technicolor to Cost $20,000,000 Alone

HOLLYWOOD: Twentieth Century-Fox will turn out more high-cost top pictures in 1953 than at any time in the history of the company, Darryl F. Zanuck, production vice-president, announced this week.

Included in the schedule for the year are 36 productions of "major magnitude" including seven in color by Technicolor that alone will cost more than $20,000,000.

Cites "Super-Specials"

Reflecting the upsurge of picture attendance for the New Year, Mr. Zanuck pointed particularly to the studio's seven color pictures as probably "the highest outlay for super-specials" in Hollywood annals.

The seven are "The Robe," to be produced by Frank Ross and directed by Henry Koster; "Prince Valiant," with Robert L. Jacks producing; "The Story of Demetrius," produced by Frank Ross; "King of the Khyber Rifles," Frank P. Rosenberg producing; Irving Berlin's "There's No Business Like Show Business," Walter Lang directing; "The Egyptian," Mr. Zanuck's personal production with Marlon Brando starring, and "Sir Walter Raleigh."

Mr. Zanuck also pointed to the already-completed pictures scheduled for release in the coming months.

In addition to the current "Stars and Stripes Forever," with Clifton Webb and Debra Paget and "My Cousin Rachel," which stars Olivia de Havilland, the impending releases include the following.

List Releases to Come

"Niagara," Technicolor, starring Marilyn Monroe, Joseph Cotten and Jean Peters, produced by Charles Brackett, directed by Henry Hathaway; "Call Me Madam," Technicolor, produced by Sol C. Siegel, directed by Walter Lang and starring Ethel Merman, Donald O'Connor and George Sanders; "Destination Gobi," Technicolor, produced by Stanley Rubin, directed by Robert Wise and starring Richard Widmark.

Also, "The President's Lady," produced by Siegel, directed by Henry Levin and starring Susan Hayward and Charlton Heston; "Fight Town," Technicolor, produced by Leonard Goldstein, directed by Harmon Jones and starring Jeanne Crain and Dale Robertson; "Tonight We Sing," Technicolor, produced by George Jessel, directed by Mitchell Leisen and starring David Wayne, Ezio Pinza and Roberta Peters; "Man on a Tightrope," produced by Robert L. Jacks, directed by Elia Kazan and starring Frederic March, Terry Moore, and Gloria Graham; "Taxi," produced by Samuel G. Engel, directed by Gregory Ratoff and starring Dan Dailey and Constance Smith; "Baptism of Fire," produced by William Bloom, directed by Robert Webb and starring Victor Mature.

"Titanic," Technicolor, produced by Charles Brackett, directed by Jean Negulesco and starring Clifton Webb, Barbara Stanwyck, Robert Wagner and Thelma Ritter; "Sailor of the King," produced by Frank McCarthy, directed by Roy Boulting and starring Jeffrey Hunter and Michael Rennie; "The Desert Rats," produced by Robert L. Jacks, directed by Robert Wise and starring James Mason, Richard Burton and Robert Newton; "Powder River," Technicolor, produced by Andre Hakim, directed by Louis King and starring Rory Calhoun and Corinne Calvet.

"The Farmer Takes A Wife," Technicolor, with Frank P. Rosenberg producing, Henry Levin directing and starring Betty Grable and Dale Robertson; "Gentlemen Prefer Blondes," Technicolor, produced by Siegel, directed by Howard Hawks and starring Jane Russell and Marilyn Monroe; "White Witch Doctor," produced by Otto Lang, directed by Henry Hathaway and starring Susan Hayward and Robert Mitchum.

Other 20th Century-Fox pictures scheduled to go before the cameras during 1953 include "A Man Named Peter," which Samuel G. Engel will produce; "How to Marry a Millionaire," with Nunnally Johnson producing; "The Reno Brothers," produced by Robert L. Jacks; "All of Me," starring Johnnie Ray, to be produced by Leonard Goldstein; "Gatling Gun," with Richard Widmark; "Happy Scoundrel," with Clifton Webb and "The Kid from Left Field," all produced by Goldstein; "Twelve-Mile Reef," produced by Robert Bassler and directed by Robert Webb, and "The Proud Ones," produced by Frank P. Rosenberg.

UA Plans World Sales Of 16mm Productions

While Brazil and Australia will be the initial countries in which United Artists expects to launch its 16mm film distribution, the company plans to expand its narrow guage film activities to England, France, Malay and other countries in 1953, Arnold Picker, vice-president in charge of foreign distribution, has announced in New York. At present, UA has no product on 16mm but preparations will begin soon for making the narrow versions for the new market. Mr. Picker said present personnel in the company's branches would handle the 16mm sales until such time as the volume of business requires exclusive representation.

Open South African Drive-In

The first drive-in in South Africa has just been completed, according to Commerce Department film chief Nathan D. Golden. The theatre is in Johannesburg, and can accommodate 650 automobiles. It was built at a cost of $280,000 by a private company independent of the major film groups in South Africa. The firm intends building three more drive-ins.

Morrison Plans Drive-In

A drive-in theatre of 300 car capacity is planned by J. W. Morrison, manager of the Ritz Theatre, Wynnburg, Tenn. Construction is beginning and a March opening is expected. The theatre is on eight acres south of the city.

FCC Weighs Decision on ABC Merger

WASHINGTON: The Federal Communications Commission took under advisement Monday the question of the United Paramount Theatres-American Broadcasting Company merger, the control of Allen B. DuMont Laboratories, Inc., and other issues relating to the merger question.

The commission spent the day listening to oral argument on an FCC hearing examiner's initial decision in the case issued early in November which was favorable to the merger and found no Paramount control of DuMont.

There is no way of telling how soon the commission will issue its final decision. Questioning showed that several commissioners were troubled about some key points on which there had been a great deal of testimony, such as the effect of the merger on the competition between home television and theatres, the DuMont control issue, and the transfer of licenses of radio and television properties formerly held by the parent Paramount company and now held by Paramount Pictures Corporation and United Paramount Theatres.

Many observers feel, however, that if the commission's decision upholds the hearing examiner's, it will be out with dispatch. Should the FCC decide to overrule the examiner, however, the final decision will be delayed depending on the extent to which the commission departs from the initial decision in making its final ruling.

Among the spectators Monday was Senator Charles Tobey (R., N. H.), chairman of the Senate Interstate Commerce Committee, who had criticized the decision and asked the commission to study the case very carefully before putting a final ruling. Also on hand were Barney Balaban, Paramount president, and Paul Raibourn, Paramount vice-president; Leonard Goldenson, president of United Paramount Theatres; Dr. Allen B. DuMont; Edward S. Noble, chairman of the board of ABC, and Robert Kintner, president of ABC. All seven members of the commission were on hand.

Monogram's Ritchey Reports Central America Improvement

Business for Monogram International Corporation has increased in Mexico and Panama, and in other countries in Central America it is being sustained on a normal good level, Norton V. Ritchey, president of Monogram International, reported in New York last week.

Mr. Ritchey had been on tour of the territory. In Colombia, he added, he renewed the distribution agreement with Caribe Films. At Trinidad, he renewed agreements with British and General Film Distributors. He also talked with executives of Tropical Films, Venezuela; Continental Films, Havana, and Tropical Films, Puerto Rico.

Allied Board Annual Meet Next Week

Exhibitors as well as distributors next week will keep their eyes on New Orleans where the Allied States Association's board of directors and caravan committees will hold their annual meetings at the Jung Hotel.

Most eagerly awaited developments, of course, will be those concerning Allied policy on arbitration and the Government's 16mm anti-trust suit. The caravan meeting, January 11, and the board of directors' meeting, January 12-13, immediately precede the annual convention of Allied Theatre Owners of the Gulf States, January 13-14, also at the Jung Hotel.

Following Allied's rejection of the distributors' arbitration draft at the Chicago convention (on the ground that it contained no provisions for arbitration of film rentals and provisions "not deemed to be in the exhibitors' interest") there have been repeated reassurances from Allied officials that the group has not rejected arbitration in principle. It remains chiefly to be seen at next week's meetings whether Allied plans to modify its stand on film rentals, a vital issue on which the distributors are equally opposed.

In informal talks last month, Wilbur Snaper, National Allied president, indicated that Allied would be willing to resume talks toward an arbitration agreement if the distributors would clear draft clauses dealing with an excessive number of pre-release engagements, as well as high film rentals. More specific statements of position on these two points should be forthcoming from the New Orleans conferences.

In connection with the Allied position in the 16mm case, the association announced this week the appointment of a special committee to cooperate with Abram F. Myers, Allied general counsel, in any action to be taken in the suit. Named to the committee are Ben Berger, Leon Back, Col. H. A. Cole, Trueman T. Rembusch, Irving Dollinger and Nathan Yamins.

Just prior to departure for New Orleans, Mr. Snaper announced in conjunction with Sidney Samuelson, president of Allied Independent Theatre Owners of Eastern Pennsylvania, that that unit had resumed full activity in National Allied.

The latest Allied unit to go on the record as unanimously in accord with the national group's action on arbitration is the West Virginia Allied Theatres Association. The unit's members are, according to a press release, "most emphatic in their rejection."

Take Indiana House

Mr. and Mrs. J. P. Griffis have taken over the Kent theatre, Kentland, Ind., from Dallas Cannon, who operated the house for 24 years. Mr. and Mrs. Griffis also operate the theatres in Fowler and Boswell, Ind.

People in The News

EMANUEL SACKS has been elected vice-president and general manager of the RCA Victor record department.

QUENTIN REYNOLDS has been signed by STANLEY NEAL, president of Stanley Neal Productions, to do the commentary on the documentary feature, "The Life of Gandhi."

PETER LEVATHES, 20th Century-Fox short subject sales manager and director of television since 1947, has joined Young and Rubicam, Inc., as a vice-president.

LOUIS I. STRAUSS has been elected a director of the Radio Corporation of America and the National Broadcasting Co. He fills the vacancy on the RCA and NBC boards left by the resignation of NILES TRAMMELL December 8.

MAX THORPE, vice-president of Columbia Pictures International, and managing director of Columbia in Britain, leaves London for the U.S. Sunday.

EDWARD B. ARTHUR, president of St. Louis Amusement Co., was installed as chief barker of Tent No. 4 of Variety Club International in St. Louis last Monday.

ARTHUR B. KRIM, president of United Artists, has returned to New York from a six-week European tour.

FRANK WHITE, vice-president and general manager of the Radio and Television Networks of the National Broadcasting Co., has been elected president and a director of NBC to succeed JOSEPH H. MCCONNELL.

WILLIAM E. OSBORNE, Monogram International Corp. assistant export manager, has returned to the home office from the Far East after 15 months away.

Western Owners Would Agree On More Arbitration Talks

SAN FRANCISCO: Western Theatre Owners, which has rejected the distributors' proposed arbitration draft, approves the principle of both arbitration and conciliation and, therefore, "is willing to attend further conferences in an effort to iron out differences" over the distributors' draft, H. V. Harvey, former president of Western Theatre Owners, states in the organization's monthly bulletin.

"If distribution still wants arbitration," Mr. Harvey writes in the bulletin, "then let them go back to the April format, keep their word and approve it. It is no wonder exhibitor associations get sick at the mere mention of the word 'cooperation,' for here is another example of distribution double talk—eight months of wasted effort."

Mr. Harvey said that a study of the distributors' draft left him with the impression that distribution does not want an arbitration system now.

Hughes Still Owns 2,200 Shares of RKO Pictures

Howard Hughes still directly owns 2,200 shares of RKO Pictures common stock, despite the sale last September of 1,013,420 shares to the Ralph Stolkin group, the Securities and Exchange Commission in Washington was informed last week. The SEC also was advised that Noah Dietrich as of December 12, the day Mr. Hughes became board chairman of the company and Mr. Dietrich a director, owned 1,000 shares. The RKO report covered stock ownership of newly elected officers and directors of the motion picture production company for the month of December.

Hearings on RKO Delayed

Hearings on the receivership application of three RKO Pictures minority stockholders on Monday were postponed until January 26 in New York Supreme Court. In granting it, however, Justice Henry Clay Greenberg served notice he would be very reluctant to grant further delays.

Justice Greenberg said at the Monday hearing the case must be argued January 26. The latest postponement was requested by Louis Kipnis, attorney for three minority stockholders, and was granted when attorneys representing RKO Pictures, Samuel Goldwyn Productions and David J. Greene, who claims to own and control more than 78,000 shares, voiced no opposition.

Mr. Kipnis, who represents plaintiffs Eli B. Castleman and his wife, Marion V., of Detroit, and Louis Feuerman of New York, told the court he needed the delay to study new affidavits by RKO Pictures officials submitted Friday. Affidavits, it was learned, were submitted by William Zimmerman, RKO Pictures general counsel, on the election of the new RKO Pictures board, and by J. C. Tevlin, studio production head, on production plans for 1953.

Mr. Tevlin in his affidavit said the company is now in a position to produce a normal schedule of pictures for 1953.

Columbia Buys Original

"The Nebraskan," an original story and screenplay by David Lang, has been added to the slate of the Robert Cohn unit at Columbia. It is scheduled as the fourth film on the unit's 1953-54 season.

AMERICA IS BEING PRE-SOLD ON "THE MISSISIPPI GAMBLER"

Powerful FULL-COLOR ads in national publications will reach the reading eyes of

77,000,000!



A CHARLES J. FELDMAN *Silver*



EXCITING DAY AND DATE PRE-RELEASE WORLD PREMIERE ALONG 1000 MILES OF MISSISSIPPI RIVER TOWNS!

From St. Louis to Memphis to New Orleans 325 cities and towns will shout the premiere news from coast to coast!

UNIVERSAL-INTERNATIONAL presents

TYRONE POWER

PIPER LAURIE · JULIA ADAMS

in The MISSISSIPPI GAMBLER

COLOR BY Technicolor

WITH JOHN McINTIRE · WILLIAM REYNOLDS

DIRECTED BY RUDOLPH MATÉ • STORY AND SCREENPLAY BY SETON I. MILLER • PRODUCED BY TED RICHMOND

Silver Screen 15¢

Anniversary Drive Picture...

Universal International

CEA ASKS CUT IN BRITISH TAX

Theatres Tell Government Exhibition Needs Relief to Keep Wolf from Door

London Bureau

In unremitting pursuit of the hitherto unattainable—namely, a remission in the entertainment tax—the Cinematograph Exhibitors' Association has sent its latest proposals for a revision in the tax scale to the Chancellor of the Exchequer and asked him to receive a deputation representative of the trade at as early a date as he would find convenient.

The proposals are accompanied by a report on the current position of the trade prepared for the Association by its accountants, Messrs. Stoy Hayward and Co.

Headed for Bankruptcy

Supported by a mass of accounting analyses, the report claims that as long as the Government continues to receive the present level of entertainment tax, film exhibition cannot make a reasonable level of profit and indeed will be heading for bankruptcy.

It is estimated that the total original cost of all cinemas amounted to £93,000,000 and that the cost of their current replacement would be not less than £232,000,000.

It is suggested in the report that leaving aside directors' fees, dividends and taxation, the theatre trade makes a profit of £6,194,000 a year before providing for rent, but a deficit of £1,406,000 after providing for rent at a reasonable percentage of the original cost. It is estimated, in fact, that the trade is about £12,000,000 a year short of a reasonable commercial return on the original investments.

Film exhibition, the report claims, is subsidised out of profits made on sundry sales (such as ice cream), and without these profits many theatres would be bankrupt.

Decline May Continue

Examining ways in which exhibition profits can be increased, the report considers that it is best to base any future plans on the assumption that the decline in admissions will continue.

In order that the theatres may break even at a lower level of admissions, the solution, therefore, must be found in reducing the share taken by 'other interests" in the trade, such as film hire, payments to the Eady Fund, and entertainment tax. Altogether, these "other interests" take just short of 60 per cent of the theatre trade's gross receipts each business year.

The report accordingly makes the following points:

1. That changes in film hire charges might well be considered by the industry as a whole, but that this is a matter for negotiation between individual exhibitors and distributors.

2. That there is a strong case for a revision of the existing scheme of aiding film output by payments to the Eady Fund.

The report puts forward a new method of assessing the tax whereby each theatre is given a tax-free allowance according to the number of seats it contains. The amount to be paid in tax would then be calculated on a percentage of the difference between this tax-free allowance and the theatre's gross takings.

▽

Following the meeting between British Film Producers' Association representatives and the heads of the BBC's Television Service, the latter issued the following statement to the press:

"It was agreed that the British Producers should consider the facts and information which emerged from a friendly discussion and which were supplied to them by the BBC."

The tinge of optimism which characterised the otherwise non-committal statement encouraged newspapers here to announce that a rapprochement was well on the way between the television and film industries. The harsh fact is that the deadlock between the two interests is as far as ever on the surface from being resolved.

Rules Texas Drawing At Theatre a Lottery

Texas Attorney General Price Daniel has ruled that a cooperative plan between merchants and a drive-in theatre for distribution of coupons and a drawing for prizes would be a lottery, under the facts outlined. The ruling, as to whether the proposed plan would conflict with the lottery law, was asked before the project was to start. The plan was that merchants would distribute free coupons to patrons, with no purchase required, and a series of drawings would be held at the theater. The prizes were to be all-expense trips to Hollywood for two persons. The merchants were to pay the theatre operator sums to cover part of the cost of advertising the project; and the theatre in turn was to pay a commission to the individual who handled the entire promotion.

PULL ADS FROM BRITISH PRESS IN BATTLE OVER TREATMENT

by PETER BURNUP
London Editor

Led by MGM's Sam Eckman, Jr., a group of American managers here have thrown down the gage to Fleet Street. They have withdrawn all display advertising from Lord Beaverbrook's *Evening Standard* and *Sunday Express*, Lord Kemsley's *Sunday Graphic* and the Odham's *The People*. Immediate occasion for the move was Mr. Eckman's understandable irritation at the almost unanimous lambasting accorded this year's Royal film, Metro's "Because You're Mine," but it came as a long contemplated retort to consistent sniping and sneering at the industry by reviewers and columnists on the papers in question.

On the same day the Americans took action, the J. Arthur Rank Organisation told the Beaverbrook group their display advertising would also be withdrawn from the *Evening Standard* and *Sunday Express*, but it is denied that this cancellation had anything to do with the critics concerned. "The step was taken on the advice of our market research people who decide which is the most suitable medium through which to appeal to the film-going people," a Rank spokesman said.

The Beaverbrook policy-makers reacted quickly to the actions. They issued an announcement to the effect that the Beaverbrook morning newspaper—the widely-circulated *Daily Express*—would be "embarrassed" if it were the only newspaper in the group to carry film advertising. Motion-picture display announcements were dropped forthwith from the *Express*. Moreover, Lord Beaverbrook's customarily urbane and almost gentle critic-writer, Leonard Mosley, came out with a savage vitriolic attack on what he called the "bashings, brutality and lubricity" of Hollywood "poison-films."

The banned newspapers have an aggregate circulation of around 12½ millions. Value of the display advertising concerned runs in the neighbourhood of £250,000 a year. The wisdom of the move is questioned among more cautious film men who suggest that it makes not only for bad business but for bad public relations. Already cries are to be heard that American big business is set on gagging Fleet Street.

The general feeling here is that the positions taken will have a salutary if not cathartic air-clearing effect. It's a situation manifestly which cannot continue indefinitely. Signs already are to be discerned that in the very near future there'll be a private get-together between newspaper higher-ups and film leaders. The latter only ask that there'll be less spleen and spite from the irresponsible sections of the pampered critical faculty. It all depends on who will make the first appeasing move—and how soon.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

SPONSORS of the singularly accredited policy of frugality in dollar-publicity, which had quite a run until a very short while back, are nowhere in evidence at this time, thanks largely to Samuel Goldwyn, and folks around here are glad. Penury was never a popular theme. Extravagance always was.

Economy Was Stressed To Get Better Deals

The theory behind the movement a few years ago to stop talking about the millions of dollars Hollywood spends on big pictures, and to start talking about the millions Hollywood was said to be saving by methods described as "cutting costs without sacrificing quality," had its origin in the thinking of certain public relations planners and legislative consultants who thought the industry could get a better fiscal deal for itself, one way and another, if it put on what's been called "a poor mouth."

Phineas T. Barnum, Florenz Ziegfeld, Morris Guest and other masters of showmanly exaggeration had died too soon to point out to these eager theorists the dissimilarity between the entertainment industry and any other on earth, as concerns dollars and their use, so the public relations experts put their views over on the trade and the trade tried to put them over on the public. The legislative picture got no better in a hurry, but the box office got worse by the minute.

The first clean cut break away from the austerity policy may have been MGM's disclosure that about $5,500,000 was to be spent on producing "Quo Vadis." Or it may have been the Paramount revelation that "The Greatest Show On Earth" was going to cost something more than $3,000,000 to produce.

Public Likes to Hear About Big Budgets

Regardless of firsts, these forthright mentions of dollars in box-car numerals were exactly *not* what the industry's policy-makers had been ordering, but were precisely the stuff the public had always wanted to hear, wants now to hear, and always will. Witness the tremendous box office totals rung up for the two pictures in question, with many more to come from each. And make your own guess about the returns they'd have brought in if the public had been told they were in fact thrown together for hardly any money at all.

It was Samuel Goldwyn, however, who threw the final monkey-wrench into the bogged-down machinery set in motion by the high-level strategists who believed that the release of news about big costs was equivalent to the inviting of high taxes. (Somehow, the high-level strategists never did anything about stifling the news of declining grosses, but that's beside the point.) The great Goldwyn made the $4,000,000 of its cost the number-one fact in his run-up to the premiere of his "Hans Christian Andersen," and at the rate tickets are selling he looks likely to double his money in what his Hans would have called a trice. His was the bolder, former accentuation of the dollar theme. It may have closed out the penury-publicity era completely.

This week Monday Darryl F. Zanuck joined the ranks of the unabashed spenders. He named seven pictures on the 1953 schedule which are to cost—the seven, that is—$20,000,000. He said the decision to spend that amount of money on that number of pictures followed the year-end upturn in theatre receipts, and declared, "I don't believe that any company in any single year ever has attempted to produce seven pictures of the size and scope of these."

Spread $20,000,000 among seven pictures any way you choose to—"The Robe" looms as the giant among them—and you have to come up with some mighty costly pictures. Now that the barriers against calling them costly — against letting money talk — have been beaten down, all this costliness could pay off pretty handsomely.

The seven pictures referred to in the Zanuck announcement, all in Technicolor, are:

"The Robe," to be produced by Frank Ross and directed by Henry Koster; "The Story of Demetrius," which Ross will produce also; the Zanuck production for the year, "The Egyptian," in which Marlon Brando will appear; Irving Berlin's "There's No Business Like Show Business," to be directed by Walter Lang; "King of the Khyber Rifles," for producer Frank P. Rosenberg; "Sir Walter Raliegh," from Leonard Goldstein; and "Prince Valiant," to be produced by Robert L. Jacks.

Nobody started any pictures during the week spanning New Year's Day, but four were finished, bringing the shooting level down to 20, and presaging a spurt any minute now.

Arnall Presides at SIMPP Meeting

HOLLYWOOD: Society of Independent Motion Picture Producers president Ellis Arnall, who arrived here this week, presided at a special luncheon of the executive committee Thursday.

THIS WEEK IN PRODUCTION:

STARTED

NONE

COMPLETED (4)

INDEPENDENT
The San Quentin Story (Swarttz-Doniger Prod.)
Harness Bull (Sequoia)

20TH CENTURY-FOX
Sailor of the King

UNIVERSAL-INT'L
East of Sumatra (Technicolor)

SHOOTING (20)

INDEPENDENT
Cairo (Eros, Lippert, Italy)
A Lion Is in the Streets (Cagney, Technicolor, Warner release)
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

MGM
Fame and Fortune formerly "Years Ago")
Latin Lovers (Technicolor)
Mogambo (Technicolor)
Band Wagon (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Untitled Comedy
Here Come the Girls (Technicolor)

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)
City That Never Sleeps

20TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)

UNIVERSAL-INT'L
All I Desire (formerly "Stopover")
Stand at Apache River (Technicolor)

WARNER BROS.
Calamity Jane (Technicolor)
Grace Moore Story (Technicolor)
Plunder of the Sun (Wayne-Fellows)

Allied Artists Completes New Credit Agreement

HOLLYWOOD: The completion of a new credit agreement with Bankers Trust Co., New York, and Security-First National, Los Angeles, providing for a one-year revolving loan up to $1,000,000, and also permitting guarantees up to $500,000 covering bank loans to producers releasing through Allied Artists, was announced this week by Steve Broidy, president, and George D. Burrows, executive vice president and treasurer. The signing of the new loan agreement followed the complete liquidation of previous loans participated in by the above banks together with the Bank of Manhattan, New York, and California Bank, Los Angeles.

Western for Columbia

"Sunset Rim," Western novel by Curtis Bishop, has been acquired by Scott-Brown Productions as one of two properties to be filmed for Columbia during 1953, and will precede "Outlaw Thickets" on the Randolph Scott-Harry Joe Brown schedule.

Titanic SPECTACLE!

Terrific



GABRIEL PASCAL *presents*
BERNARD SHAW'S

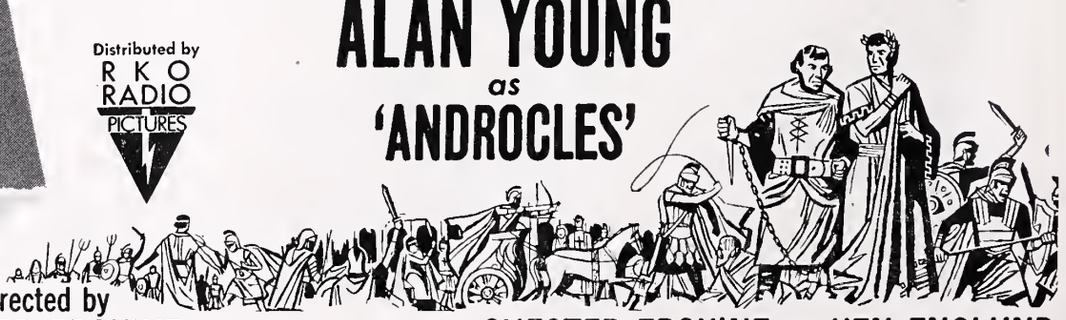
"ANDROCLES AND THE LION"

Starring

JEAN SIMMONS · VICTOR MATURE
ROBERT NEWTON · MAURICE EVANS
and
ALAN YOUNG
as
'ANDROCLES'

ACE ATTRACTION
FOR BROADWAY'S
SHOWCASE
CAPITOL THEATRE
NEW YORK CITY

Distributed by
RKO RADIO PICTURES



Produced by GABRIEL PASCAL · Directed by CHESTER ERSKINE · Screen Adaptation by CHESTER ERSKINE and KEN ENGLUND

Tempestuous ROMANCE!

LAUGHS!

A great play—
ten times greater
on the screen—
with its sweeping
conflict, tender
love story, glor-
ious comedy—
all captured on
a canvas aflame
with the
excitement of
pagan Rome's
proudest era!



JEAN SIMMONS
as Lavinia, a Christian
too lovely for martyrdom



VICTOR MATURE
a stern Roman captain
susceptible to beauty



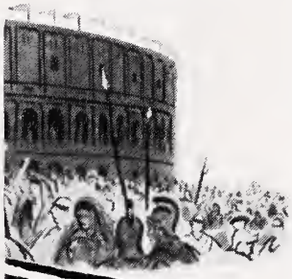
ROBERT NEWTON
as Ferrovius, a giant who
lost his temper

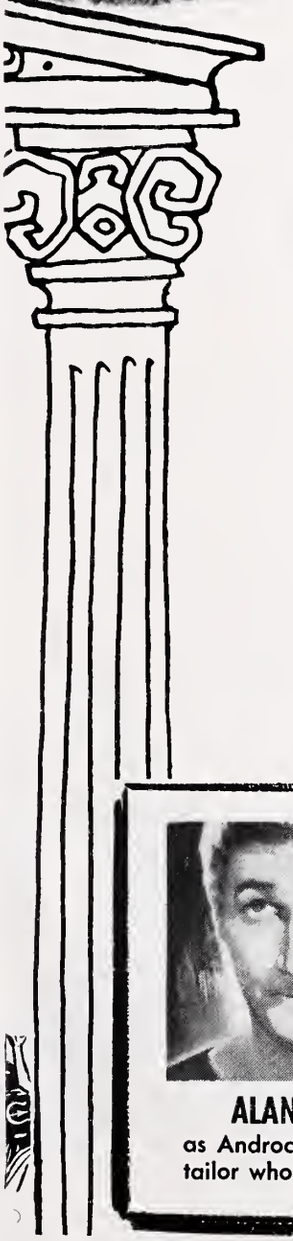


MAURICE EVANS
as Caesar, suave, wily,
elegant and cruel



ALAN YOUNG
as Androcles, henpecked
tailor who loved lions





Back BROTHERHOOD WEEK, Feb. 15-22

The National Spotlight

ALBANY

A well known New York personality is expected to speak at a local luncheon during "Brotherhood Week," Feb. 15-22. . . . A delegation from here attended funeral services for William C. Smalley, 63, president of Smalley Theatres, at the Smalley home. . . . Grosses from Christmas to New Year's were generally smaller this year than for the same period in 1951, Warner zone manager, Charles A. Smakwitz said. . . . Visitors included: Phil Baroudi, Warrensburg and North Creek; Sam Slotnick, Syracuse and Waterford; Clarence Dopp, Frankfort and Poland; Louis W. Schine, Gloversville; Morris Slotnick, Oriskany Falls. . . . Nils Asther, starring in the tryout of "Three Thieves" at Colonial Playhouse, reported that his latest picture, "The Man From Tangier," made in Spain, with Roland Young and others, will be released by United Artists.

ATLANTA

Sam M. Berry with the wife and kiddies was in Atlanta for the holidays. Mr. Berry is with the National Theatre Supply Co., Dallas, Texas. . . . Jack Van Lloyd, formerly theatre manager in Georgia now with Berlo Vending Co., Pittsburgh, Pa., was in Atlanta with his son visiting. . . . Charles H. Richelieo, State theatre, St. Petersburg, Fla., has taken over the Gulf theatre, Venice, Fla. . . . Clyde Sampler formerly with the Duncan Theatres, Carrollton, Ga., was on film row with friends. . . . James V. Frew, southern district manager U-I, checked in at his office after a busines trip to Florida. . . . Branch manager George Roscoe, Columbia Pictures, back at his office after a vacation. . . . Dorothy Morris of Warner Bros. was married. . . . Bill Coleman, MGM's publicist from the Dallas office, was in Atlanta visiting with friends. . . . The old stork passed over the home of Mr. and Mrs. James Duncan, owner of the 23rd St. drive-in, Chattanooga, and left a little baby girl. . . . The Dixie drive-in, of Savannah, Ga., tried the all night show with business 25 per cent above normal business. . . . Ed Burchfield is building a de-luxe drive-in at Oak Ridge, Tenn., to open early in the Spring.

BOSTON

Nat Hachberg, who operates the Jasan, East Weymouth, and the Stoneham, Stoneham, has taken on three theatres formerly handled by the Irving Green circuit, the Coolidge, Watertown; the Felsway, Medford, and the Melrose, Melrose. . . . Smith Management Company has placed new managers in the St. George and Gorman theatres in Framingham with George Grandee at the St. George and John Berry at the Gorman. . . . Independent Exhibitors Inc., of New England held a board meeting January 6 to select a nominating committee to name the slate of officers for 1953, and to set a date for the annual meeting when the elections will take place. The board also set up the first of its layout for the Allied National convention which will be held in Boston October 3-7, sponsored by the New England unit. . . . Jack Little, projectionist at the Columbia theatre, became a dad for the first time when Jack, Jr., was born at the Somerville Hospital.

BUFFALO

New officers of Tent 7, Variety Club of Buffalo, will be installed Jan. 11 with Jack Beresin of Philadelphia, chief barker of Variety Clubs International, as the installing officer. Mark Wolfe of Indianapolis, who holds the rank of Big Boss, will speak. . . . All downtown theatres packed 'em in New Year's Eve. . . . Eastman Kodak Company's "Cavalcade of Color," a highlight of the Rochester firm's exhibit at the New York World's Fair in 1939 and 1940, is now a permanent exhibit at George Eastman House in Kodak Town. . . . Dorothy Chernuck, manager of the Arena theatre in Rochester, is in New York signing attractions for the Spring season. . . . Phyllis Dembow, formerly assistant booker at the MGM branch, is now at UA in a similar post, succeeding Lillian Paulus, resigned. . . . Sam Yellen, brother of Max Yellen, head of the company operating the Century theatre, is recovering from a heart attack in the Millard Fillmore hospital. . . . A capacity house celebrated New Year's Eve in the Variety club. . . . The Amherst Town Board has denied a petition to rezone property at Young Road and Wehrle Drive for business so that an open-air theatre could be erected there.

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

CHICAGO

The first of the year finds numerous changes taking place in the status of theatres in and around Chicago. Roger Shere has taken over the Holiday, Park Forest, formerly operated by H. & E. Balaban. The Rose, Roseville, Ill., run by G. D. and J. P. Spicer, has closed. Essaness have closed their Vic, Chicago, which is being converted to an automobile showroom, and have reopened the Buckingham in the same neighborhood. Charles Auerbach's New Strand has gone to a Friday-Sunday operation. . . . H. & E. Balaban have moved John Shafer to the Commercial from the Holiday.

CINCINNATI

A group of local exhibitors, headed by Frank W. Huss, Jr., recently appeared before City Council to present a plea for elimination of the three per cent city admission tax. . . . At Toronto, Ohio, the Manos Enterprises, operating a chain of Ohio houses, has closed the only two in that 7,500-population city, claiming that the city tax of two cents on each adult admission and one cent for each child, made further operation of the two theatres unprofitable. . . . Peter Turlukis has taken a lease on the Idle Hour theatre, in suburban Carthage. . . . Chakeres Theatres Co. will build a 500-car drive-in near Morehead, Ky. Ellis Johnson will manage the theatre, scheduled for opening in the spring. . . . Robert G. Gump has been elected chief barker of the Dayton (Ohio) Variety Club, Tent No. 13. Harold H. Nolan was named first assistant and Dr. A. J. Denlimger, second assistant chief barker. William O'Donnell was selected as property master and Paul E. Swinger, dough guy.

CLEVELAND

Holiday week-end business was excellent at the first runs and fair at the neighborhood houses. Loew's State pulled the biggest New Year's Eve crowds with a pre-release of "The Stooge" shown Wednesday to mid-

(*Continued on page 34*)

A Red-Hot RECORD BOXOFFICE Story!

...from Charles Skouras

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1206 10-51

DOMESTIC SERVICE
Check the class of service desired; otherwise this message will be sent as a full rate telegram
FULL RATE TELEGRAM
DAY LETTER
NIGHT LETTER
$ S E

INTERNATIONAL SERVICE
Check the class of service desired; otherwise the message will be sent at the full rate
FULL RATE
LETTER TELEGRAM
SHIP RADIOGRAM

NO. WDS. | CL. OF SVC. | PD. OR COLL. | CASH NO. | CHARGE TO THE ACCOUNT OF | TIME FILED

WU T147 PD=WN LOS ANGELES CALIF DEC 29 1952 1236P=

WILLIAM HEINEMAN=
UNITED ARTISTS PICTURES=

DESPITE SEVERAL STRONG ATTRACTIONS IN THIS AREA, I KNOW YOU WILL BE PLEASED TO LEARN THAT YOUR PICTURE MOULIN ROUGE AT THE WILSHIRE THEATRE, HAS SET HOUSE RECORDS OVER THE CHRISTMAS HOLIDAYS AND SUCCEEDED THE FORMER RECORD HOLDER AFRICAN QUEEN BY A LARGE MARGIN. COMMENTS FROM OUR PATRONS COMPLIMENT THE PICTURE IN GLOWING TERMS. REGARDS.=

: CHARLES P. SKOURAS=



ROMULUS presents

JOSÉ FERRER in John Huston's MOULIN ROUGE

COLOR BY Technicolor

ANOTHER TOP GROSSER FROM THE COMPANY THAT GAVE YOU "THE AFRICAN QUEEN" ↘

ROMULUS presents JOSÉ FERRER in John Huston's "MOULIN ROUGE" • Color by Technicolor • with ZSA ZSA GABOR
SUZANNE FLON • And Introducing • COLETTE MARCHAND • A ROMULUS Production • Directed by JOHN HUSTON
Screenplay by Anthony Veiller and John Huston • From the Novel "MOULIN ROUGE" by PIERRE LA MURE

Back BROTHERHOOD WEEK, Feb. 15-22

UA

(Continued from page 32)

night and "Road to Bali" which opened big on New Year's Day. "April in Paris" at Warners' Allen was next best. . . . Variety Club's New Year party was small but highly successful. . . . Mrs. Mildred Lipow of New York, mother of Jerry, co-partner of Judd Spiegle in Roadshows, Inc., spent the holidays here. . . . Betty Bluffestone has resigned as United Artist booker to join Bernard Rubin's Imperial Pictures as office manager and booker. . . . Lt. Donald Wolf, son of former Warner Ohio zone manager, Nat Wolf, is back from overseas service in Germany. . . . En route home from service in Germany is Hal Bokar, son of University theatre manager Bill Bokar. . . . Funeral services were held in Chicago for Ralph Redmond, manager of the Jewel theatre, this city, who died in St. Lukes Hospital.

COLUMBUS

Downtown theatres are now opening a half-hour later and closing a half-hour earlier under terms of a new contract with the operators. . . . Chet Allen, local singer who makes his film bow in Universal-International's "Meet Me At The Fair," attended a screening here of the film with his parents and sister, Jill. . . . Local reviewers recalled that Eva Tanguay appeared at the old B. F. Keith house and Loew's Broad, when the latter house was called the James. Her biographical film, "The I Don't Care Girl," played the Broad New Years week. . . . Robert Wile was guest speaker recently at a meeting of the Kiwanis Club of New Richmond, Ohio. . . . Donald T. Scott, graduate of Bowling Green University, has been appointed assistant manager of the Galion at Galion, Ohio.

DENVER

In an effort to get some revenue out of his four drive-ins during the winter, John Wolfberg is offering $100 for the best suggestion. . . . Robert Selig, executive vice-president of Fox Intermountain Theatres, and his family, took off on a Mexico vacation. . . . Mrs. Harriette Barton is now cashiering at Allied Artists, succeeding Maxine Law, who moved to Paramount. . . . Sidney D. Weisbaum, 65, formerly in distribution in Denver, died in San Francisco, where he has been president of Sunny-Mount Theatres. . . . The Rocky Mountain News is running a parallel contest with Associated Press, offering passes for the list of best film, actors, etc., that comes closest to A. P. result. . . . Tom Bailey, Lippert franchise owner, went to Salt Lake City to coordinate campaign on "Great White Hunter" and "Captain Kidd," opening at the Capitol, Jan. 14.

DES MOINES

Pioneer Theatres will build a new 500-car drive-in on Highway 30, three miles east of Carroll. Harold D. Field, company president, said Pioneer feels the present drive-in it operates is inadequate to serve the community and will be discontinued. . . . Nearly 500 children left the smoke-filled Iowa theatre in Des Moines on Christmas eve without mishap. A smouldering rag in the ladies restroom caused the smoke and brought firemen to the scene. . . . Variety Club and the Salvation Army teamed up for their annual Christmas party for shut-ins the day before Christmas. One thousand persons attended. . . . Eddie Gruenberg has resigned his position as salesman for Columbia and will be replaced by Paul Leatherby, a former Columbia employee who has been working for Universal. . . . L. Seid, Columbia booker, was in the hospital during the holidays with a virus infection. . . . Harold Sutphin's mother died on Christmas eve. Harold is head booker for M-G-M. . . . Claudean Frueh has resigned her Republic position to be married.

FRANK M. BOUCHER, SHOWMAN AND ACTIVE CIVIC WORKER

WASHINGTON: Frank M. Boucher, 32 years in films, is the type showman who adds prestige to the industry by his participation in civic events and charitable drives. He has served as a director of the Merrick Boys Club, a Catholic institution, and has been equally active in United Jewish Appeal drives and the Kfar Truman dinner. He is a member of the Kiwanis, the Touchdown Club, the Advertising Club, and an active Variety Club member, past Chief Barker of Tent No. 11, and is now on its board of governors. He recently served as coordinator for the TOA convention in Washington.

Mr. Boucher has been associated with Warner Bros. Theatres, the Schine circuit, and most recently with K-B Theatres, as general manager. This past summer he sold his interest in K-B Theatres, and announced that he will build a new drive-in theatre in the Alexandria, Va., area, which will handle 600 cars plus 250 conventional theatre seats. Victor Orsinger, formerly with Lopert Washington Theatres, and now practicing law, will be associated with him in this project. In addition, Mr. Boucher has joined the Alvin Epstein Advertising Agency as executive of sales and promotion.

Mrs. Boucher is equally active in civic affairs. One of her most important posts each year is with the Variety Club's annual Welfare Awards drive. Her committee has been instrumental in raising thousands of dollars for local hospital work, and underprivileged children generally. The Bouchers are a force for good in the community.

With Frank Boucher's tremendous vitality, it is not surprising that he is able to accomplish so much. He does admit, however, an eight-day week would be nice.



FRANK M. BOUCHER

HARTFORD

Mike Adorno has been named assistant to his brother, Sal Adorno, Jr., assistant general manager of the M&D Theatres, Middletown, Conn. Their father, Sal Adorno, Sr., is head of the independent theatre group. . . . John Scanlan, Jr., formerly manager of the State theatre, Torrington, Conn., is now working for an industrial concern in that city. . . . William Howard, manager of the Plaza theatre, Windsor, Conn., and Mrs. Howard have returned from a vacation trip through Ohio. . . . W. Gillespie Milwain, National Theatre Supply branch manager in New Haven, has resigned to become associated with the family-operated Milwain theatre, Bardwell, Ky. . . . Harry Feinstein, New Haven zone manager for Warner Bros. Theatres, and family are back from a Pittsburgh vacation visit. . . . Harry F. Shaw, division manager, Loews Poli-New England Theatres, has been named to the reception committee of the New Haven Advertising Club's Gold Medal Awards dinner.

INDIANAPOLIS

Marc Wolf was elected chief barker of Indianapolis Tent No. 10 of Variety Club Monday night. He's a former chief barker of Variety International. . . . Other new Variety officers include Trueman Rembusch, first assistant; William A. Carroll, second assistant; Burdette Peterson, dough guy, and Barney Brager, property master. . . . "The Stooge" grossed a bumper $6,200 in a special New Year's Eve advance showing at the Indiana. All seats were $1.20. . . . Prosperity was general at first run houses over the New Year weekend. . . . Abe Baker has closed the Sheridan, far East Side neighborhood house. . . . Syndicate Theatres have taken over the Elwood Drive-in from F. I. Mitchell. . . . Mrs. Mildred Allen is the new manager of the Cantor circuit's Esquire art film house.

KANSAS CITY

Theatres, both first runs and subsequents, provided gala atmosphere and had full houses Christmas Eve. . . . The Vogue, art theatre, is holding "The Promoter" for a

(Continued on page 36)


They're Making A Killing with...
in NEW YORK
Globe
SMASH OPENING!
SMASH 3 WEEKS!
in CHICAGO
Woods
3 TERRIFIC WEEKS!
in BUFFALO
Lafayette
STARTED IN HIGH GEAR AND CLIMBED!
in PHILLY
Goldman
OPENED VERY BIG!
CONTINUED VERY BIG!
in MINNEAPOLIS
State
"HOT... SOLID SESSION"
says Variety
KANSAS CITY CONFIDENTIAL
Watch it knock 'em dead in key city engagements coming up: Loew's Circuit, N.Y. —Milwaukee—Kansas City —Boston—Providence—and hundreds of other important dates!
JOHN PAYNE · COLEEN GRAY in "KANSAS CITY CONFIDENTIAL"
with PRESTON FOSTER · NEVILLE BRAND · LEE VAN CLEEF · JACK ELAM · DONA DRAKE · MARIO SILETTI
Screenplay by GEORGE BRUCE, HARRY ESSEX · Story by HAROLD R. GREENE, ROWLAND BROWN · Directed by PHIL KARLSON
An EDWARD SMALL Production · An ASSOCIATED PLAYERS & PRODUCERS Presentation
Another BIG ONE thru UA

(Continued from page 34)

sixth week. The Kimo, another art theatre, is holding "The Four Poster" for a second week. . . . The weather New Year's week was mild to chilly, no storms. But an important factor in first class theatre patronage was called the high costs of revelry—the prospect of paying high sums for places in nightclubs and the refreshments is said to have helped fill theatres. The high quality of film entertainment was also credited. . . . The Midland started "Million Dollar Mermaid" Wednesday; added an extra showing at midnight for the largest New Year's Eve patronage since 1948. . . . The Fox Midwest's four first runs started "Stars and Stripes Forever" Wednesday night, December 31 to large patronage.

LOS ANGELES

The Fox Beverly theatre received a face-lifting job in preparation for the world premiere of "The Jazz Singer". . . . Judge L. E. Pawley has sold his Desert and Alladin theatres to the Desert Valley Theatres, Inc., a syndicate which with F. & E. Theatres of San Francisco has also acquired the Coachella Valley drive-in. . . . Mary Biecert, 20th Century-Fox bookkeeper, has announced her engagement to Joe Setka. . . . Joe Hartman, National Screen salesman, is recuperating at home after suffering a heart attack. . . . Non-union projectionists were brought in by Pacific Drive-in Theatres, Inc. to open the 11 ozoners closed in its chain due to a dispute with Motion Picture Operators Local 150. When the non-union boothmen took over, so did Local 150 pickets, and the lines will be continued until there is a break in the situation.

MEMPHIS

All branches of the motion picture industry in Memphis have joined hands for the premiere at Malco theatre Jan. 14 of "Mississippi Gambler" to raise funds for the Variety Club's convalescing home for rheumatic children. . . . M. A. Lightman, Sr., president of Malco Theatres Inc., and Dick Settoon, branch manager of Universal, will be in charge of the gala occasion. . . . Jack Hogan, manager of Crittenden theatre, West Memphis, Ark., and his wife are recovering from injuries received in an automobile accident. . . . R. L. Bostick, vice-president of National Theatre Supply Co., and Mrs. Bostick attended the Sugar Bowl game New Year's Day at New Orleans. . . . First run theatre business in Memphis was improved during the holidays and this upsurge in attendance continued on into the new year.

MIAMI

With the excitement of WTVJ's nationally televised King Orange Jamboree parade on New Year's eve and the Orange Bowl game on New Year's day now a thing of the past, the patrons are turning again to the movies. Holdovers are "Million Dollar Mermaid" at Royal, Variety; "Hans Christian Andersen" at the Colony and "The Four Poster" at the Mayfair Art. . . . Home from school for the holidays were the Mitchell Wolfson sons, Frankie and Mickey who spent much of the time getting acquainted with the brand new niece, Lynda Louise. . . . The Miami drive-in is now offering reduced prices to servicemen in uniform, a help to the increasing number of military personnel being stationed in the area. . . . At the Olympia where James Barnett is manager, the return of vaudeville has been welcomed by the public.

MILWAUKEE

With "Stars and Stripes Forever" at the Fox-Wisconsin; "Road to Bali" at the Towne; "Against All Flags" at the Warner, and "April in Paris" at the Towne, the holiday business at the boxoffice here was over last year's. The neighborhood houses, too, were well satisfied with the grosses. . . . All theatres featured New Year's Eve parties with noise makers and hats. . . . The Teutonia Avenue Advancement association here held a Christmas party for the children at the Milwaukee theatre. Gerald D. Luedtke, manager of the theatre, was also the entertainment committee chairman. . . . The 43-year-old Wisconsin theatre at LaCrosse, Wis., was destroyed by fire last week. The theatre, owned by the LaCrosse Amusement Co., was formerly known as the Majestic theatre.

MINNEAPOLIS

Mrs. George Granstrom, wife of the owner of the Highland and Grandview, St. Paul, died. . . . Two new drive-in projects have been announced. Frank Hahn and Frank Hahn, Jr., operators of the Bay, Ashland, Wis., will build a 400-car ozoner at Ashland. Louis Deutsch, owner of the Granada, Virginia, Minn., is having plans drawn up for a 350-400-car outdoor stand at Virginia. . . . A $100,000 fire gutted the Wisconsin theatre in the heart of the LaCrosse, Wis., business district. No patrons were inside at the time, according to Ben Marcus, owner. . . . An out-of-court settlement was reached in the $1,500,000 conspiracy suit brought by William Crouse, operator of the Regent and State, Eveleth, Minn., against Minnesota Amusement Co. and the major distributors. Crouse had charged that theatres in nearby Virginia, Minn., operated by Minnesota Amusement Co. were given preferred runs over his houses in Eveleth. . . . R. A. Drummond is the new owner of the Forest, Forest Lake, Minn. . . . Art Anderson, Warner district manager, was in from Chicago.

NEW ORLEANS

J. G. Broggi advised that he will handle the buying and booking for T. A. MacDougald's Belmont, Pensacola, Fla. which was slated to re-open January 8. It has been in the process of extensive remodeling, re-equipping and refurbishing the past months. . . . Sam Wilson, former Mississippi theatre manager, now from Tampa, Fla., was here to root for Ole Miss Rebels who vied with Georgia Tech Yellow Jackets in the Sugar Bowl Classic on New Year's Day. . . . Paul Shallcross, field representative for American Desk Mfg. Co. has moved his family to Temple, Texas, the home of the Company and his new headquarters. . . . From all sections of the territory, from New Orleans theatre owners, first run as well as neighborhood and drive-ins, gleeful exclamatory remarks poured forth of great, exceptionally good, yes even booming business during the holiday season which started on Christmas Day and is still going strong.

OKLAHOMA CITY

"Road to Bali" has been held over for the second laff week at the Harber theatre. . . . "The Stooge" was shown at 3 Cooper Foundation Theatres, New Year's Eve. . . . Skyview drive-in theatre, Ardmore, Okla., was re-opened on Christmas Day. . . . Tulsa business leaders were shown a special preview of "The Tulsa Story" on December 17, at which time high praise for the beautiful color photography, script, and musical effects combined in the new film were expressed. The 12½-minute film tells the story of the development of Tulsa from pioneer days to the present metropolis of more than 200,000. It was produced by Hal M. Ayres of Continental-Nationwide Films and will be delivered to distributors for release January 17.

OMAHA

The Variety Club will hold its Inaugural Ball January 26 with a dinner dance at the Paxton Hotel. Glenn Slipper, manager of National Theatre Supply, is succeeding A. A. Renfro, owner of Theatre Booking Service, as chief barker. . . . The Christmas-to-New Year's week receipts for Omaha first runs were well ahead of normal figures, with the Orpheum setting the pace. "Million Dollar Mermaid" went better than $2,500 above normal. . . . Colosseum's first luncheon meeting of the new year will be January 26 at the Paxton Hotel. . . . Joe Scott, 20th-Fox branch manager, and his sales staff will attend the district sales session at Milwaukee January 12. . . . Geraldine Maloney has been added to the 20th-Fox staff as broker's stenographer, replacing Janet Matheson, who resigned. . . . Regina Maher, Paramount clerk, has resigned and has moved to Leon, Ia.

PHILADELPHIA

When Warner Theatres vacates its quarters in the Earle Theatre Building, expected early spring, the circuit will set up offices on two floors in the Frankel Building at 13th and Arch Streets. . . . The Democrats in the State Legislature which reconvenes this month will have a theatre manager as party whip. He is Rev. Frank W. Ruth, who is not only a State Senator and the pastor of five Reformed Churches, but is also manager of the Community theatre in Bernville. . . . Harold Brayson, manager of the Fox, and Selma Manusov announced their engagement with the wedding date in May. . . . Strand, Reading, Pa., reopened after repairs with Paul H. Esterly back as house manager. . . . The Wynne, acquired several months ago by Harry Jacobs, has been sold to Uhr's Restaurant. . . . Ike Berney, operating the Pastime, Lewistown, Pa., confined to the Pennsylvania Hospital here. . . . Mrs. H. Laird closed the Colonial Playhouse, Hopewell, N. J., permanently. . . . Raymond J. Weida, manager of the Fleetwood, Fleetwood, Pa., was re-elected as the president of the Fleetwood Fire Company for another year, 1953.

PITTSBURGH

Well-founded information indicates that the Warner theatre of Fifth Avenue will be sold next year to an adjoining department

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BERT E. FRIEDLOB
presents
The Magnificent
BETTE DAVIS
Giving her greatest performance in
"THE STAR"

BETTE DAVIS...the Star of Stars breaking every existing box-office record at the 4 Star Theatre.

Biggest five days in history. All-time biggest Sunday attendance. "Sure-fire Academy nomination for Bette Davis."

Now **4 STAR THEATRE • The World Premiere Engagement** (Pre-release to qualify for Academy Awards)

(Continued from page 36)

store for an approximate $3,500,000. . . . Despite tremendous counter-attractions the downtown movie houses did very well over the holidays. . . . The Stanley theatre fared best with a stage show and "Hour 13" on the screen which did better than $35,000. . . . Harriet Pettit, Harry Kalmine's Girl Friday, visited friends here over the holidays and Harry Feinstein, Warner's New Haven zone manager, brought his family to renew old acquaintances. . . . Virginia Brown, the Stanley cashier, came up with an engagement ring from Bill Martin. . . . John Walsh, manager of the Fulton theatre, is home recuperating following an operation in Mercy Hospital. . . . Jimmy Hendel, zone manager for United-Artists, had an emergency operation for appendicitis. . . . Film Row is planning a memorial park on the Boulevard of the Allies in honor of Pfc. Francis Robert Thomas, Jr., son of the veteran projectionist. The youngster lost his life in Korea.

PORTLAND

Business has started to perk at all first run theatres this past week after going through a deep slump. Poor product was blamed. Strong pictures were booked into all first runs for the beginning of the New Year. . . . Jack Matlack, general manager for J. J. Parker Theatres, has been appointed regional director for Brotherhood Week. . . . His Broadway theatre manager, Keith Petzold, will be in charge of publicity. . . . Bud Anderson has resigned as head of the Roxy theatre. . . . Bob Anderson, ex-city manager for Hamrick, has been discharged from the service and will take over for Hamrick in Tacoma, Wash. . . . The Blue Mouse theatre has had a new front put in. . . . Veteran exhibitor Ike Geller has patented a fool proof device for projectionists. . . . It is called a Reel Indicator attachment for film cabinet. Simple, inexpensive device makes it impossible for the projectionist to get the wrong reel for showing once his show has been set up.

PROVIDENCE

1953 was auspiciously ushered in by local theatres, all well-packed. The Strand offered a special preview of "The Stooge" from 5 P.M. through midnight, replacing "The Road to Bali" just for the evening performance. The latter opus continued for the balance of the week, with the Martin & Lewis film due to return at a later date. . . . "Ruby Gentry" ushered in the New Year at the RKO Albee. . . . Loew's State presented "Million Dollar Mermaid". . . . "April In Paris" was at the Majestic while "Stars and Stripes Forever" moved to the Carlton for a second-week. . . . The Playhouse departed from its usual dramatic offerings by pleasing goodly audiences with "Finian's Rainbow". Ed Gould, who brought back the "living theatre" to this section, thrilled his patrons with a tremendously enlarged cast, including many stars from the original Broadway production.

ST. LOUIS

Edgar M. Queeny, local industrialist (Chairman of Board, Monsanto Chemical Co.), and film enthusiasts left last week for Africa on another photographic expedition for the American Museum of Natural History. Queeny produced "Latuko" and "Wakamba." . . . James Frisina, buyer for the Frisina Amusement Co. of Springfield, Ill., and family spent the holidays in Florida. . . . John Walsh, co-owner of Flo-Mar Productions, recovering from an operation at Deaconess Hospital here. . . . "Kiss and Tell" starring Dickie Moore and Edith Fellows opened New Year's week show at Empress Playhouse. . . . Leonard Hagedorn is the new manager for the Hermo Theatre in Hermann, Mo. He replaced Sam Baumgaertner who resigned. . . . Marvin James, manager of the Meramec theatre in Sullivan, Mo., for past 15 years, resigned to take position in engineering firm. . . . Exhibitors in town last week included: Joe Goldfarb of Alton, Ill., and Russell Armentrout of Louisiana, Mo.

TORONTO

Total of television receivers in Canada is now more than two and a half times what it was a year ago, according to a report by the manufacturers. As of Nov. 30 the number of sets sold was 197,709. At the same time last year, there were 73,542 sets. During the month of November itself this year, 25,431 sets were sold. Doug Rosen of International Film Distributors is now planning a trip across Canada to look over the company's branches. . . . Fred Trebilcock, manager of the Famous Players Canadian Corp. flagship Imperial theatre, has resigned and is planning to move to California. Russ McKibbin, manager of the Victoria theatre here, takes over for Fred. . . . Irving Siegel, salesman for United Artists here, is the proud father of a third child.

VANCOUVER

Tough luck struck Mabel Fegan, Strand cashier and a bride of three weeks, when her husband, a mate on a sea-going tug, was reported missing with six of his crew mates. The boat sank in a Pacific storm without trace near Campbell River B. C. . . . Marion Morton, who worked for 15 years as secretary in downtown Famous Player theatres, was killed in a gas accident at home on Christmas Day. She was 46. . . . The equipment supply houses in B. C. and Western Canada report that 1952 was a banner year with increased business mostly due to so many outdoor theatres opening. . . . Fox manager, Jimmy Patterson, also reports a big year in the B. C. territory. . . . Irene Plant, Studio secretary who resigned to get married, replaced by Francis Sugerman, formerly at the Orpheum. . . . Walter Mead and Pat Murphy, owners of the Paramount drive-in theatre at Burnaby, have dissolved partnership, with Mead taking over. Murphy with his family have moved to San Diego California where he will enter the theatre business. . . . Frank Boothe, former Odeon theatre manager, will manage the Paramount when it reopens. . . . The Ladner theatre in the Fraser Valley, which was gutted by a $20,000 fire, has reopened.

WASHINGTON

Mr. and Mrs. Sam Galanty (he's mideast division manager for Columbia Pictures) have announced the marriage of their daughter, Marilyn Faith, to Ensign Albert J. Kermes, U. S. N. . . . Frances Langford was in town to headline the Loew's Capitol Theatre stage show for two weeks. . . . Tyrone Power, who appeared at Constitution Hall in a reading of "John Brown's Body," was entertained at a reception given by friends who knew him when he was stationed at Quantico, Va., during the war. . . . Sara Young, 20th Century-Fox booker, entertained her son Dick, and his wife, over the holidays. . . . The first meeting of the new Variety Club Board of Governors for 1953 will be held January 12. . . . "High Noon" opened simultaneously at the Playhouse and the Dupont theatres on December 31. . . . "The Happy Time" went into an 8th week at the Trans-Lux theatre.

IN NEWSREELS

FOX MOVIETONE NEWS, No. 3—1952 review. Big story. Headline events. Disasters. Beauty on parade.

FOX MOVIETONE NEWS, No. 4 Churchill here. 83rd Congress meets, GOP in control. Red troops kill Berlin cop. "Stars and Stripes" premiere on Broadway. Ski jumpers. Globe Trotters play goofy ball. Rose Bowl.

NEWS OF THE DAY, No. 237—Highlights of the year.

NEWS OF THE DAY No. 238—Churchill arrives. New Congress meets. Coronation robe. Ski jump thriller. 1953 Bowl classics.

PARAMOUNT NEWS, No. 40—Detroit wins pro title. New honors for Shirley Booth. Busy pre-inauguration days for Ike. Stars and the Cardinal bring cheer at front. French liner rescue.

PARAMOUNT NEWS, No. 41—Bowl games 1953-Rose, Sugar, Cotton, and Orange.

TELENEWS DIGEST, No. 1A and B—Ancient predictions for 1953. French Government in chaos. Ski teachers learn. Court stars get treatment.

TELENEWS DIGEST, No. 2A—Churchill visit. Bus strike in New York. Elephant has birthday party. Navy pilot testing device. Puerto Rico inaugurates president. Dogs learn snow rescue.

UNIVERSAL NEWS, No. 427—Sports highlights of 1952.

UNIVERSAL NEWS, No. 428—Churchill in U. S. 83rd Congress begins. Dizzy divers. Rose and Orange Bowl games.

WARNER PATHE NEWS, No. 42 Bowl games. Blast kills 16 in Japan. King of Libya greeted in Egypt. France shows new Jet fighters. Horses 30 inches high.

WARNER PATHE NEWS, No. 43—Congress opens. Winnie in U. S. 120,000 mourn Berlin cop shot by Reds. Stars give show at front. Puerto Rico inaugurates governor. Hawaiian kids ride waterfall. Elephant birthday. Australia wins Davis Cup.

Report Record Collection By San Francisco Tent

SAN FRANCISCO: The yearly report of Variety Club, Tent 32, in Northern California, indicates Al Grubstick's year as chief barker has the distinction of being the fund-raising banner year, exceeding $100,000. Success of the year is credited to the theatre collections in Northern California during August 27-September 13, for the Blind Babies Foundation, which totaled $86,000 and was the biggest fund raising drive in the history of the local Tent.

Mrs. Charles Richelieu Dies

Mrs. Charles Richelieu, who worked with her husband in theatres they operated in Pennsylvania, and later went with him to Florida, aiding at the last the running of theatres at Venice and St. Petersburg in that state, died recently. She leaves her husband, four daughters and a son.

150 Entertainers Will Appear At Inauguration Ceremony

One hundred and fifty top entertainers from the film industry, the theatre, radio and television will take part in the two-hour inaugural festival in Washington January 19, the Eisenhower Inaugural Committee has announced. Offers to appear in the festival have come from 2,000 performers. George Murphy is director of entertainment for the production. The cast so far includes Walter Pidgeon, Helen Hayes, Jeanette MacDonald, Allan Jones, Edgar Bergen, Hoagy Carmichael, Ethel Merman and William Gaxton.

Fox West Coast Circuit Using "Polarama" Screens

HOLLYWOOD: Installation of "Polarama" screens in six Fox West Coast theatres, with more to follow as materials become available, was announced this week by Charles P. Skouras, president. He said in view of the "vast improvement already undertaken by Hollywood film producers in making pictures, our engineers and technicians are now working on methods that will insure bringing superb entertainment to movie-goers. This can be achieved mainly through bigness of the theatre screen." R. H. McCullough said the screen gives greater depth to the picture, eases eye strain, eliminates distortion and has other advantages. FWC is emphasizing the "big screen" theme in typed inserts in current newspaper advertisements.

American Telephone Figures On Theatre TV Lacking

Cost figures on theatre television requested by the Motion Picture Association of America and the National Exhibitors Theatre Television Committee will not be given until next week, if at all, a spokesman for American Telephone and Telegraph said in New York this week. The information had been important to the industry in its hearings in Washington before the Federal Communications Commission, on theatre television channels.

Universal Beauty Short To Open in New York

"The World's Most Beautiful Girls," Universal's two-reel special short filmed in color by Technicolor at the 1952 "Miss Universe" beauty contest held at Long Beach, California, will have a pre-release engagement at Loew's State theatre in New York in connection with the world premiere of the company's "Girls in the Night." Seen briefly in the film, which depicts highlights of the week-long pageant, are Jeff Chandler, Ann Blyth, Piper Laurie, Tony Curtis and Julia Adams.

Settle Minneapolis Suit

Suit of William Crouse of Eveleth, Minn., charging eight major film companies and the Minnesota Amusement Co. and its predecessor, Publix Northwest Theatres, with conspiracy in granting clearance benefits to circuit theatres at Virginia, Minn., over Crouse-operated theatres at Eveleth, has been settled out of court.

WATCH FOR THESE M-G-M TRADE SHOWS!

Trade Show Jan. 15th "CONFIDENTIALLY CONNIE"

The delightful story of a girl who knew her way around men.

ALBANY	20th-Fox Screen Room	1052 Broadway	1/15	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/15	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/15	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/15	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/15	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/15	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/15	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/15	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/15	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/15	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/15	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/15	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/15	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/15	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/15	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/15	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/15	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/15	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/15	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/15	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/15	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/15	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/15	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/15	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/15	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/15	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/15	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/15	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/15	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/15	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/15	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/15	2 P.M.

M-G-M presents "CONFIDENTIALLY CONNIE" starring Van Johnson • Janet Leigh • Louis Calhern with Walter Slezak • Gene Lockhart • Screen Play by Max Shulman • From a Story by Max Shulman and Herman Wouk • Directed by Edward Buzzell • Produced by Stephen Ames

Trade Show Jan. 16th "JEOPARDY" — The story of a woman who did what she had to, because her fear was greater than her shame.

ALBANY	20th-Fox Screen Room	1052 Broadway	1/16	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/16	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/16	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/16	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/16	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/16	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/16	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/16	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/16	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/16	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/16	2:30 P.M.
*CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/20	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/16	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/16	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/16	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/16	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/16	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/16	2 P.M.
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JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/16	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/16	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/16	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/16	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/16	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/16	2 P.M.

** Except Cincinnati which is 1/20*

M-G-M presents Barbara Stanwyck • Barry Sullivan • Ralph Meeker in "JEOPARDY" • Screen Play by Mel Dinelli • Based on a Story by Maurice Zimm • Directed by John Sturges • Produced by Sol Baer Fielding

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

FOR RENT

IDEAL SPACE. NEWLY DESIGNED FOR MOtion picture and television trailer production and sales. Top floor, light on all sides, vast window area, well maintained building off Fifth Ave. in lower midtown. Includes studio 20'x30', three cuttings rooms, dark room. Air-conditioned. Approximately 10,000 square feet net space. BOX 2700, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE. SHOOT LOcal newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

FOR SALE, 450 SEAT MOVIE THEATRE, excellent central Adirondack location. BOX 2698, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20. N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMplete dual projection and sound from $1,595. In-car speakers $15.95 pair with junction box, underground cable $70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. Joe Cantor, 3225 N. Meridian St., Indianapolis.

USED EQUIPMENT

PRE-INVENTORY SALE ! TERRIFIC SAVINGS ! Brenkert Enarc lamphouses rebuilt, $450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, $565; Simplex rear shutter mechanisms, latest features, rebuilt, $475 pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,495; GoldE automatic rewinder $49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

USED MARQUEE LETTERS: 800 Wagner 8" aluminum 60c; 4" plastic 25c; 10" plastic 60c; 300—10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

INCREASED LIGHT INCREASES B.O. TWO Peerless Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, $1,200.; with 50/100 generator $995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY $4.75, film cabinets, $1.95 section; BB movements, $88.50; reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETter. Be convinced! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

S. O. S. MEANS SAVE ON SUPPLIES. RECTIfier bulbs 15 amp. $4.59; stereopticons, 500 W. $24.95; Griswold 35mm splicers $23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

PHOTO BLOWUPS, THEATRICAL, 40x60, $7.50; 30x40, $5.00; unmounted. Plus shipping cost. Theatre signs, posters, backgrounds. Reasonable. PHOTO BLOWUPS, P O. Box 124, Scranton, Pa.

SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

$10 VALUE FOR ONLY $5.95. 920 MODERN HEYwood 7-ply veneer back, spring edge cushion chairs, curved steel standards. Excellent condition. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE 989 MULTIPLE-PLY VENEER BACK, spring edge cushion chairs. Excellent condition. Sold as is and where is, Ottawa, Illinois. Contact T. Dariotis, ALLIANCE THEATRE CORPORATION, 231 S. La Salle St., Chicago, Ill. Phone: Dearborn 2-1290.

Legion Reviews Seven New Productions

Reviewing seven pictures this week, the National Legion of Decency found two "Anna" and "Monsoon" morally objectionable in part for all. The first, an Italian import, the Legion said, is "suggestive and tends to misrepresent motives of the religious;" the second, has "suggestive sequences, and condones illicit actions." Passed for all were "Battle Zone", "Taxi" and "Torpedo Alley." Passed for adults were "Jack McCall, Desperado," and "No Holds Barred."

20th-Fox Sets $250,000 Campaign for "Taxi"

A $250,000 advertising and exploitation budget, designed to penetrate every avenue of contact with the motion picture audience at theatre level, has been set by 20th Century-Fox for "Taxi," the company announced this week. Plans call for billboard advertising, special newspaper teaser ads, saturation television and radio spot buys and affiliated promotions, widespread spotting of "Taxi" snipes, and an expanded co-op advertising campaign, all geared to individual openings. The film will be released nationally in March following a February opening in New York, site of its entire filming.

RKO Adds Field Men

Five additional field men have been added to RKO Radio's exploitation staff to handle pre-release openings of "Hans Christian Andersen" in Chicago, Philadelphia and Atlanta, it was announced this week by Richard Condon, director of advertising, publicity and exploitation. The five are John Thompson, Herbert Carlin and Norman Rosemont, assigned to Chicago; Irving Shiffrin, Philadelphia, and Mel Strauss, Atlanta.

Lees Carpet Officials Praise Telecast Selling

The theatre TV sales meeting conducted by Lees Carpets cost-to-coast December 8 was "exceptionally successful," J. L. Eastwick, president of James Lees & Sons Company, said this week following a study of reports from each city. Joseph McFarland, vice-president in charge of sales, called the telecast "a potent sales tool," while Homer Evans, director of advertising and sales promotion, said he found that the telecast itself was "an unusually strong promotion event in each market."

"Peter Pan" Dates Set

Walt Disney's "Peter Pan" will open at the Roxy theatre in New York February 11. An all-cartoon Technicolor feature distributed by RKO Radio, the film will have its world premiere at the State Lake theatre in Chicago February 5.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Have More About Managers in the Magazines

TRUEMAN T. REMBUSCH had a story in the December *American Magazine* that we hope may spark a long line of similar constructive publicity for managers of hometown movie theatres, across the nation. Because he knew his subject, what he had to say was accurate reporting of the public's real attitude towards motion pictures, and should be enlightening in many quarters. Film industry is fortunate—and unfortunate—in the fact that many professional and amateur critics decide what *they* think about films, and believe their opinion settles the matter. As a matter of fact, it does no such thing.

Experience gained in his own chain of eleven Indiana theatres—"where customers pour in a gross of $1,000,000. a year" plus his observations as head of National Allied, representing thousands of theatres in thirty-two States—lead to some pertinent conclusions for the readers of a national magazine, and the motion picture industry. He says, in part, "We aren't impressed with super-productions; we want no 'messages' in our entertainment; we don't go for 'arty' or 'long-hair' pictures; we don't give a hoot for professional critic's opinion; we've had enough run-of-the-mine westerns."

Last Sunday in the *New York Mirror's* annual magazine section devoted to motion pictures, a reporter found a story in Wilfred P. Smith, a contributor to *Better Theatres,* and his theatre operations in Denville, N. J. which is described in a subtitle as "A microcosm of the new showmanship in a small town film theatre." We like this example, too, because it points to the manager on the job, and defends the industry which is his occupation, hobby, profession and livelihood. We need more such stories for the public to read, and it will do all of us good, all the way back to Hollywood. It's time the trend was turned so our publicity began to sweep towards the west coast.

We've always thought that large circuits should lead in a policy of "selling the theatre" as a place of entertainment in the community, and stories of *exhibition* as publicity for the industry would provide a nice change from the surfeit of publicity about production. Both of the stories referred to here were *paid for,* by the magazines, and that should encourage other good reporters and by-line writers to write for profit for themselves and the benefit of their good friend, the theatre manager.

Ernie Emerling's "Movie Memo" has praise for movie critics who write favorably of good films; let's have more newspaper byline writers to publicize the operating management of good theatres.

BUSINESS IS GOOD

You had only to look out the window, the past few weeks, to know that business was good at the Radio City Music Hall. Unbelievable—those lines of people waiting to get in! We wish some who have written the obituary of film business in the recent past would pause in their mortuary occupation to explain just why 6,000 people should stand three hours in a line four blocks long, to see motion pictures any more? The editors of some (very) nearby national magazines could obtain a color feature without stirring off their doorsteps.

Business was good all over town, too. The Roxy, a block away, had its own lines, bending around the long way from Seventh Avenue to Sixth and back again. And the Capitol turned its queue from Broadway to Eighth Avenue, in the other direction. There was even a line a block long waiting to get in a new delicatessen, on Broadway! People are out to buy anything that's new, and good, and up to their own standards of what is worth the price.

Perhaps if it isn't as obvious elsewhere, it's because in other places, they haven't been as hard-hitting on the advertising side. We've done a job here, to keep them coming, and it's easier to keep them coming than it is to win them back. If you've been coasting, prepare for the long walk back up the hill again.

¶ At least one, and probably more, of the major companies are deriving 40 per cent of their total gross income from the foreign market, outside of the United States and Canada. And, last week, we read in the HERALD that 20 per cent of the domestic income was rolling in from the drive-ins. So, according to our arithmetic, there's only 48 per cent left to be credited to old-fashioned, conventional theatres in the U. S. and Canada. That's something to think about, without comment, at this moment. We'll have to examine the ancient formula—that 80 per cent of the revenue for motion pictures comes from 20 per cent of the theatres, or vice-versa (that only 20 per cent of film rentals are paid by 80 per cent of the theatres) and take paper and pencil, go back into the woodshed, or somewhere to figure it out. There must be a statistic, or something, still hidden in the woodpile.

¶ There was a bright idea in the "Drama Mailbag" in last Sunday's *New York Times.* A correspondent suggested that "to help the legitimate theatre" there should be a moritorium on tickets at the box office, and sponsors should buy the attraction outright and give away tickets to the public who use their products. A very good idea, and it's about time. We have thirty or more theatres and studios in this neighborhood, competing with the movies, for the same audience, giving away free shows. Maybe a bad play would run two weeks longer, making gainful employment for deserving members of theatrical unions, if sponsorship could be provided to keep the play running, for holders of one box top, or those who filled out a coupon. It has possibilities that we applaud.

The other day, they needed more audience at the ABC Ritz theatre for a quiz show that was giving away a $2900 jackpot. So the doorman went out to Broadway and hawked free tickets, offering them to anyone who would take them. In thirty minutes, he succeeded in giving away two!

—*Walter Brooks*

Laugh or Cry— It's Box Office

Whether it's a four-handkerchief picture, or laughter, they're after, makes little difference at the ticket machines. You'll find an audience for either.



Crying towels and a nurse for cry-babies, in the lobby of the Capitol theatre on Broadway, for Johnny Ray.



Something new in hobbies for youngsters, collecting advertising accessories for motion pictures, encouraged in Washington by MGM's Jerry Adams.



Murray Spector, manager of Skouras theatre, Teaneck, N. J., had Hopalong Cassidy's ranch foreman in person, for a sponsored jamboree.



Russell Bovim, manager of Loew's State theatre, St. Louis, raised over $100 for the Salvation Army with this giant cut-out of Red Skelton.



Sam Gilman, manager of Loew's State theatre, Syracuse, used a lobby display for "The Clown."



Lester Pollock, manager of Loew's theatre, Rochester, stationed this cut-out, silent usherette, to collect funds for the Will Rogers Hospital.

Georgia Has Its "Silver" Anniversary

E. E. Whitaker, operations manager of Georgia Theatres Company, sends us the advance promotional bulletin for the circuit's 25th "Silver" Anniversary drive, with a genuine silver dollar on the front cover (first we've seen since we were Bing Crosby's guest at Elko, Nevada, and these coins were small change for the slot machines!) "Whit" says "Here's Your Lucky Pocket Charm"—and it has the virtue of being coin silver, coin of the realm, and symbol of good showmanship. Nobody ever went wrong playing so close to the genuine, the real McCoy, in any line!

Through January, February and March, Georgia Theatre managers will strive for honors which their president William K. Jenkins will put up, as incentive prizes. We of the Herald, have good reason to be proud of Mr. Jenkin's leadership in show business. And his managers may be proud of the fact that Georgia Theatres are "A Georgia Institution Operated By Georgians"—that we like, for we admire local, regional and neighborhood enterprise and pride in the community. Georgia Theatres are proud of the fact that they have several Quigley Grand Award winners, including Pierce McCoy, with 81 Quigley Awards, and John Harrison, who was our Grand Award Winner of last year. The 25th Anniversary drive is a prize contest for Georgia Theatre managers, which will be news on these pages.

Roy Rogers In Canada

James McDonough, manager of the Famous Players Tivoli theatre in Hamilton, Ontario, Canada, reports his handling of a Roy Rogers program in Dan Krendel's "Ballyhoo" bulletin from the "B" district. It is the sort of thing that we've been wishing for, to put the cowboys back in the theatre, and recapture those young cowhands who have been encouraged to ride the television range, at home.

Jim (they call him "Hamish" which is Scotch for James) did a very showmanship-like thing, worth our admiration and yours. He promoted his local radio station, CKOC, and the Post Cereal Company (Canadian sponsors of Roy Rogers television shows) to give him 49 free radio spots, plus three 10-minute breaks on their top Sunday night shows, a total of $375 worth of free advertising, and then to supply him with 1000 coloring books as giveaways at the theatre, for the first show. The Post Cereals people were so pleased with the result, they have already promised him another 1000 giveaways for the next occasion.

MOVIETIME, U.S.A.

Herb Steinberg, Paramount publicity manager, and Seymour Morris, advertising and publicity director for the Schine theatres, were in Maysville, Kentucky, for the world premiere of "The Stars Are Singing" at Schine's Russell theatre there.

▼

Paramount will tee off "Brotherhood Week" in all of its advertising, as encouragement to theatre managers at the point of sale, to carry on this campaign, February 12th to 22nd inclusive.

▼

John R. Patno, manager of the Empress theatre, Norwalk, Conn., bannered auto bumpers (above the snow line) as promotion for "Snows of Kilimanjaro."

▼

"Meet Me at the Fair"—Universal-International's Technicolor musical starring Dan Daily and Diana Lynn—will have a gala premiere at Loew's Ohio theatre, Columbus, January 17th, with 28 members of the Columbus Boys Choir cooperating.

▼

Murray Spector, manager of the Skouras theatre, Teaneck, N. J., dug up a collection of African masks as realistic lobby display for "The Snows of Kilimanjaro."

▼

Merlin W. Hunt, manager of Hunt's Shore theatre, Wildwood, N. J., sends a nice picture of his Santa Claus greeting children at the door during the holiday season.

▼

Fred Greenway, manager of Loew's Poli Palace, Hartford, distributed 3,000 imprinted balloons in conjunction with the showing of "Two Lost Worlds" and "Unknown Island."

▼

New Year advertising in Connecticut newspapers by Irving Hillman, manager of the Roger Sherman theatre, New Haven, and Denny Rich, manager of the Cameo and Bristol theatres, Bristol, Conn., arouses the admiration of our correspondent.

▼

Full page cooperative tieups in the Willimantic, Conn., *Chronicle*, by Russ Barrett, manager of the Capitol theatre; and a similar break in the *Norwich Bulletin* arranged by Joe Boyle, for Loew's Poli, Norwich, are sensational!

Jack Foxe, advertising and publicity dynamo for Loew's Washington theatres, has good reason to be proud of the official reception for "Above and Beyond" with top-brass Air Force and other Government officials present. A fast bit of alert promotion that made the front pages.

▼

Lee Thompson, manager of the State theatre, Menomonie, Wisc., used Monogram's tall and striking poster cut-out as marquee display for "Rose Bowl Story."

▼

Joe Zebrun, manager of Basil's Apollo theatre, Buffalo, sends a snapshot of his attractive top display for the holidays, simulating a window, with a Christmas scene.

▼

Sid Kleper, manager of Loew's College theatre, New Haven, getting good publicity breaks for a local girl in the cast of "Invasion, U. S. A." and who really rates having her picture in the paper.

▼

Leo Lajoie, manager of the Capitol theatre, Worcester, Mass., enjoyed some publicity for "The Turning Point" when he discovered a local restaurant owner had a walk-on role.

▼

Joseph Boyle, manager of Loew's Poli, Norwich, having a sneak preview and test run of "Above and Beyond", which is also ahead of release date.

▼

Dan Davis, owner-manager of the Norwood and Joy-Lan theatres, Florence, Alabama, held a reception and pre-showing of "Mississippi Gambler" in his Muscle Shoals area, ahead of the world premiere in St. Louis, Memphis and New Orleans, which is scheduled for January 20th.

▼

Paramount has issued a new line of accessories for the reissue of "Cleopatra", including a Day-Glo banner, counter-card, a two-sided Day-Glo twirler, and other special and "live" material, for front displays.

▼

Wally Kemp, manager and co-owner of the Grand theatre, Grand Island, Nebr., had a four-page salute in the *Daily Independent* for his first anniversary.



Tyrone Power aiding the advance promotion of Universal's "Mississippi Gambler" in Syracuse, with Harry Bernstein (left), president of Cornell Theatres, Ithaca; and Harry Unterfort (right), division manager for Schine theatres in Syracuse.

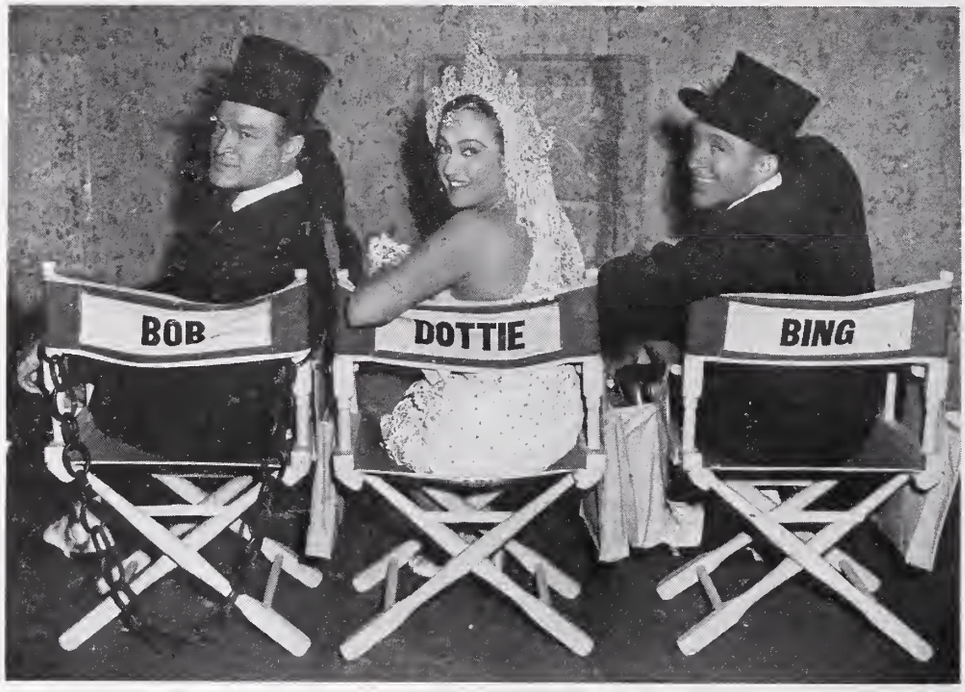


David J. Kane, manager of the U. S. Theatre, Hoboken, N. J. (right), is presented with a plaque by the county commander and post commander of the Jewish War Veterans, for collecting 135 pints of blood in a recent drive, at the theatre.

Campaign Catalog

BING, BOB AND DOTTIE HIT 'THE ROAD' AGAIN

After "The Road to—" Singapore, Zanzibar, Morocco, Utopia and Rio—what more could theatre managers pray for, than that Bing, Bob and Dottie (and Jane, too) would hit "The Road" again—this time to Bali! "The Road to Bali" is one of the funniest pictures ever made, and an able sequel to the others of this series. The picture is booked as the next attraction at the Astor theatre, on Broadway, and will be in general release this month. We are privileged, for we saw the press preview, at the Bijou, weeks ago, and we're still laughing. When funnier pictures are made, Paramount will make 'em, as sign-posts on the road to box-office prosperity.



Getting this exclusive picture of Bing and Dottie and Bob for "Campaign Catalog" required a bit of doing, but we thought it worth while, for here are your stars, your guides, and your good friends, on "The Road to Bali"—and Jane Russell comes along for the ride, if you didn't know it. We believe that managers, too, will have a good time [at the bank!] if they really prepare their audiences to enjoy this [ahem!] travelogue.

National Pre-Selling

A lot has been done towards the pre-selling of "The Road to Bali." There have been national magazine ads, and terrific full-color spreads in metropolitan newspapers, perhaps too far ahead, but then, these boys are *eager,* impatient to tell you and the world they have a good picture. The music trades have been alerted to meet you along Main Street with many record and sheet music tieups, and if you don't stroll around to see what's cooking, you won't be present at the hilarious feasting that follows: This is the first "Road" picture in Technicolor, and if you know Bali as we know Bali, you'll know reasons for color.

Paramount has contrived the first saturation campaign for "Bali" on television, and it is estimated that 60,000,000 people will see the special TV trailer, before your play-dates. Paramount officials believe the greatest potential audience will be sold on "Bali" before it is in the theatres, exclusively. That's all they will see, for "Bali" is in Technicolor, and it's only for theatres. It may be snowing outside, but you'll be able to sell tropical ideas for a very warm picture, made in a tropical atmosphere. Even in the Paramount exchanges, all employees have to wear sarongs and leis.

A Perfect Pressbook

The pressbook for "Road to Bali" is properly called a "Showmanship Manual"—pardon us! for the more ordinary term—for this is not an ordinary pressbook. We don't review it again for "Selling Approach" because we believe every manager should read his own pressbooks, but thoroughly. There are wonderful posters for "Bali"—from the 24-sheet down to the 1-sheet, all designed to make cut-outs for lobby and marquee display. You'll need these cut-outs to properly display the cut-ups who are featured. There is a jumbo herald which keys the campaign (if you're in a small situation you can use the herald to tell and sell you the angles!). There's a *free* 40x60 to those who ask for it, but quick! And a jumbo window-card which packs a double-sized selling punch, (maybe triple!).

Newspaper ad mats lead off with four teasers—road signs that point the way to "Bali"—and you should use 'em; if you don't it's your fault. Lots of other newspaper ad mats in a wide variety of sizes, sufficient to meet the needs of any theatre in the land. And the complete campaign mat for 35c, has everything that a small theatre could need, including seven ad mats and two publicity mats. Who could ask for more, for 35c? And if you *use* the publicity mats, for a wonder and for a change, you'll be pleasantly surprised. We have been trying to tell you—even your hard-boiled editor will agree they dress up the readers and reviews, in free space.

Under "exploitation" the pressbook lists "bali-hoo"—and that's a better word than we knew when we started this piece. You can set up some "bali-hoo" for a press preview, with tropical settings, girls in sarongs and insidious cocktails. Paramount had a wonderful party in New York (see Round Table of November 29th) and you could and should duplicate some part of it in your town. It will pay off if you stand treat to by-line people and opinion-makers. The private showing will also show *you* that this is a money-picture, worth every effort you can give it, in promotion and publicity.

High School Bands Will Sell Sousa

Midnight, February 28th, 1953, will mark the closing date of the nationwide high school and college band contest recently launched by Twentieth Century-Fox, in cooperation with the United States Marine Corps Reserve and Recruiting branches, reaching into every state of the Union, as promotion for "Stars and Stripes Forever"—the musical biography of America's "March King," the famous John Phillip Sousa. With thousands of high school bands competing, the resulting publicity will be terrific.

Contest regulations require contenders to make a recording which they submit to a panel of judges, including the leader of the Marine Band, the president of the Sousa Band Fraternal Society and other musical authorities. One high school band and one college band will get top awards, consisting of honor plaques, for their permanent possession. One finalist in each class from each of the 48 states, will be eligible for prizes.

Inasmuch as high school bands, generally, are among the most valued elements in small town and community promotions for the motion picture theatre, we have been especially interested in an exploitation contest which includes these factors. Every high school band literally thrives on Sousa music, and every band represents its community in this preference. We are assembling a page of photographs to show members of the Round Table how the high school bands strut their stuff in meeting this cooperative use of music and musicians.

Columbia Places New Re-Issue Pressbook

Columbia Pictures have gotten out a special new pressbook for the reissue of Red Skelton in "The Fuller Brush Man" and Lucille Ball in "The Fuller Brush Girl" as a double bill, with the continuing benefit of the marvelous Fuller Brush tieup which obtained when the pictures were first released. To make it even bigger, they also include an added starter, Desi Arnaz in "Holiday in Havana"—although we certainly don't favor triple bills. The intention is to offer any combination of two of the pictures. and new dual purpose newspaper ad mats are offered, together with all the cooperation of Fuller Brush dealers and agents throughout the country, which in the past has been stupendous. The company has put all the strength of its field force behind the pictures, giving away free brushes and distributing advertising material from door to door, to coincide with playdates. Theatre managers who missed the bus before can still catch a ride.

"THE MARCH OF DIMES" Is For Every THEATRE'S Benefit!

"Technicolor" Is Pre-Selling, Too

(An open letter from the Director of the Round Table)

Dr. Herbert T. Kalmus,
President and General Manager,
Technicolor Motion Picture Corporation,
6611 Romaine Street,
Hollywood 38, California.

Dear Dr. Kalmus,

We've always admired Technicolor, and every time we write "Selling Approach" in the Round Table, we plug the line "In Color by Technicolor." We've known you personally, for a long time, and years ago, went up to Boston to see the "Technicolor Museum" of color processes, through the years, which have grown into the present state of perfection.

Your admirable bulletin, with Margaret Ettinger as Editor, reaches our desk, and that's where this letter properly begins, for we would respectfully like to remind you that most of *your* "Selling Approach" is directed to producers, and distributors, of motion pictures. We wish you would discover the active members of the Managers' Round Table, all over the world, at the point of sale, where the public buys movies. We think you should include more of theatre and exhibition in your approach.

You have some good photos of theatre fronts in your current issue of "Technicolor News and Views"—and that's our specialty—but we've never known your contact to be as direct as it might be through the Round Table. Putting "In Color by Technicolor" on the marquee, or in special displays is quite a problem, even for large theatres. The line is too long to use full-size marquee letters, and there isn't a proper compromise that theatre managers can buy, to fit and fill this need. There should be a line of "slugs" or whatever you would call them, to convey this important data, on a theatre marquee, in six-letter or 12-letter space, or whatever variations may be desirable. And some simple devices whereby the alert manager, making his own front display, could build up Technicolor as part of the selling message, with some advice, help and suggestion from on high.

Several of the major companies are doing loyal duty in supplying "Color-Glo" stills and other lobby display materials "to sell color with color." Notably, Steve Davis at MGM, who has pushed through an enlarged set of 11x14 color stills at a reduced price, so theatres everywhere would be tempted to buy or rent them from National Screen. Universal, and others, have provided excellent sets of 8x10's in full color, some of which we remember as being particularly faithful in color reproduction. But, this effort comes up from the ground; it needs fertilization and cultivation from the fountain-head of Technicolor itself, with the exhibitor knowing that you cooperate in a mutual desire to sell color for color's sake.

We are making this informal and personal, so our members and your organization can both respond with ideas and suggestions. The Round Table is reciprocal; our members profit through the contributions of others. Will you become a regular contributor to these Round Table pages, for mutual aid and benefit?

Sincerely yours,

Walter Brooks.

Also "Tom & Jerry"

MGM has issued an attractive brochure from its "Cartoon Novelties Division" at 1540 Broadway, New York describing the numerous commercial tieups and sponsored goods that have been franchised to benefit "Tom and Jerry"—the Academy Award winning cartoon characters beloved by children. "We're in Business to Help You Promote Tom and Jerry Cartoons" is the cheerful message contained in this booklet.

"Tom and Jerry" paint books, picture books and children's books, in full color, are available for all ages and tastes and in a variety of sizes and prices. Comic books, via Dell publications, and games, sponsored by Post Cereals, may be used for theatre giveaways. "Tom and Jerry" puppets, dolls, and toys are always popular with youngsters. There is a line of T-shirts and sweat shirts, slipper socks, scarfs, neckties, suspenders and mufflers, to say nothing of handkerchiefs and ceramics, jewelry and charm bracelets.

And, of course, there is the "Tom and Jerry" comic strip for newspapers, syndicated by Associated Press, and the mighty tieup with MGM records which provides single records and albums, with new releases at frequent intervals.

FILMACK
SPEED! QUALITY! SHOWMANSHIP!
SPECIAL TRAILERS
CAN'T BE BEAT!
630 NINTH AVENUE NEW YORK 36, N.Y.
1327 S. WABASH CHICAGO 5, ILL.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

AFFAIR IN TRINIDAD: Rita Hayworth, Glenn Ford—We did not do the business we anticipated on this one. Not a bad picture of its kind. Personally, I don't think it nearly as good as "Gilda," made several years ago. Played Sunday, Monday, November 30, December 1.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

DEATH OF A SALESMAN: Fredric March, Mildred Dunnock—I booted this around for some time and wish I had kept on booting it around. Anyway, now it is out of my system. Five patrons told me it was wonderful—the remaining few are still panning me for running it. If you have it bought, use your own judgment. We had more walkouts on this than anything we ever ran. Played Sunday, Monday, December 14, 15.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

GOLDEN HAWK, THE: Sterling Hayden, Rhonda Fleming—In a season that is loaded with pirate pictures, this one is only fair. Excellent color and lots of action, but it has been done so many times. No business.—Park Theatre, North Vernon, Ind.

HARLEM GLOBE TROTTERS, THE: Thomas Gomez, Globe Trotters—Hoosierland is the hotbed of basketball. The Harlem Globe Trotters bring out the customers, even on repeat runs. We've played it twice. Bought right from Columbia. Everyone liked it—We did too.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

MY SIX CONVICTS: John Beal, Gilbert Roland—Here is one that surprised us—the payees liked it, I liked it and it did better than average at the box office. Played Sunday, Monday, December 7, 8.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Metro-Goldwyn-Mayer

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—I made the mistake of giving this my best playing time. It belongs in mid-week or the top half of a double bill. The Champions are a good dance team and the picture is good, but think they are a little too new to the public to play them up big. Did below average business. Played Sunday, Monday, Tuesday, November 30, December 1, 2.—E. J. Fennell, New Bronson Theatre, Bronson, Mich.

GLORY ALLEY: Leslie Caron, Ralph Meeker—This was liked too—nice plot, well handled. Did average business in this small town. Played Wednesday, Thursday, December 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—A famous pair of actors who seldom miss. Not as good as "Adam's Rib," but gave satisfaction. Small town and country patronage. Played Sunday, Monday, December 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—Very disappointed in this picture. Historical pictures never do well, but with this superior cast and timely story, expected big things. Too sexy to tie up with schools and too dull to meet the average patron's taste. Business poor.—Park Theatre, North Vernon, Ind.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Good picture, but think it has been made too many times. While this is the first time it has been done in Technicolor, I think that most patrons knew the story or could remember the last time we played the picture. Did below average business. Played Sunday, Monday, Tuesday, December 14, 15, 16.—E. J. Pennell, New Bronson, Bronson, Mich.

ROYAL WEDDING: Fred Astaire, Jane Powell—Here is an oldie—a good musical, wonderful color, good comments—but not much money in the till, due, I guess, to the pre-Christmas shopping spree. Nevertheless it is still good entertainment. Played Sunday, Monday, December 21, 22.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

LONG TIME READER DOES HIS SHARE

To the Editor:

I have read "What the Picture Did for Me" ever since I was in knee pants. I remember "Pop Jenkins" and "April Showers." I was the bill passer, the janitor, the operator then. For the past two and a half years I have been an exhibitor on my own, still the first place I turn to is "What the Picture Did for Me" in the HERALD. Having several times been benefited by the comments, I thought I had better kick in with a few of my own and quit letting the other fellow do all of it, so here they are.—*PAUL C. MERRYMAN, Lyric Theatre, Covington, Ind.*

Monogram

FORT OSAGE: Rod Cameron, Jane Nigh—Anticipating a drop in business the week prior to Christmas, we booked this and "Rodeo" (Mono.) as a weekend double bill. Fort Osage is no better or no worse than countless other small budget westerns. If you consider Cinecolor an asset, it has it. Business poor, audience reaction fair. Played Friday, Saturday, December 19, 20—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RODEO: Jane Nigh, John Archer—Rodeos have seldom been used as backgrounds for movies, so on that aspect, this movie has something new to offer. But the shots of rodeos are in but a minor part of the footage and your audience may become bored with the rather trite dialogue between the principals. Or perhaps I was in a bad mood when I saw it. Anyway, it went over big at the matinee. Played Friday, Saturday, December 19, 20.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

BLAZING FOREST, THE: John Payne, Susan Morrow—Good outdoor picture of the logging country. Color excellent. Personally, don't believe this is as good as "Red Skies of Montana." This will do business where action and outdoor pictures are liked.—Wayne Goodwin, Butler Theatre, Butler, Ind.

CARIBBEAN: Arlene Dahl, John Payne—Another pirate picture, and this one of the poorest of the current crop. It's dull, slow moving and the acting is very hammy. Beautiful color offset by a dull and not clear story. Business poor.—Park Theatre, North Vernon, Ind.

CROSSWINDS: John Payne, Rhonda Fleming—Fair action picture in color, and fair at the box office. Played Thursday, Friday, Saturday, November 6, 7, 8.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

DENVER & RIO GRANDE: Edmond O'Brien, Sterling Hayden—Good action picture in color. Fair at box office. Played Thursday, Friday, Saturday, December 11, 12, 13.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—A nice cavalry picture in color which got us by, so near to Christmas. Played Thursday, Friday, Saturday, December 11, 12, 13.—Harold Bell, Opera House, Coaticook, Quebec, Canada.

SAVAGE, THE: Charlton Heston, Susan Morrow—Beautiful picture, in fact, color and scenery are extraordinary. Charlton Heston, boss man of "The Greatest Show on Earth," does a very good job as the white man raised by the Indians from the time he was a small boy. Good story.—Wayne Goodwin, Butler Theatre, Butler, Ind.

SAVAGE, THE: Charlton Heston—A typical Indian picture in beautiful Technicolor that did above average business for this time of year. Everyone seemed to enjoy it.—Park Theatre, North Vernon, Ind.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—Fair picture that could have been a lot better. Meeker no Benny Fields, and a better selection of songs could have been used. Just a fair musical that did no business.—Park Theatre, North Vernon, Ind.

RKO-Radio

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—A great picture—the best I've ever seen of a rodeo and the first one I would ever recommend. I wasted it at this time of the year. Don't you waste it. RKO didn't realize what it had and failed to sell it or make it in color. Played Thursday, Friday, December 11, 12.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—Personally, I do not like war pictures, but for a war picture, this one is good. Did a better than average Sunday business, but as usual fell down on Monday. If your patrons like war pictures, run it. Played Sunday, Monday, December 21, 22.—Dick Smith, Albany Theatre, Albany, Ind.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—I didn't know it, but this picture had a local appeal, as many service men who were called back as Reserves saw this film being made at Colorado Springs. Just before it played, some fellows asked me if this was formerly titled "The Korean Story," and I told them that it was. As a result the picture did a terrific business. It's crammed full of action—some of it too realistic—but it should please everyone. Played Sunday, Monday, Tuesday, October 26, 27, 28.—Mel Edelstein Lybba Theatre Hibbing Minn.

STORY OF ROBIN HOOD: Richard Todd, Jean Rice—Although made in England with English stars, this is good entertainment. Suited almost everyone.—Wayne Goodwin, Butler Theatre, Butler, Ind.

Republic

OLD OKLAHOMA PLAINS: Rex Allen—Good picture of this kind. Allen does not click in this situation. If your patrons like Allen, play it. Played Tuesday, Wednesday, December 2, 3.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

(Continued on opposite page)

(Continued from opposite page)

QUIET MAN, THE: John Wayne, Maureen O'Hara—This is one of the best pictures of the year if you can get behind it and sell it to your public. The Technicolor is beautiful, the acting is tops, the story is good. I hope that more of the smaller companies will show the larger ones how to make pictures. There is nothing wrong with show business that good pictures won't cure. The John Public is not after "art"—they want entertainment! Played Wednesday, Thursday, Friday, Saturday, November 26, 27, 28, 29.—E. J. Pennell, New Bronson Theatre, Bronson, Mich.

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—Did a fair Friday and Saturday business. Tru-Color is not so good—too much green, blue and brown. Even the snow was green. I would say the story is only fair. Played Friday, Saturday, December 19, 20.—Dick Smith, Albany Theatre, Albany, Ind.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Another one from Fox that you do not have to be afraid of, but sorry to say business was just average. Play it. Played Thursday, Friday, Saturday, December 4, 5, 6.—Harold Bell, Opera House, Coaticook, Quebec, Canada.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—When will they learn the movie going public does not like these stories dealing with the insane. Performances good, but wasted film on both stars. What a performance this gal Monroe could give in one of the stories like Jean Harlow once had!—Wayne Goodwin, Butler Theatre, Butler, Ind.

DREAMBOAT: Clifton Webb, Ginger Rogers—Picture all right, but no business. Played too close to Christmas. The sixty day Christmas shopping season has hurt the show business ever since it starts in October. People are too holiday conscious. Small town and country patronage. Played Sunday, Monday, December 14, 15.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

5 FINGERS: James Mason, Danielle Darrieux—Some didn't like it, so they got up and walked out. Did less than average, which is poor business in this small town. Played Friday, Saturday, December 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

KANGAROO: Peter Lawford, Maureen O'Hara—This is a well made picture in color. Has a good plot, but didn't draw as we thought it would. Did just average business in this small town. Played Sunday, Monday, Tuesday, December 14, 15, 16.—Francis Gill, Paonia Theatre, Paonia, Colo.

LADY IN THE IRON MASK: Louis Hayward, Patricia Medina—Good costume picture in color, if your paying customers like them—mine don't. There have been too many of them made in the past year. Played Tuesday, Wednesday, December 9, 10.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter, Walter Brennan—Good picture, good color, nice business. My patrons enjoyed this remake of "Swamp Water." Played Thursday, Friday, Saturday, November 13, 14, 15.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

MONKEY BUSINESS: Cary Grant, Ginger Rogers—Very silly, but everyone seemed to enjoy this one. The two stars were excellent and the laughs came thick and fast. Good enough for best playing time anywhere.—Park Theatre, North Vernon, Ind.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—This is a good picture for 1952 with a swell title for an 1892 cattle ranch. The kids don't get this kind of western. Did poor business in this small town. Played Friday, Saturday, December 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Played this at the worst time of the year. Had seriously considered closing this week, yet I did so well on Friday and Saturday that I decided to hold it over for two extra days. This even licked the pre-Christmas lull. Price advance or no price advance, this does it! Played Friday, Saturday, Monday, Tuesday Wednesday, December 19, 20, 22, 23, 24. —Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

Universal

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—A very fine show that should have done more business. Played a little late. Small town and country patronage. Played Sunday, Monday, November 30, December 1.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

Warner Bros.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Rather fantastic, but good entertainment. Worth a reasonable try anywhere. Plenty of comedy, action, acrobatics, thrills, pirates and everything. Played Saturday, Monday, Tuesday, December 13, 15, 16.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

Short Product in First Run Houses

NEW YORK—Week of Jan. 5

ASTOR: Bonnie Scotland.....Republic
Feature: Limelight.....United Artists

CAPITOL: Bonnie's Hungry Cousin....MGM
Feature: Against All Flags.....Universal

CRITERION: Color Rhapsodies.....Nemeth
Feature: Hans Christian Andersen.....RKO

GLOBE: Tale of Two Mice.....Warners
Wrestling Matadors.....Columbia
So You Want to Wear Pants.....Warners
Feature: Eight Iron Men.....Columbia

MAYFAIR: Are Animals Actors?....Warners
Mouse Meets Bird.....20th-Fox
Feature: Ruby Gentry.....20th-Fox

PARAMOUNT: Case of the Cock-Eyed Canary .....Paramount
Speed Queen .....Paramount
Feature: April in Paris.....Warners

RIVOLI: Birth of Venus.....20th-Fox
Feature: My Cousin Rachel.....20th-Fox

ROXY: Conquering the Colorado....20th-Fox
Picnic with Papa.....20th-Fox
Feature: Stars and Stripes Forever.....20th-Fox

MUSIC HALL: Pluto's Christmas Tree Disney-RKO
Feature: Milion Dollar Mermaid.....MGM

CHICAGO—Week of Jan. 5.

CARNEGIE: Eskimo Sea Hunters...Universal
Rabbit's Kin .....Warners
Feature: Brandy for the Parson.....Fine Arts

EITEL'S PALACE: Joy of Living....20th-Fox
Jerry and Jumbo.....MGM
Feature: Stars and Stripes Forever.....20th-Fox

ORIENTAL: Land of the Ugly Duckling..MGM
Feature: Milion Dollar Mermaid.....MGM

STATE LAKE: Hare Lift.....Warners
Feature: Road to Bali.....Paramount

SURF: Fantasy of London.....Fine Arts
Spook Sports .....Nemeth
Feature: The Promoter.....Universal

WOODS: Ada Leonard and Her All-Girl Band .....Universal
Feature: The Happy Time.....Columbia

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Although pirate pictures are all too common this season, this one is definitely the very best, and if you can get them in, they will all like it. It's funny as well as exciting and deserves best playing time.—Park Theatre, North Vernon, Ind.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—This picture has color, fast action, good comedy relief and not too much mush. It is this type of picture that will bring a better average attendance than any other. Usual holiday slump, but did a better than usual business. Played Tuesday, Wednesday, Thursday, December 16, 17, 18.—Dick Smith, Albany Theatre, Albany, Ind.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—A well made picture and good performances by both stars. Color good. The men liked it, but many of the ladies thought there were too many killings. Business average.—Wayne Goodwin, Butler Theatre, Butler, Ind.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—This is the best picture Alan Ladd has ever made. Give it everything you have in advertising the picture. There are a couple of scenes in the picture that are a little brutal for women, but outside of this I am sure everyone will like the picture. Played Sunday, Monday, Tuesday, December 7, 8, 9.—E. J. Pennell, New Bronson Theatre, Bronson, Mich.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Excellent outdoor drama with beautiful scenery done in color. Cooper does his usual excellent job of acting in this. Business above average.—Wayne Goodwin, Butler Theatre, Butler, Ind.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—A good picture which deserves your best playing time. Played Sunday, Monday, Tuesday, November 23, 24, 25.—E. J. Pennell, New Bronson, Bronson, Mich.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—Warner Bros. need not be ashamed of this one. It did not break any records, but what picture does in December? Played Thursday, Friday, Saturday, December 11, 12, 13.—Harold Bell, Opera House, Coaticook, Quebec, Canada.

THREE FOR BEDROOM C: Gloria Swanson, James Warren—The few who came said it wasn't bad, but it has absolutely no draw. Gloria has failed at comedy in the last fifteen years. I even saw her attempt it and flop at the National Theatre in D. C. in person. She might have been good when she had it, but it seems to be gone as far as the new movie goers are concerned. Played Wednesday, Thursday, December 17, 18.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—A nice show that did average business. This one is a little on the English side, which might not help some of you. Played Thursday, Friday, Saturday.—Harold Bell, Opera House, Coaticook, Quebec.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—My nomination for the worst picture of the year—English, old-fashioned and slow moving.—Park Theatre, North Vernon, Ind.

SHOWMEN IN ACTION

Universal will release "The World's Most Beautiful Girls" as a two-reel Technicolor special, filmed at the 1952 "Miss Universe" Beauty Pageant at Long Beach, California, and don't say we didn't warn you of the exploitation possibilities!

▼

Ken Carter, manager of Schine's Madison theatre, Richmond, Kentucky, arranged with the local Sybil Garnett dancing school to give a recital on stage, with all hometown students — and their families — interested, with opposite values.

▼

Herm Kopf, manager of Schine's theatre in Laurel, Delaware, only needed to know there was a teachers' meeting before he arranged a special showing of "The Story of Robin Hood" for their pleasure, and his benefit.

▼

George E. Landers, Hartford division manager for E. M. Loew's theatres, used the special "Daily Press"—a tabloid-style, four-page herald — to advertise "Invasion, U. S. A."

▼

Paul Hachey, manager of the Old Colony theatre, Plymouth, Mass., won the October-November Manager's Exploitation Contest conducted by Interstate Theatres Corp., and received a cash award for his portfolio of promotion.

▼

Irwin Ullman is assistant to manager Richard Murphy at Fabian's Plaza theatre, Schenectady, and is also an Albany law student, working for his career in both departments. He files with the Round Table news of his exploitation activities regularly, and it's welcome.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,087 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	12	18	14	7
Apache War Smoke (MGM)	–	5	3	3	–
Assignment-Paris (Col.)	–	–	3	5	–
*Atomic City (Para.)	–	1	1	25	16
Battle Zone (AA)	–	2	5	1	–
Because of You (Univ.)	6	20	12	4	–
Because You're Mine (MGM)	–	10	18	22	5
Beware, My Lovely (RKO)	–	1	–	3	4
Big Jim McLain (WB)	3	30	44	19	4
Big Sky, The (RKO)	1	25	36	12	1
†Blazing Forest (Para.)	–	1	2	3	–
Bloodhounds of Broadway (20th-Fox)	–	1	5	7	2
Bonzo Goes to College (Univ.)	–	11	34	10	–
Brigand, The (Col.)	–	–	11	5	5
California Conquest (Col.)	1	2	14	16	2
Captain Pirate (Col.)	–	–	2	3	14
Caribbean (Para.)	–	3	20	19	7
Carrie (Para.)	–	–	15	25	20
†Cattle Town (WB)	–	–	2	2	3
Crimson Pirate (WB)	1	17	35	16	5
Cripple Creek (Col.)	–	8	22	8	–
Denver and Rio Grande (Para.)	–	–	29	20	18
Devil Makes Three, The (MGM)	–	–	9	11	2
Diplomatic Courier (20th-Fox)	1	3	16	32	18
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	12	29	28	19
Duel at Silver Creek (Univ.)	2	11	27	9	3
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	12	26	14	–
Fearless Fagan (MGM)	–	6	20	17	18
Feudin' Fools (Mono.)	2	9	3	1	2
Flat Top (AA)	1	6	5	1	–
Francis Goes to West Point (Univ.)	14	43	24	7	12
Glory Alley (MGM)	–	1	12	10	5
Golden Hawk, The (Col.)	–	7	13	5	3
Greatest Show on Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	10	4	1	2
Has Anybody Seen My Gal? (Univ.)	2	28	46	10	2
Hellgate (Lippert)	–	3	8	8	3
High Noon (UA)	7	34	21	6	–
Holiday for Sinners (MGM)	–	–	1	3	1
Horizons West (Univ.)	–	2	3	5	5
Hurricane Smith (Para.)	–	1	19	9	2
Iron Mistress, The (WB)	3	13	20	3	–
Island of Desire (UA)	–	18	33	7	3
It Grows on Trees (Univ.)	–	–	1	12	2
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	12	11
Jumping Jacks (Para.)	34	33	12	12	2
Jungle, The (Lippert)	–	–	2	4	–
*Just Across the Street (Univ.)	–	2	18	14	10
Just For You (Para.)	4	15	29	8	2
Kangaroo (20th-Fox)	1	2	36	29	24
Lady in the Iron Mask (20th-Fox)	–	–	1	6	3
Les Miserables (20th-Fox)	–	2	12	4	1
Lost in Alaska (Univ.)	2	24	40	12	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	32	22	14	3
Lusty Men (RKO)	1	8	10	4	1
Merry Widow, The (MGM)	4	14	36	29	4
Miracle of Fatima, The (WB)	2	4	5	–	1
Monkey Business (20th-Fox)	2	26	22	11	6
Montana Belle (RKO)	–	–	5	3	–
*Montana Territory (Col.)	–	8	12	7	4
My Man and I (MGM)	–	–	3	2	9
My Pal Gus (20th-Fox)	1	5	3	2	1
My Wife's Best Friend (20th-Fox)	–	–	9	13	6
†Night Without Sleep (20th-Fox)	–	–	–	3	2
O. Henry's Full House (20th-Fox)	–	4	14	21	1
One Minute to Zero (RKO)	4	45	18	5	–
Operation Secret (WB)	–	3	6	5	2
Outcast of the Islands (UA)	–	6	5	4	3
Paula (Col.)	–	3	16	15	10
Plymouth Adventure (MGM)	2	8	10	11	1
Pony Soldier (20th-Fox)	–	7	5	6	1
Prisoner of Zenda (MGM)	–	5	13	7	–
Quiet Man, The (Rep.)	11	25	13	9	–
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	–	–	4	8	2
Rainbow 'Round My Shoulder (Col.)	–	3	15	9	2
†Ride the Man Down (Rep.)	–	–	1	4	–
Rose Bowl Story, The (Mono.)	1	1	13	7	11
Sally and Saint Anne (Univ.)	–	2	24	16	17
Savage, The (Para.)	5	2	9	6	2
*Scaramouche (MGM)	6	35	48	31	2
She's Working Her Way Through College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	6	20	3	–	–
Somebody Loves Me (Para.)	1	2	29	2	2
Something for the Birds (20th-Fox)	–	1	–	8	11
Son of Ali Baba (Univ.)	–	8	17	12	8
Son of Paleface (Para.)	27	25	17	2	1
Springfield Rifle (WB)	3	21	32	2	5
†Stars and Stripes Forever (20th-Fox)	3	3	2	–	–
Steel Trap (20th-Fox)	–	–	5	6	4
Story of Robin Hood (RKO)	5	23	27	12	5
Story of Will Rogers, The (WB)	31	42	18	4	9
Sudden Fear (RKO)	–	9	8	26	3
Thief, The (UA)	–	1	1	6	6
Thunderbirds (Rep.)	–	3	10	1	–
Toughest Man in Arizona (Rep.)	–	4	4	4	2
Turning Point, The (Para.)	–	–	11	3	2
Untamed Frontier (Univ.)	–	9	26	22	4
Wac from Walla Walla (Rep.)	–	7	4	2	1
Wagons West (Mono.)	–	–	15	7	1
Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	17	26	23
Walk East on Beacon (Col.)	2	8	11	13	6
Washington Story (MGM)	–	–	6	22	33
Way of a Gaucho (20th-Fox)	–	–	14	15	10
We're Not Married (20th-Fox)	4	23	28	21	7
What Price Glory (20th-Fox)	–	16	37	34	13
Where's Charley? (WB)	–	–	14	35	39
Wild Heart, The (RKO)	1	3	16	7	2
Wild Stallion (Mono.)	–	1	4	2	–
Willie and Joe Back at the Front (Univ.)	–	7	24	16	4
Woman of the North Country (Mono.)	–	1	18	11	3
World in His Arms, The (Univ.)	3	27	37	7	3
Yankee Buccaneer (Univ.)	–	5	14	8	4
You For Me (MGM)	–	–	7	20	8



Night in day...

The best moonlight is the light of the noonday sun . . .

Obvious, of course, to an industry trained in modern cinematographic technics. Equally obvious is the need for infinite care in the choice of film and filters—in keying film and situation . . . in co-ordinating method and result desired in processing.

To help solve problems such as these, representatives of the Eastman Technical Service for Motion Picture Film are trained to advise—are ready and able to roll up their sleeves and lend a hand wherever necessary.

In maintaining this service, the Eastman Kodak Company has branches at strategic centers . . . invites inquiry on all phases of film use from all members of the industry. Address: Motion Picture Film Department, **Eastman Kodak Company**, Rochester 4, N. Y. *East Coast Division,* 342 Madison Avenue, New York 17, N. Y. *Midwest Division,* 137 North Wabash Avenue, Chicago 2, Illinois. *West Coast Division,* 6706 Santa Monica Blvd., Hollywood 38, California.

Next Friday...

Columbia sales executives from every part of the globe and from every corner of our country are meeting in Chicago to plan the launching of the most important picture in the company's history!

COLUMBIA PICTURES
PRESENTS

The Supreme Screen Achievement

RITA HAYWORTH



STEWART GRANGER

SALOME

CO-STARRING
CHARLES LAUGHTON

WITH
Judith ANDERSON · Sir Cedric HARDWICKE · Arnold MOSS
Alan BADEL · Basil SYDNEY · Maurice SCHWARTZ
AND A CAST OF THOUSANDS

COLOR BY
Technicolor

Screen Play by HARRY KLEINER · Produced by BUDDY ADLER · Directed by WILLIAM DIETERLE
A BECKWORTH CORPORATION PRODUCTION

JANUARY 17, 1953

MOTION PICTURE HERALD

ALLIED BOARD SLAMS DOOR ON ARBITRATION; HITS PRICE POLICIES

James R. Grainger to Be New President of RKO

20th-Fox and Paramount Move on Third-Dimension

REVIEWS *(In Product Digest)*: PETER PAN, THE NAKED SPUR, TAXI, STAR OF TEXAS, THE SEA AROUND US, CONFIDENTIALLY CONNIE, THE HITCH-HIKER, GIRLS IN THE NIGHT, WINNING OF THE WEST, SAVAGE MUTINY, SWORD OF VENUS

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

"SEEING IS

YOU MUST SEE THESE TWO M-G-M TRADE SHOWS!

It is not enough for us to tell you that we have a new dramatic attraction of "Battleground" stature—

You must see for yourself M-G-M's terrific production "BATTLE CIRCUS," with great performances by HUMPHREY BOGART and JUNE ALLYSON.

It is not enough for us to tell you that M-G-M has another smash Technicolor musical to follow "Million Dollar Mermaid"—

You yourself must see "I LOVE MELVIN," with those "Singin' in the Rain" kids DONALD O'CONNOR and DEBBIE REYNOLDS.

BELIEVING!"



JAN. 23–"BATTLE CIRCUS"

It's in the cards! Yes, the audience-response cards from advance Previews are sensational. It is not too soon to predict a sock entertainment with "Battleground" thrills and with even *more* humor and romance than that famed production. Humphrey Bogart and June Allyson are simply terrific. The producer who gave his showmanship talents to the Bigness of "Ivanhoe" has come through with another winner in "BATTLE CIRCUS."

ALBANY	20th-Fox Screen Room	1052 Broadway	1/23	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/23	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/23	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/23	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/23	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/23	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/23	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/23	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/23	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/23	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/23	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	1/23	2:30 P.M.
*CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/22	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/23	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/23	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/23	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/23	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/23	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/23	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/23	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/23	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/23	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/23	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	1/23	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/23	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/23	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/23	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/23	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/23	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/23	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/23	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/23	2 P.M.

*Except Cincinnati which is 1/22

M-G-M presents Humphrey Bogart • June Allyson in "BATTLE CIRCUS" • with Keenan Wynn • Robert Keith • Screen Play by Richard Brooks • Based on a Story by Allen Rivkin and Laura Kerr • Directed by Richard Brooks • Produced by Pandro S. Berman



FEB. 2–"I LOVE MELVIN"

(Technicolor)

Everybody loves those big M-G-M Technicolor musicals and it's great news for box-offices that the gayest tune-film of them all comes to greet America at Springtime. Donald O'Connor and Debbie Reynolds fulfill the rich promise of their "Singin' in the Rain" popularity in a wonderful story of how an amateur photographer gets his girl's picture on the cover of Look Magazine. *(We've made a big publicity tie-up for you, too.)* You'll love "I LOVE MELVIN."

ALBANY	20th-Fox Screen Room	1052 Broadway	2/2	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/2	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/2	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/2	8 P.M.
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LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/2	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/2	2 P.M.

M-G-M presents "I LOVE MELVIN" starring Donald O'Connor • Debbie Reynolds • with Una Merkel • Richard Anderson • Allyn Joslyn • Color by Technicolor • Screen Play by George Wells • Additional Dialogue by Ruth Brooks Flippen • Story by Laslo Vadnay Directed by Don Weis • Produced by George Wells

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

"Smash Hit! This picture has four of th
in life. It has warmth. It has laughter.
faith. Plus Danny Thomas. And what a
personality is! He is an actor, bless him
Peggy Lee is a distinctive doll--her p
grows on you! 'The Jazz Singer' is a fi
to start off a Joyous New Year!"

RUTH WATERBURY
in the
Los Angeles
Examiner.

After the tremendous World Premiere at Fox Beverly, L. A. —all-time record at Paramount and Beach, Miami! And the most spectacular of all Broadway openings now sends it off at the Paramount, New York!

e greatest things there are

It has song. And it has

plus this fantastic

, and a great one.

ersonality

ne way

WITH
SINCERE
APPRECIATION
TO ALL WHO
CONTRIBUTED
SO MAGNIFICENTLY
TO ITS MAKING

WARNER BROS.

NOW
PRESENT

THE JAZZ SINGER

COLOR BY
TECHNICOLOR

STARRING

DANNY THOMAS
PEGGY LEE

WITH
MILDRED DUNNOCK EDUARD FRANZ
TOM TULLY · ALEX GERRY · ALLYN JOSLYN · HAROLD GORDON

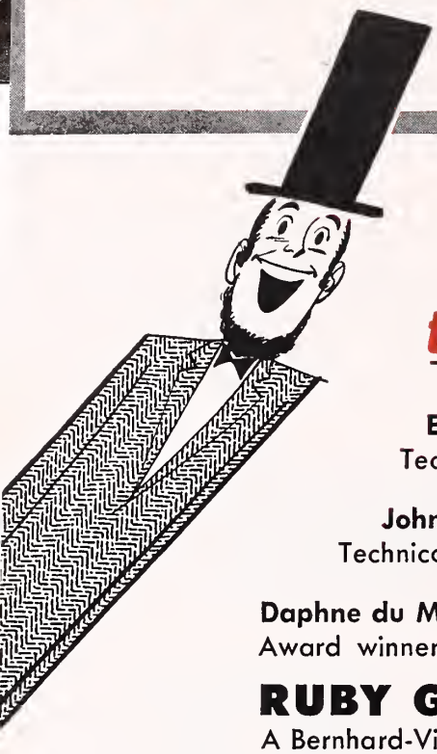
SCREEN PLAY BY
FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER

BASED ON THE PLAY BY
SAMSON RAPHAELSON · PRODUCED BY LOUIS F. EDELMAN

MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ
MUSICAL DIRECTION BY RAY HEINDORF

DIRECTED BY
MICHAEL CURTIZ

MAKE EVERY DAY A HOLIDAY IN FEBRUARY!



"...and here is entertainment of the people and FOR THE PEOPLE":

Ernest Hemingway's **THE SNOWS OF KILIMANJARO**, Technicolor, starring Gregory Peck, Susan Hayward and Ava Gardner.

John Philip Sousa's **STARS AND STRIPES FOREVER**, Technicolor, starring Clifton Webb, Debra Paget, Robert Wagner and Ruth Hussey.

Daphne du Maurier's **MY COUSIN RACHEL**, starring two-time Academy Award winner Olivia de Havilland with the exciting new star, Richard Burton.

RUBY GENTRY, starring Jennifer Jones, Charlton Heston and Karl Malden. A Bernhard-Vidor Production. Released by 20th Century Fox.

"—and these VALENTINES!"



NIAGARA, Technicolor, starring Marilyn Monroe, Joseph Cotten and Jean Peters.

BETTE DAVIS in **THE STAR** co-starring Sterling Hayden. A Bert E. Friedlob Production. Released by 20th Century-Fox.

Irving Stone's **THE PRESIDENT'S LADY**, starring Susan Hayward and Charlton Heston.



TONIGHT WE SING, Technicolor, starring Ezio Pinza, Roberta Peters, Tamara Toumanova, Anne Bancroft, Isaac Stern, Byron Palmer, David Wayne and the voice of Jan Peerce. Soon . . . World Premiere, Radio City Music Hall.

"—I cannot tell a lie! These attractions are packed with dynamite and will make EVERY DAY A HOLIDAY IN FEBRUARY!"

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 3

January 17, 1953

First Things First

EXHIBITOR organizations in the United States and in Britain appear to be running the risk of hurting the campaigns to eliminate or reduce admission taxes by injecting trade practice issues in arguments submitted to members of Congress and the House of Commons.

Abuses affecting trade relations within the industry on either side of the Atlantic—or anywhere else in the world—should be adjusted promptly on an equitable basis. Such settlements should be made without the intervention of the Government bodies, if this can be done. The record of the past shows that Government intervention often leads, perhaps inevitably, to interference and control.

It would seem that both Allied States Association in the U. S. and the Cinematograph Exhibitors Association in Britain have made tactical errors which, if uncorrected, might lead to confusion in the minds of the legislators with respect to the impact of admission taxes on theatre operators. The Allied board at its mid-winter meeting this week in New Orleans decided to implement the organization's policy of taking trade practice complaints to Congress. It is to be hoped that such pressures will not be allowed to interfere with the tax campaign. The Congressmen and Senators who sit on the various committees are the legislators who vote on the tax legislation. If Congress is allowed to believe that the need for action has shifted from the tax campaign to trade practices, they may be less enthusiastic about vigorously supporting the repeal drive.

In Britain an excellent study of the relationship of admission taxes to industry financial health asserted that rental terms as well as high taxes were too heavy a burden on exhibition. The CEA Report on the Guide to Entertainment Tax Policy prepared by Messrs. Stoy Hayward included the following: ". . . it may well be that further consideration should be given to bringing about changes in the accepted percentage of film hire, the implementation of which policy is primarily a subject for negotiation between the individual exhibitors and the individual distributors." Members of the House of Commons may use this as an excuse to defer tax relief. Legislators naturally are somewhat inclined to follow the path of least resistance. If the problems can be thrust back on the industry instead of lightening the tax load, legislators will be tempted to advocate such a course.

Independent of any consideration of film rental, current admission levies in the United States and Britain (and in many other countries) place an unfair burden on the whole motion picture industry. Unity in seeking that relief may be jeopardized by including trade practice questions in the presentation of the cases to the legislators. While trade practices have always been subjects of controversy, without tax relief they might become in many instances, purely academic questions.

■ ■ ■

Accent on Quality

OF all the factors contributing to the growing optimism in the industry none is more important than the quality of current and forthcoming Hollywood product. During the period from 1947 to 1952 expressions of pessimism were rampant. Now a spirit of cautious optimism which developed recently within the business has spread to newspapers, magazines, financial circles and—best of all—to the public.

In a fortuitous coincidence four pictures reviewed in the *Product Digest* section of this issue of the *Herald* are rated "Excellent." Not in years has that number of potential box office hits been reviewed in one issue. The films rated "Excellent" this week are "Peter Pan," Disney-RKO; "Taxi," 20th Century-Fox; "The Naked Spur," MGM; and "Star of Texas," Allied Artists. Since the first of September, twenty-six Hollywood pictures have been classified as "Excellent" by *Herald* reviewers, also a record.

Among recent favorable press attentions to the industry was a featured news round-up January 13 in the *Wall Street Journal*. That newspaper reported on "the brightening in the theatre picture." None in the industry would contradict the newspaper's statement that, "The theatre operators generally agree that good pictures still exert a powerful pull on the movie-going public."

It is, of course, true that quality of product alone does not account for "the brightening in the theatre picture." In many major markets patrons have now gotten tired of the entertainment furnished by their television sets—and gotten them paid for! Most of the other "durable" goods purchased on the installment plan in the spending spree at the time of the start of the Korean War are now fully owned. This means the public has more dollars for entertainment.

In Hollywood the lesson has been learned that the public cares little about how cheaply pictures are made, only how well. The day of issuing public statements on studio economies and budget reductions is past. "Quo Vadis" and "The Greatest Show On Earth" were sold to the public as big and expensive attractions. No secret either is being made of the multi-million dollar costs of "Hans Christian Andersen," "Peter Pan" and other releases for 1953. A further indication of the trend is that Mr. Darryl F. Zanuck has announced recently that more than $20,000,000 of the 1953 budget will go on seven "super specials."

Letters to the Herald

"ALL FILM INDUSTRY NEWS"

To the Editor:

Just a few lines to let you know that I enjoy your magazine tremendously. I have gotten a lot of good ideas from it and it keeps one abreast of all the film industry news. I am comparatively new in the theatre business, but with magazines like yours to read I'm sure that I can continue to get new ideas about picture promotion. — *HAROLD L. THOMPSON, Manager, 41 Highway Drive-In, Macon, Ga.*

Needed Adjustments

TO THE EDITOR:

There is nothing wrong with the motion picture business outside of the lack of customers. They are not coming, even if you give them passes on good pictures.

Why is this?

We can all offer some cause in answer to the question but we have not been able to lick it and we are not going to for a while. The reason why we can't is not in our theatres or product. We have to adjust the cost of operation and make the most of the best. We must work on eliminating, or at least cutting the Federal and city taxes, and on that old nemesis, film rentals, which must be adjusted to keep theatres open. You can't keep them open by giving companies 35 per cent or above for good pictures. Those are the bread and butter pictures. Buy them right and I'll guarantee you'll last longer.—*A. J. MARTIN, Executive Secretary, Akron Theatre Owners' and Managers' Association.*

Knock 'Em for a Loop

TO THE EDITOR:

This nation is a giant flexing its muscles. I doubt if anyone realizes our capabilities. Even though there is no longer the chance to compile great individual fortunes, we are all lolling in a luxury that has never been approached before in the history of mankind.

Now, with all this tremendous multiplying of the national income, the abundance of wealth, the crescendo more and more of everything and the consequent increase in wealth it is paradoxical that we in this industry have for the past few years viewed with impassioned alarm the future, if any, of this industry. The only new thing to hit us in the past twenty years that could create a national stir has been the drive-in. (It is too early for Cinerama and three-dimensional to have made an impression nationally.)

We've improved technically and greatly improved artistically, but we have got to create something that will knock the people for a loop. Something that is as sensational as sound. Maybe three-dimension will be it. I hope so. Cinerama is not going to reach down into the corners of exhibition like three-dimensional could. Too prohibitive in mass and cost. Artistic improvement is just like adding new and better upholstery to last year's car—it doesn't create any sensation.

The public has to be jarred loose with something as new, as inspiring and sensational as jet power, atomic energy, nylon or synthetic chlorophyll. We are dragging our feet in an economy that is straining at its seams in an effort to break out into the greatest one any man has ever dreamed of.

Consequently, I believe our biggest problem basically is not arbitration, film rentals, product, law suits or new faces. I think we better pool some dough and set up a research laboratory to end all laboratories and come up with something in line with present day technological advances and prepare to knock the public into a dither about motion pictures. If it's to be three-dimension, then we'd better roll.

Hit 'em with a smash, not just ease into it. But that would be the job of the scientists and specialists of the laboratory. Who knows what they might come up with? They run into some of the happiest and most miraculous accidents in those places. And they revolutionize industries while doing it. Despite all the palaver, we need a shot in the arm—with a new drug.—*CHARLES JONES, Secretary, Allied Independent Theatre Owners of Iowa-Nebraska.*

Quality Product First

TO THE EDITOR:

Cinerama, Natural Vision, Tri-Opticon and other extra dimensional processes are great accomplishments. Not only are they evidences of the unending technological developments in the industry, but they are also furnishing a source of substantial revenue at theatre box offices. However, the enthusiasm with which these and other innovations are received should not mislead us away from a fundamental truth.

As always, the most important factor governing the health of our box office in 1953 will be a continuous flow of quality product to the nation's theatres. We must never lose sight of the fact that technological improvements are the means by which entertainment is presented to theatre patrons, but over the long pull, the subject matter of what appears on the screen will always be the major factor.

As an exhibitor who was facile with his pen wrote three centuries ago, "The play's the thing. . . ." It is fortunate that Hollywood is not losing sight of the fact that the time must come when once again the novelty is lost, as with television, radio and motion picture innovations, and attention is once again directed to *what* is being shown on the screen—and not how it appears.

A look at the list of forthcoming product convinces us that Hollywood will reach a new high in quality for 1953 that will once again put the industry on the ascendancy.—*HARRY BRANDT, President, Independent Theatre Owners Association, New York.*

Dedication

TO THE EDITOR:

It seems to me the most important thing each and every member of this great industry can do at the dawn of a new year is to completely dedicate himself to the true spirit of show business. Our problems, in this particular period of transition, are many but we must work them out backstage and when the curtain goes up the public will see only the glitter and make-believe they paid for at the box office.—*JACK BOMAR, President, I.T.O. of Arkansas.*

Necessary Steps

TO THE EDITOR:

There are several steps the industry should take for 1953. The most important item on the agenda today is to repeal the 20 per cent Federal admissions tax. Other necessary steps are: a revision of certain trade practices, particularly to advanced price pictures and pre-releases; building up of new box office names, and fostering of good public relations. — *ROBERT A. WILE, Executive Secretary, Independent Theatre Owners of Ohio.*

MOTION PICTURE HERALD

January 17, 1953

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"DIMENSIONITIS" attacks industry with several devices on way Page 16

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TERRY RAMSAYE Says—A column of comment on matters cinematic Page 18

FABIAN and Rosen cleared by court to take Warner Theatres posts Page 18

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EUROPE is now best market overseas, Arthur Loew reports Page 26

HARRIS succeeds Griffith as head of important Southwest circuit Page 29

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ON THE HORIZON

► That long-standing grievance of American labor unions, production abroad of American pictures, this week received very official attention. Richard Walsh, president of the International Alliance of Theatrical Stage Employees, and Roy Brewer, IATSE Hollywood representative, were to be closeted with officials of the Association of Motion Picture Producers. Approximately 30 pictures this year are being shot abroad, the reports go. The IATSE has said, judiciously, it doesn't object to pictures overseas if it is necessary to portray backgrounds faithfully. It does object if the purpose is cheaper labor and tax evasion.

► The *Wall Street Journal* is back again, painting the industry's picture. However, this is an "upbeat" story. A survey in Tuesday's issue takes note of climbing theatre receipts, after a small 1952 decline, and a general optimism. The reasons, it finds, are varied, and subjective. The "bad" theatres have been shaken out, and closed; drive-in business is booming; TV shows are boring and people need to go to the theatre; good pictures bring them in; third dimension and other novelties will help; restyling and improvement of theatres changes the customer atmosphere and competes with modernity in other lines.

► A new effort to eliminate overlapping state, local and Federal taxes will be made by the new Eisenhower administration. The new president will name a committee of state governors to work with the Treasury on the problem.

► Exhibitors should insist that distributors make available their best product for showing during the so-called "slack" exhibition periods, in the opinion of Edward L. Hyman, vice-president of United Paramount Theatres. The opinion was expressed in an interview this week with Alfred Russell, financial writer for the *New York World-Telegram & Sun*. Part of the problem, says Mr. Hyman, comes from the exhibitors' reluctance to commit themselves to extended playing time, but most serious, he thinks, is exhibition's "defeatist" attitude that nothing can be done for business during such as the pre-holiday periods. He urges the "department store technique" of 52-week merchandising for film exhibition.

► Washington industryites have thrown themselves into the preparations for the Eisenhower-Nixon inaugural entertainment. A listing of the various committees working on the affair reads like the roster of the Washington Variety tent.

DISTRIBUTORS WIN TRUST SUIT BY DIRECTED VERDICT

The major distributors and the Interstate circuit of Texas won an anti-trust suit against them in U.S. District Court in Dallas Wednesday. As they rested their case in the trial of a suit brought by I. B. Adelman, owner of the Delman theatre, an 1,145-seat house in Dallas, Judge William Howley Atwell directed the jury to return a verdict in favor of the defendants.

Mr. Adelman filed suit in November, 1947, in Wilmington, Del., charging that the distributors and Interstate had conspired to deprive him of first run product. The case was subsequently transferred to Dallas.

In directing the jury Wednesday Judge Atwell said that under the law the companies had the right to select their own customers and the evidence in the trial showed they had done only that.

Mr. Adelman has a second suit pending against the defendants involving his Delman theatre in Houston.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



by the Herald

THE MARCH OF DIMES was the subject at the left, as Leonard Goldenson, co-chairman along with Spyros Skouras of the Motion Picture Committee for Infantile Paralysis, called to his New York office representatives of exhibition and distribution. With Mr. Goldenson, center, are Richard Yates, Republic; John O'Connor, Universal; A. Montague, Columbia; Bernard Goodman, Warners; and Monroe Goodman, Paramount.



by the Herald



A TRAVELING BAG goes to Elmer Hollander, standing, left, above, film buyer for the St. Cloud circuit. Mr. Hollander travels from New York to Florida next week, to join Florida State Theatres. With him above are Irving Wormser; David Levy, who kept order at the New York luncheon; Maury Miller, and Lou Wolf.

THE ROYAL SPLENDOR at the left is from Columbia's biggest ever, "Salome", the new Rita Hayworth epic, sole topic of the company's sales convention at Chicago this weekend. See page 26.



by the Herald

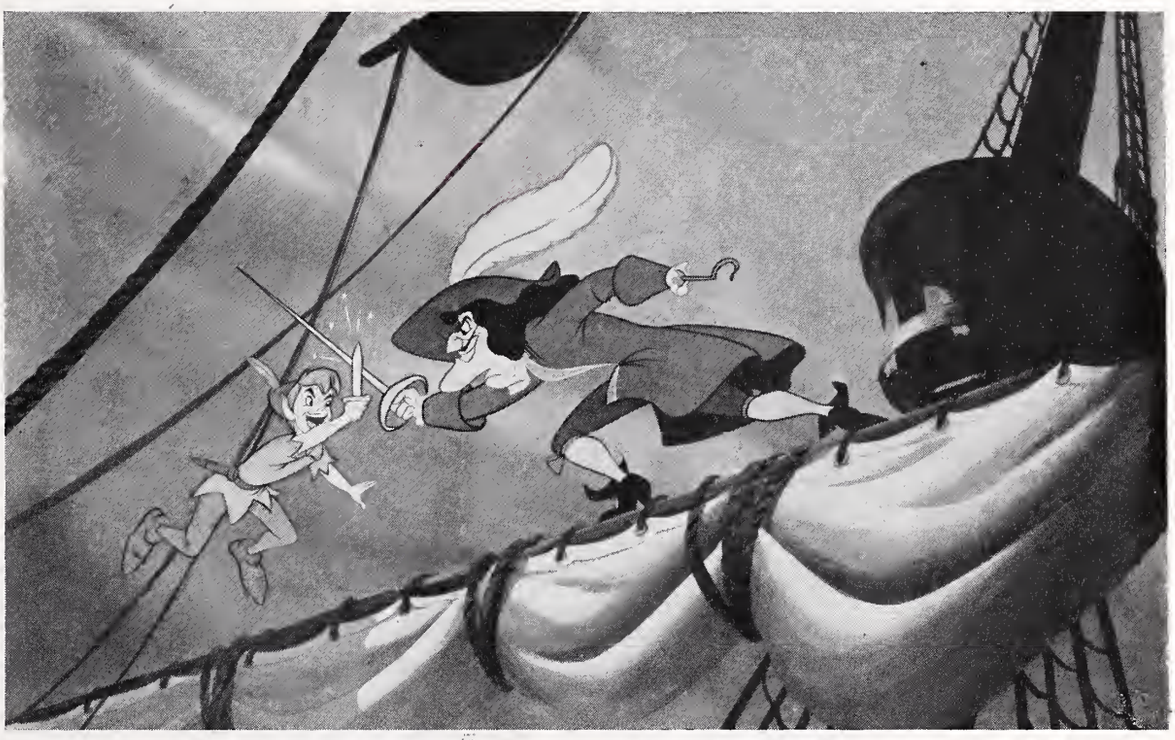
PAUL WEBSTER, above, is the newly appointed midwestern sales manager for Republic Pictures. His new base of operations will be the New York home office. He had been in Des Moines, as branch manager.





MEETING, in New York, to discuss RKO Radio's coming 25th Anniversary sales drive, March 6 to June 25, which Charles Boasberg, general sales manager (seated) will lead. With him are Michael G. Poller, Milton Platt, Walter Branson, Frank Mooney, A. A. Schubart, Nat Levy, and Harry Gittleson. For other news of RKO, see page 17.

MAN OF THE YEAR. That's the designation of Harry M. Warner, president of Warner Brothers, by the Woodland Hills Men's Club, Cal. Mr. Warner lives in the town and helps promote its welfare. His latest project has been the new Legion Hall. The honor to Mr. Warner came at a banquet attended by 300 of his fellow citizens. Above, at the left, he holds his citation, given by Paul MacWilliams, Major Raymond Harvey, and Harry Martin, president of the Club.



PETER PAN is having a hard time above, but will end as the victor. The new Walt Disney creation is reviewed this week in the Product Digest Section. "Peter Pan" is an RKO Radio release.





H. B. ALLINSMITH, left, has been elected director and vice-president of Westrex, effective March 1. He had been Western Electric London manager. R. E. Warn, right, manager of Westrex's Hollywood division, also has been elected vice-president.



VLADIMIR LISSIM, left, well known foreign distribution executive, has been appointed vice-president of Sol Lesser International, handling Lesser pictures outside this country. Mr. Lissim last week was awarded the Knight's Cross of the French Legion of Honour, for services to the motion picture industry.

by the Herald

TRADE HONORS ZUKOR IN STUDIO CEREMONY



A FAMOUS PLAYER from the history of the industry, as seen during the Zukor dinner through screening of old-time film, steps to the side of the pioneer. Above, Mary Pickford poses, for an effective, sentimental, and historic moment.

THE GRAND OLD MAN of the industry, Adolph Zukor, last week began receiving climactic accolades of a friendly industry he has served 50 years. It began, on the coast, with his 80th birthday dinner.



A PARAMOUNT LUNCHEON disclosed his bust, for 25 years at the New York Paramount, unveiled again at a permanent home in the studio. At right, Y. Frank Freeman, Mr. Zukor, and president Barney Balaban.



PIONEERS ALL, at the right. These men, at the Zukor birthday dinner, wrote with their deeds the industry's history, and their names are a roll-call: Samuel Goldwyn, Cecil B. De Mille, E. V. Richards, Mr. Zukor and Jesse Lasky.



SOME OF THE DINNER SCENES. Above, Harry M. Warner, president of Warner Brothers, is greeted by Barney Balaban, president of Paramount.



JESSE LASKY, right, above, an early associate, presents Mr. Zukor the plaque (his portrait in bronze). This was one of the dinner highlights for "Mr. Motion Picture."



ANOTHER PRESENTATION was that of another plaque, from the Hollywood American Federation of Labor Film Council. Council president Roy Brewer is at right.

ALLIED BOARD REJECTS ARBITRATION FINALLY

Affirms Convention Action On Distributor Draft; All Officers Are Re-elected

NEW ORLEANS: Allied doesn't want the kind of an arbitration system the remainder of the industry has been considering because present proposals offer no relief from practices of which exhibitors are complaining. Furthermore, it will keep its representatives removed from further discussions on the subject, and intends now to police the industry. Its members will report alleged decree violations by distributors and will send such evidence to courts and lawyers and Government agents.

This is the net result of the National Allied States Association board meeting, in New Orleans, on the most important industry problem of late, a method of adjudication of disputes which have cost the industry so much.

Rejects New Overtures On Arbitration Talks

The board rejected the distributors' draft of an arbitration system, even after a letter on the subject from Eric A. Johnston, president of the Motion Picture Association of America. The board acted after a report by the president whom they re-elected, Wilbur Snaper, leader of the New Jersey Allied unit. It acted, also upon the annual report by its general counsel, Abram F. Myers. The board's statement was somewhat in the fashion of Mr. Myers' lengthy and devastating analyses of proposals submitted in the past to insurgent exhibitors. Said the statement, in part:

"During the negotiations . . . the participating distributors not only continued to exact higher film rentals on all classes of product, but designated for social treatment as roadshows of pre-releases more pictures than had been marketed by that method in the five preceding years."

"Amazed" at Continuation Of Roadshow Practice

The board was "amazed" that at this "critical" juncture, such a practice should be continued, and charged it is a violation of two of the injunctions entered against eight of the majors in the anti-trust Government victory. It added that the practice has "the effect of superimposing upon the regular clearance to which subsequent run theatres are subjected, an additional and much longer clearance in favor of the prior-run theatres which play the pictures first as a road show and then on regular release—and has the further effect of creating clearances over theatres and towns which have not been subjected to any clearance. This is not designed reasonably to protect the licensed theatre on the run granted, but is designed solely to increase the distributors' revenue—a yardstick the courts have said they may not use."

This kind of dating means the exhibitor has to increase his admissions as designated by the distributor, the board continued, saying this is fixing of prices.

Allied has no choice but to reaffirm its previous decision, at Chicago, to reject the arbitration plan and withdraw its agents, the board commented, and said it now has adopted as its own the so-called Vlachos resolution, of the Chicago meeting, which asked Allied to make vigorous investigation and report on breakage of the law.

The letter from Mr. Johnston urged continuation of the arbitration talks, suggested another meeting and said that the distributors were still in favor of an arbitration system but opposed to the inclusion of film rentals.

In its authorized statement, the board also "noted with deep resentment the action of Republic Pictures Corporation in making available to WCBS-TV for free exhibition on television in opposition to the theatres, 104 of its feature films released between 1937 and 1948."

In addition to the reelection of Mr. Snaper, Mr. Myers was reelected chairman and general counsel; Ben Marcus, treasurer; Kane, recording secretary.

The two-day board meeting was called to order Monday by Mr. Snaper with Abe Berenson, president of Gulf States Allied, giving the welcoming address. Jack Kirsch, president of Illinois Allied, reported on the 1952 convention with succeeding discussion centering primarily on trade practices and film rentals. It was Mr. Myers' report, recommending rejection of the arbitration proposals and vigorous attack upon selling policies, which occupied center stage.

Key comments in the Myers report were these:

There's "good reason to expect" repeal of the 20 per cent Federal admission tax at the current session of Congress.

The industry must abandon the idea that there's nothing wrong with the business that good pictures won't solve.

There is no indication that distribution leaders are willing to arbitrate film rentals, and Allied continues to insist on the inclusion of this matter in any arbitration plan.

Incentive selling might be based on a plan which would determine a "let live" film rental for normal grosses and would decrease the distributor's share as the gross increases.

The board should reaffirm the convention resolution to petition the new Attorney General to drop the 16mm case.

Unless the distributors reform promptly, "there will be no future for the Council of Motion Picture Organizations."

Mr. Myers said the industry must devote the coming year to ascertaining the causes of box office decline and staging an all-industry campaign to put that information to use to overcome the decline. The past year, he stated, has disproved two explanations of the box office drop—that people don't have the money, and that good pictures will bring them in. The people had money to spend on what they wanted, he declared, and business in the fall was bad, despite good pictures.

Asks Trade Cooperation On Institutional Ads

The industry must decentralize its advertising and cooperate in carefully designed institutional advertising, the report stated.

But above everything, Mr. Myers said, there must be a "big shakeup in distribution with radical reforms in pricing policies and practices." He repeated arguments he's made many times before against the present system where the distributor's percentage increases as the gross rises, "thereby destroying all incentive on the part of the exhibitor to exploit the picture and promote attendance.

Distribution has always regarded the theatre owner as a mere agent, wholly dependent on the distributor and entitled to only the narrowest possible margin, Mr. Myers claimed. He said such "archaic attitudes and oppressive methods" must be indicated as a chief cause of the low state of the industry.

In order for the industry to recover, the

(Continued on page 16, column 3)

COLE SAYS THEATRE HAS LOST GLAMOR

NEW ORLEANS: "Motion pictures definitely must sell excitement, emotion and adventure; and how can that be done unless the setting, the theatre itself, is glamorous?" This question was posed by Col. H. A. Cole to members of the board of Allied States Association meeting Tuesday at the Jung Hotel here. Co-chairman of the COMPO tax repeal campaign committee, he described the 20 per cent Federal admission tax as responsible for the decline in the theatre man's capital which in turn has prevented the growth and multiplication of new, glamorous theatres. "We have lost our glamor," said Col. Cole, "because we have not had the capital to maintain ourselves in competition with others who have stolen our thunder."



U. S. STARS TOP WORLD IN BRITISH FILM POLL

Customers' Choice

Box Office Champs

Top Awards For 1952

Males Take 8 Of 10 Places

By BOB THOMAS

DORIS DAY

SUSAN HAYWARD

BING CROSBY

BOB HOPE

GARY COOPER

GREGORY PECK

MARTIN AND LEWIS

JOHN WAYNE

JAMES STEWART

RANDOLPH SCOTT

The Box Office Champions of 1952 Movies

MARTIN AND LEWIS PACE AT BOX OFFICE

Comedy Team Named Top Film Money-Makers in Poll—Cooper, Wayne Follow

By THOMAS M. PRYOR

Martin And Lewis Most Theater Custo

Hollywood's Sweet U.K. Star Choices

Theater Men List Best Box-Office Stars

HOLLYWOOD IN REVIEW

CINEMA

Top Draws

Susan Hayward

Susan Hayward makes merry a man leave home to attend the movies. The list of Western stars is headed this year by Roy Rogers—for the tenth time.

Doris Day in sweater as a lodestar in '52. Betty Grable slipped.

His memorable performance in "David and Bathsheba" probably helped keep Greg Peck up there last year.

Randy Scott in a familiar role. Notably absent from the big list was Oscar-winner Jane Wyman.

and this is FAME ☆ ☆ ☆ ☆ ☆

Shown here, in about half size, are examples of reports to the public by leading newspapers and multi-million circulation magazines of the nation during the past few days.

It would take all the pages of many issues of the ***Herald*** to reproduce in full size the clippings from all the hundreds of newspapers and magazines of the world which base reports and various kinds of articles on FAME's data during the course of a year.

Each year, the effective circulation coverage to the public of the findings of FAME become greater —a service of incalculable value to the entire industry. And this year, when the forthcoming 21st annual issue of FAME reaches a record number of key people and public "opinion-makers", a new feature in FAME will play an important part in stimulating a trade AND public "upbeat" attitude toward the motion picture industry.

Quigley Publishing Company is gratified by the industry's pride in its de luxe annual publication. The coming edition of FAME will reach a new peak of constructive service——in the interests of all concerned.



At left, two of the pages in January 13th, 1953 issue of LOOK magazine *(reaching over twenty million readers).*

INDUSTRY GETS 'DIMENSIONITIS'

Skouras Announces Plan for "Anamorphisis," as Others Dip Into Field

There was increasing evidence this week that the motion picture industry is headed toward an era of three-dimensional and three-dimensional effect films.

In New York Monday, Spyros Skouras, president of 20th Century-Fox announced the company plans to release a three-dimensional film this year, utilizing its own process, in addition to developing "Anamorphisis," the large-screen French process which offers a three-dimensional effect.

Paramount, Lesser at Work

In Hollywood, Adolph Zukor, chairman of the board of Paramount Pictures, disclosed for the first time that his company is working on a three-dimensional process which will not require the viewer to wear glasses of any kind.

Also in Hollywood this week Sol Lesser announced the formation of Stereocinema Corp., to produce and distribute three-dimensional pictures and also to lease equipment to other production companies. Mr. Lesser said the organization will furnish 12 three-dimensional programs per year, each consisting of a feature and shorts, to approximately 600 theatres throughout the world under a franchise agreement.

Taking cognizance of the ever-increasing number of "Bwana Devil" engagements, National Theatre Supply last week in Cleveland held a special two-day central district sales conference designed to further instruct salesmen and branch managers in modifying existing theatre equipment for three-dimensional exhibition.

In his statements to the trade press in New York, Mr. Skouras said that "The Robe," slated for production this year, may be the first picture to be made in the "Anamorphisis" process. Tests with the process now are under way at the studio's laboratories on the coast, it was learned, and the process will be discussed further when Darryl F. Zanuck, vice-president in charge of the studio, arrives in New York for conferences with Mr. Skouras about January 20.

Uses Extra Large Screen

The process, according to a company spokesman, features a screen two or three times the size of the ordinary screen, requires only one projector, and utilizes regular 35mm film. The only change necessary, it was explained, is the attachment of a special lens to the regular projector. The process also features stereophonic sound. Without disclosing the terms, the spokesman said that 20th-Fox had contracted with the inventors for the rights to develop this process.

The company has not yet selected the title for its three-dimensional film but fully expects to release the picture this year. The 20th-Fox three-dimensional process, it was explained, requires the use of special glasses by the audience.

The Paramount process, it was learned from a source other than Mr. Zukor, does not require the use of glasses. It is believed the system may be ready for limited commercial use before the end of the year.

See Increasing Demand

The NTS conference was called by John W. Service, vice-president and Central district manager, who indicated that because of the increase in the number of engagements of Natural Vision's "Bwana Devil," NTS had decided that all sales people will be required to survey and handle orders to keep up with the demand. Most three-dimensional showings thus far have been accomplished through the equipment facilities of NTS. The company anticipates a healthy increase in business as a result of relaxed building controls and improved box office conditions.

In connection with "Bwana Devil," it was reported in New York at mid-week that United Artists was negotiating with Natural Vision for the purchase of the film outright. Details of the completed deal were expected to be made public by the end of the week. Arch Oboler, producer of the film, was in New York for conferences on the transaction in which the Chemical Bank and Trust Company was said to be interested from a financing angle.

Has Projector Synchronizing Device for 3rd Dimension

A purely mechanical device for interlocking the two mechanisms in the projection of third-dimension pictures has been marketed by Projection Products, 640 Cauldwell Avenue, New York City. Called the "Dacor Synchronizer" after one of its developers, David Corbett—the other being Walter Wall—the device connects the two projectors through their motors by means of a flexible cable, rather than by the costlier method employing Selsyn motors.

At each end of the cable, which revolves in a flexible housing with a permanent oil bath, is a small housing containing a train of two gears connected to the shaft of the corresponding projector motor merely by an Allen screw attachment. Cable flexibility allows for absorption of differences in starting inertia, but since it can give in only one direction, it immediately unifies the two projector motors at constant speed, it was explained.

ALLIED BOARD

(*Continued from page* 13)

board was told, distributors must give exhibitors an incentive. He then suggested his formula based on normal grosses for a test period for different classes of pictures or different types of operation, with the distributor's share falling as the gross rose beyond the normal.

"Nothing could give the business a bigger lift than the development of an equitable formula for pricing films," Mr. Myers stated.

Sees Possibility Film Cases May Be Reviewed

He said that when the Justice Department is reorganized under a new Attorney General, "it may be that the cases against the film companies will be reviewed and action taken toward making them effective." But just to play safe, he added, it might be a good idea for the board to specifically authorize Allied officers to take their complaints to the House or Senate Small Business Committees.

"In order to succeed in our campaign for reforms which will pave the way for an all-industry recovery program, we must convince all concerned that our campaign is going to be prosecuted until our ends are achieved," the report said.

Mr. Myers praised the progress of the tax repeal campaign but warned against the possibility that the distributors might try to "appropriate to themselves" all the benefits of a tax cut.

Allied renewed its COMPO membership only until the next convention board meeting, Mr. Myers recalled. A decision on renewing it then, he said, "will undoubtedly hinge upon whether the tax campaign is successful and whether in the meantime the distributors have sufficiently modified their selling policies.

Caravan Committee Asks Speedy Interchange

The Caravan Committee reported on the condition and prospects for the Caravan, emphasizing the need for speedy interchange of trade information among units.

The Gulf Allied convention officially got under way Tuesday afternoon at a film clinic for exhibitors only. The evening was highlighted by a supper party at the Palms Restaurant, compliments of the Ballantyne Company. Wednesday was occupied in general business session, climaxed with the election of officers for the coming year.

Reelected were Abe Berenson, president and national director; F. G. Prat, Jr., vice-president, and Harold Bailey, secretary. Teddy Solomon of McComb, Mississippi, was elected treasurer. L. C. Montgomery was reelected chairman of board and alternate national director. Newly elected members of board of directors are J. V. O'Quinn of Kalpin, Louisiana; W. M. Butterfield, Pascagoula, Mississippi, and Frank Degraaw, Abbeville, Louisiana. Speakers at the general meeting included Henderson Richey, Max Youngstein, and Burton Robins of National Screen Service.

CEA Moves To Get New Tax Relief

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association has taken another step forward in its campaign for entertainment tax remission.

It has prepared an analysis of the Treasury's estimates of the likely turn of business at the box office following the introduction of the Eady Plan and the outcome thereof. The analysis shows that the Treasury forecasters were hopelessly at fault. There is, indeed, a short-fall of no less than £3,844,000 on the Government's figures for net takings after two years' operation of the plan.

When Chancellor of the Exchequer R. A. Butler receives the CEA delegation they will tell him that they accepted the Eady Plan on the strength of the Government estimates and that, instead of being collectors of the Eady levy from the customers, they virtually now find themselves paying the money out of their own pockets.

They will present to Mr. Butler a new tax scale which would redress the short-fall by the amount of £3,707,000 in a full year.

The proposed scale would benefit, to the extent of two-thirds of the total proposed remission, the tax on theatre seats of 1s.6d. or under. These are the prices of admission in use at smaller theatres whose need for relief, it is claimed, is greatest.

Egypt Proposes Plan for National Film Center

WASHINGTON: Legislation has been proposed in Egypt to create a National Film Center to study and prepare measures to help the domestic film industry, the Commerce Department reports. Film chief Nathan D. Golden said the Center would control the financing and receipts of films, would grant loans and subsidies to producers, and would develop the documentary film industry. So far, neither the government nor the local industry has taken any formal action on the bill.

"Genghis Khan" to U. A.

"Genghis Khan," film spectacle of the adventurous life of the 12th Century Mongol Emperor, has been acquired for release by United Artists, it is announced by Arthur B. Krim, president. Filmed in the Philippines, "Genghis Khan" was produced and directed by Manuel Conde, who stars in the title role.

"The Tinderbox" to States Rights

"The Tinderbox," a full length animated cartoon on a Hans Christian Andersen fable, is on the states rights market. It is owned by Cavalcade Pictures, Inc., of Hollywood, of which Harvey Pergament is president.

J.R. GRAINGER TO BE PRESIDENT OF RKO

James R. Grainger, executive vice-president and general sales manager of Republic Pictures for the past 15 years, will assume the presidency of RKO in about four weeks, it was unofficially but authoritatively reported in Hollywood Wednesday. An official announcement was expected from RKO before the end of the week.

The appointment came after weeks of deliberation by Howard Hughes, who resumed active management of the company after the Stolkin Chicago syndicate, to which he had sold his controlling stock interest, was unable to complete a board of directors and executive personnel group.

Mr. Grainger currently is under a five-year contract with Republic, which has three years to run, but Herbert J. Yates is reported to have consented to the move and it is understood that Mr. Grainger will spend the next four weeks arranging his affairs with Republic.

The Stolkin group is believed to be still interested in re-selling the stock they bought from Mr. Hughes and, according to the Hollywood report, include a stipulation that he retain the post regardless of any change.

A veteran of motion picture distribution, Mr. Grainger entered the industry in its early days as the American agent for the Italian film "Cabiria." He later became western division sales manager for Edison Talking Pictures and then general manager of the Thomas Ince Pictures Corp.

He organized and became general manager of Marshall Neilan Productions, represented Charles Chaplin in the distribution of "The Kid," and represented William Randolph Hearst in the distribution of Hearst productions through Famous Players Lasky. In 1924 he became general sales manager of Fox Film Corporation and was elected vice-president in charge of distribution for that company in 1930. He joined Universal Pictures as vice-president and general sales manager in 1933 and five years later he went to Republic where he has been in charge of sales all through that company's rise to major status in the industry.



JAMES R. GRAINGER

Mr. Grainger's son, J. Edmund Grainger, as president and general manager of Edmund Grainger Productions releasing through RKO, is presently the most active producer on the RKO lot.

National Sales Drive Planned by RKO Radio

RKO Radio Pictures will launch a sales drive March 6, which will continue to June 25, it has been announced by Charles Boasberg, general sales manager. As "RKO's 25th Anniversary Drive," it will be aimed at booking RKO product, including shorts, in every theatre in every territory during each of its 16 weeks duration. Division meetings also will be held in mid-February. Cash prizes will be awarded to members of winning branches. Among the top films to be included in the drive period are: "Montana Belle;" Huntington Hartford's "Face to Face;" "The Bachelor and the Bobby Soxer" and "Bachelor Mother," both re-releases; "Blackbeard the Pirate," Technicolor; Samuel Goldwyn's "Hans Christian Andersen," Technicolor; Gabriel Pascal's "Androcles and the Lion;" Independent Artists' "Never Wave at a Wac;" Mort Briskin's "No Time for Flowers"; Walt Disney's "Peter Pan," Technicolor; Filmaker's "The Hitch-Hiker," "The Sea Around Us," Technicolor; "Port Sinister" and David E. Rose's latest production, "Sea Devils."

New York Theatre Seeks Damages of $7,500,000

Damages totaling $7,050,000 are sought in an anti-trust suit filed in New York Federal District Court Wednesday by the Tribune Theatre Corporation, operating the Tribune theatre in lower Manhattan against Warner Brothers, 20th Century-Fox, Universal and the Skouras Theatres Corporation. The plaintiff charges conspiracy among the defendents in forcing unreasonable clearance against the Tribune in favor of Skouras' Acadamy of Music although, it is charged, the theatres are not in competition with each other.

Two suits are involved in the case, one for $1,050,000 against all four of the defendents and another for $6,000,000 against the three film companies.

Terry Ramsaye Says

ABOUT THE TOOLS—At no time since the fumbling dawn years has the motion picture been so concerned about its tools as now. Through most of the first half-century the motion picture was in the hands of exploiters who were busy with their merchandising and accepted only such technological development as was thrust upon them, nearly always from external sources—as for instance in such matters as color and sound. Now important corporations, jarred into consciousness by television, are taking aggressive interest in the instrumentation of the art, engaging in research and experiment.

Currently we have before us such manifestations as Cinerama, Tri-Opticon and Natural Vision, all declared, and with more around the corner. Just ahead are Telemeter, for the home, Eidophor for the theatre.

Possibility of revolutionary impact over perhaps longer term is looming in those efforts under the auspices of Bing Crosby Enterprises, Inc., in magnetic tape recording of television images. That it seems, by competent report from Hollywood, has arrived at demonstration of a clear picture at least as good, in its yet developmental state, as early Kinescopes. Ultimate impact on motion picture photography, making toward an all-electronic system without intervention of photo-chemistry, could make obsolete much of the vast complex of motion picture laboratotry technology. That would be rather a while yet.

The encouraging aspect of all this is that the motion picture industry has come to a phase in which it is inclined to tend to more of its business.

NATURE BLITZ—A foretaste of what a grade A bombing raid could do to our vast electrified areas has been dealt the southern New England shore line by a minor rain. It just chanced to fall upon a landscape just under the freezing temperature, resulting in tons of ice per mile, crashing trees and sweeping down the tenuous network of wires upon which all living depends.

The effect is an order of what cinemacraft calls montage. It is a piling on of commonplaces and minor happenings to cumulate into debacle. The radio, television and telephone fall silent. It is discovered there is no light, heat, refrigeration. There is no escape. The motor car is made futile on ice slick highways crisscrossed with fallen trees for miles.

Rescue comes slowly with repairmen called in from hundreds of miles in the interior. Even they are bedded and fed at hospitals, with standby electric generators.

One is incommunicado, marooned by the failure of a ridiculously slender bit of copper and some rain water. Of course a full powerhouse strike could do as much.

There is the makings of quite a script to be had. The title would be "Margin of Safety." Civilization seems to be always outrunning its social security.

SOCIAL NOTE—Reporting on an Eric Johnston speech in Spokane, *Motion Picture Daily* had a dispatch saying he "predicted a 'marriage' between television and motion pictures in the near future." It is to be observed that it better be soon or the occasion will be embarrassed by the presence of some rather vociferous and troublesome off-spring. The FCC and the Department of Justice have been working on a shotgun wedding for quite a while.

THE THRIFTY ONES—Up in Scotland at a CEA meeting that matter of trade shows and exhibitor apathy, touched on here domestically a spell back, came up. The discussion included the observation of James Wallace, "a good many of these trade shows are run for the benefit of the unemployed public. Somebody in the industry also seems to be paying off the butcher and the baker with trade show cards (passes)."

A GAUDY, BAUDY AND BRUTAL coloration is conspicuously seeping into certain orders of advertising, especially manifest in motion picture display book jackets and the covers of paper-bound reprints. The beginnings of protest appear. We shall have the familiar cycle, headlong into trouble, defensive denials, promise of reform, compromise, a truce, quiet for a spell and the backsliding process again.

JUSTICE A GAMBLE—We are indebted to that poignant pundit Dorothy Kilgallen for the information that New York bookies are laying odds on the verdict in the prosecution of Mickey Jelke on charges of traffic in Eve's flesh. That approaches the nature of mathematical contempt of court.

Court Clears Fabian to Get Warner Post

The way was cleared by the New York Statutory Court January 9 to allow S. H. Fabian, president, and Samuel Rosen, vice-president of Fabian Enterprises, Inc., respectively, to become officers and directors of the new Warner Brothers theatre company, to be formed February 28.

At the same time, Warners disclosed in its annual statement to stockholders that a number of changes have been incorporated in its reorganization plan, many of which stem from the recent agreement between Warners and Fabian under which Harry M., Albert and Jack L. Warner will sell their controlling stock interest in the new Warner theatre company to Mr. Fabian.

Under the changes, the company's entire term bank loan of $4,773,000 will be allocated to the new picture company, instead of three-fourths of it, as proposed under the original reorganization plan, adopted to effect the divorcement of the company into production-distribution and exhibition entities as required by the consent decree.

The three-judge New York Statutory court approved the order allowing Mr. Fabian and Mr. Rosen to become officers and directors of the new theatre company following an agreement with the Department of Justice, which requires the divestiture of three additional theatres in cities where Warner and Fabian theatres together might dominate the market. The cities affected are Johnstown, Pa., Troy and Albany, N. Y.

The approval of the court was made contingent upon the consummation of the Warner-Fabian sale and the assent of the stockholders, whose annual meeting has been scheduled for February 17 in Wilmington, Delaware.

Allied Artists Sets Three For February Release

Three films will be put into national release in February by Allied Artists, according to an announcement by M. R. Goldstein, vice-president and general sales manager. They include "Kansas Pacific," a Walter Wanger production in color starring Sterling Hayden and Eve Miller, which is set for February 22; "Tangier Incident," a Lindsley Parsons' production starring George Brent and Mari Aldon, for February 1, and "The Homesteaders," a Wild Bill Elliott feature in sepia tone, produced by Vincent M. Fennelly, for February 8.

MGM Bidding Soon Open

The right of Loew's, Inc., to license its own pictures to its theatres any way it sees fit will expire February 6, under a provision of the consent decree. From that date, theatres in competition with Loew's theatres will be able to bid competitively for MGM product.



In 1953...
a new achievement
in motion picture
entertainment by
WALT DISNEY

WALT DISNEY'S GREATEST

In "Peter Pan", Walt Disney, master story-teller of our time, has created a new achievement in motion picture entertainment. Even unforgettable "Snow White" and matchless "Cinderella" were but preparation for this, his greatest triumph. For "Peter Pan" is a picture that will live in the hearts of the world forever.

Walt Disney's "Peter Pan" will establish unprecedented grosses and around-the-clock attendance for theatres everywhere!

RKO is now ready to consider negotiations for pre-release engagements.

PETER

PRE-RELEASE WORLD PREMIERE

February 5, 1953

ROXY THEATRE, New York

STATE-LAKE THEATRE, Chicago





COLOR BY

TECHNICOLOR

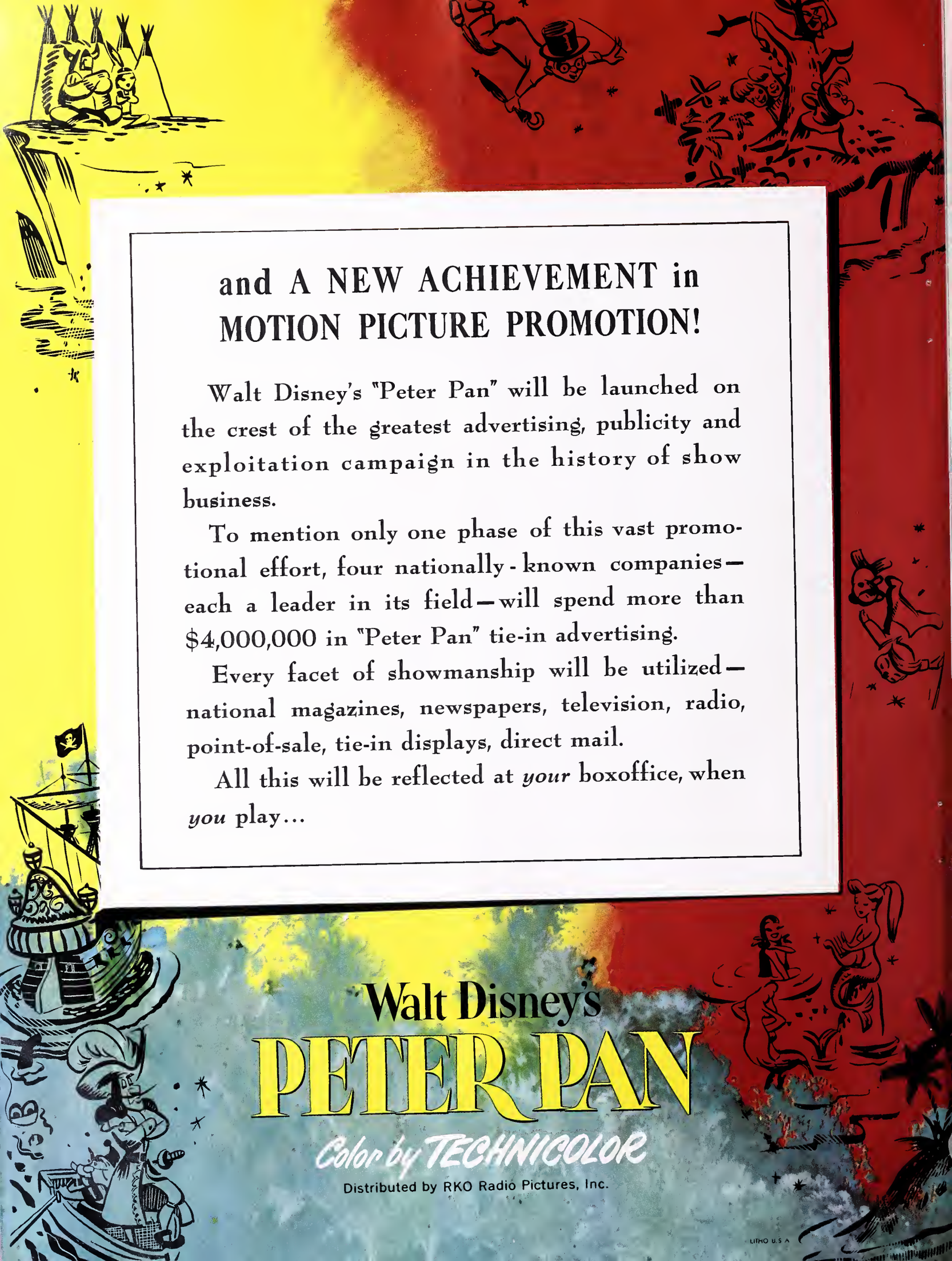
EVEN THE SONGS ARE OUT OF THIS WORLD

"You Can Fly! You Can Fly!"
"Second Star to the Right"
"Your Mother and Mine"
"Never Smile at a Crocodile"
"What Made the Red Man Red"
"Tee Dum, Tee Dee"

•

Distributed by RKO Radio Pictures
With Bobby Driscoll
as the voice of Peter Pan

©WALT DISNEY PRODUCTIONS



and A NEW ACHIEVEMENT in MOTION PICTURE PROMOTION!

Walt Disney's "Peter Pan" will be launched on the crest of the greatest advertising, publicity and exploitation campaign in the history of show business.

To mention only one phase of this vast promotional effort, four nationally-known companies—each a leader in its field—will spend more than $4,000,000 in "Peter Pan" tie-in advertising.

Every facet of showmanship will be utilized—national magazines, newspapers, television, radio, point-of-sale, tie-in displays, direct mail.

All this will be reflected at *your* boxoffice, when *you* play...

Walt Disney's PETER PAN

Color by TECHNICOLOR

Distributed by RKO Radio Pictures, Inc.

LITHO U.S.A.

9-CITY THEATRE TV NET COST PUT AT $5,450,000

AT & T Reports Estimated Figures to FCC; Resume Hearings January 26

WASHINGTON: The American Telephone and Telegraph Co. disclosed Monday to the Federal Communications Commission that the estimated cost for a New York to Washington theatre television transmission service operating on a 10 mc band and covering nine cities would be $4,400,000 for construction, and $1,050,000 for annual operating cost. The company pointed out that all other cost data was "in preparation" and could not be supplied now.

The A.T. and T. figures cover three theatre television networks simultaneously servicing the nine cities.

The nine cities which would be serviced by the system are New York, Philadelphia, Trenton, Atlantic City, Wilmington, Baltimore, Reading, Allentown and Washington.

Sees Theatre Network TV Sooner with Its Facilities

A.T. and T. Monday told the FCC that it will argue at the coming theatre television hearings that the use of Bell System theatre television transmission will permit the development of theatre television networks earlier than otherwise possible. The hearings will resume January 26.

A.T. and T., Motion Picture Association of America, the National Exhibitors Theatre Television Committee and other parties Monday filed their proposed witness lists and summaries of the testimony which will be given at the hearing.

A.T. & T. said that its lead witness, F. A. Cowan, engineering staff manager of the long lines department, would tell the commission that the Bell System has transmission facilities which can meet the 10 mc band width deemed necessary by the industry to give the theatre television image the same clarity as the 35 mm image.

Put Cost of Three Nets At $5,450,000 Total

At the close of the first phase of the theatre television hearings last fall an industry source gave the MPAA-NETTC cost of a similar theatre television transmission service which would be built and operated if special frequencies are allocated by FCC for theatre television. Although the industry figures were based on a different kind of cost breakdown, the total industry figure for the construction cost of three networks simultaneously operating between New York and Washington was $5,450,000.

The industry figure for total annual operating costs of the service, based on a three-year amortization period, was $2,420,000. No amortization term was given in the A.T. & T, figure.

The industry figures covered only eight cities serviced by the setup. These were the same as the A.T. & T. cities with the omission of Allentown.

A.T. & T. said Mr. Cowan would testify that the Bell System will be able to integrate its theatre television transmission service with its other services in a manner which will make possible important economies in operation and engineering. He will explain to the Commission the Bell System can meet the technical transmission requirements "specified by the theatre interests," including band width, definition and linearity, and that the company has planned to build up its existing inter- and intra-city transmission facilities until they are "nationwide."

There will be four A.T. & T. witnesses in addition to Mr. Cowan. They are F. M. Ryan, radio engineer; M. G. Wallace, commercial operating engineer; W. H. Doherty, director of research, electronics, and A. F. Jacobson, director of operations, long lines department.

INDUSTRY WITNESSES NAMED FOR THEATRE TV HEARING

The list of 29 witnesses who will testify for the industry at the theatre television hearings before the Federal Communications Commission starting January 26 was submitted Monday by Marcus Cohn for National Exhibitors Theatre Television Committee and by Vincent Welch and James L. Fly for Motion Pictures Association of America.

The listing was in alphabetical order, and not in order of appearance. The Commission was also told that because of business and other commitments of some of the listed persons occasional substitution might be necessary, and also that additional witnesses might be added later.

Here is the MPAA-NETTC witness list, along with the subjects to be covered by each:

Roger Albright, MPAA educational director, who will outline the industry's activities in the educational field and the potentials of theatre television in education; Harold Azine, former theatre television expert for the Federal Civil Defense Administration, who will describe the agency's three intra-city experiments with closed circuit theatre TV for civil defense training; Metropolitan Opera managing director Rudolph Bing, who'll describe the theatre telecast of "Carmen" and discuss the inadequacy of the video signal on the leased wires; Harry Brandt, Independent Theatre Owners president, who will argue that theatre television will permit the small independent exhibitor to compete with first run theatres;

Also, Gilbert and Sullivan impressario S. M. Chartok, who'll claim that theatre TV can be used to stimulate interest in Gilbert and Sullivan and similar works; Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, who'll discuss COMPO's interest in theatre TV; theatre architect John Eberson, who'll treat theatre TV as a logical development in the evolution of the theatre; NETTC chairman Si Fabian, who'll discuss the quality of the image needed to make theatre TV compare with 35 mm. films; Benamin Fine, education editor of the New York *Times,* who'll discuss how education can utilize theatre TV; Emanuel Frisch, head of the Metropolitan Motion Picture Theatre Association, discussing public service aspects of the new medium;

Also, Richard Hodgson, director of television development for Paramount Pictures, and Andrew Inglis, MPAA technical consultant, outlining technical consultant, outlining technical phases of theatre TV; Lester B. Isaac, Loew's director of projection, analyzing theatre screen sizes; Griffith Johnson, MPAA's economics director, who'll cover financial and economic aspects of the motion picture industry; MPAA president Eric A. Johnston, who'll show the industry's interest in theatre TV and what is possible in informational and entertainment programming for large audiences; Raymond Klune, executive producer of 20th Century-Fox, who'll cover the facilities available in Hollywood for production and distribution;

Also, Abe Lastfogel, of the William Morris Agency, on the artistic need for theatre television; Arthur L. Mayer, former executive vice-president of COMPO, on the motion picture industry's past civic and humanitarian services to government and to the public; Tom Meany, sports editor of *Collier's,* who'll argue that theatre TV will make available sports events not otherwise available; stage producer Gilbert Miller, who'll claim that theatre TV can revive the legitimate theatre; census bureau director Roy Peel, who will outline theatre TV's potentialities for staff training and for executive appearances; Terry Ramsaye, consulting editor of Quigley Publications, who'll trace the historical and sociological development of the industry and argue that no other form of art is so attuned to the needs of its patrons;

Also, either Allied president Wilbur Snaper or former president Trueman Rembusch, on the advantages theatre TV affords the small town exhibitor; a representative of the American Medical Association, discussing the Association's plans for using theatre TV for training and post-graduate work; MPAA general counsel Sidney Schreiber, tracing the history and composition of MPAA; 20th-Fox president Spyros Skouras, who'll cover the history of a typical producing-distributing company and its interest in and plans for theatre television; Mitchell Wolfson, former president of Theatre Owners of America, who'll argue that theatre TV is not a competitor of home TV but rather is designed to do things home TV cannot do; and Manfred Toeppen, MPAA-NETTC expert.

Box Office Champions For December, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

AGAINST ALL FLAGS
(Universal-International)

Produced by Howard Christie. Directed by George Sherman. Written by Aeneas MacKenzie and Joseph Hoffman. Technicolor. Cast: Errol Flynn, Maureen O'Hara, Anthony Quinn, Alice Kelley, Mildred Natwick.

THE IRON MISTRESS
(Warner Bros.)

Produced by Henry Blanke. Directed by Gordon Douglas. Written by James R. Webb. Technicolor. Cast: Alan Ladd, Virginia Mayo, Joseph Calleia, Phyllis Kirk, Alf Kjellin, Douglas Dick.

MILLION DOLLAR MERMAID
(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Mervyn LeRoy. Written by Everett Freeman. Technicolor. Cast: Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran, Jesse White, Maria Tallchief.

PLYMOUTH ADVENTURE
(Metro-Goldwyn-Mayer)

Produced by Dore Schary. Directed by Clarence Brown. Written by Helen Deutsch. Technicolor. Cast: Spencer Tracy, Gene Tierney, Van Johnson, Leo Genn, Lloyd Bridges, Dawn Addams, Barry Jones.

THE PRISONER OF ZENDA
(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Richard Thorpe. Written by John L. Balderston and Noel Langley with adaptation by Wells Root. Technicolor. Cast: Stewart Granger, Deborah Kerr, James Mason, Louis Calhern, Jane Greer, Lewis Stone, Robert Douglas.

STARS AND STRIPES FOREVER
(20th Century-Fox)

Produced by Lamar Trotti. Directed by Henry Koster. Written by Lamar Trotti with story by Ernest Vajda. Technicolor. Cast: Clifton Webb, Lebra Paget, Robert Wagner, Ruth Hussey, Finlay Currie, Benay Vemuta, Roy Roberts.

Tax Suit on Damage Won By Goldman

PHILADELPHIA: In a precedental decision the United States Tax Court here Monday found for William Goldman in his suit against the Department of Internal Revenue. The circuit head had contested the right of the Government to collect taxes on two-thirds of the treble damages of $375,000 awarded him in his anti-trust suit against the majors and Warner Theatres.

The decision was handed down by Judge Johnson. The court's determination was based on Mr. Goldman's contention that the Clayton Act held that punitive damages or fines are not to be regarded as taxable income by the receiver, but must be charged to the defendant in the case. Since the film companies and Warner Theatres obligated for the $250,000 difference in the award, they are liable for the tax and not Mr. Goldman, according to the court's findings.

New Orleans Theatre Sues for $1,450,000

NEW ORLEANS: Delta Theatres Inc., operating the Joy, first run theatre here, has filed suit for $1,450,000, charging monopolistic practices against Paramount Pictures, Paramount Film Distributing Corp., Paramount Gulf Theatres, Inc., Loew's Inc., MGM Distributing Corp. of Texas, Radio-Keith-Orpheum, RKO Theatres, Warner Brothers, 20th Century-Fox, United Artists, Columbia Pictures and Columbia Pictures of Louisiana.

Spyros Skouras Praises Christophers Awards

Spyros Skouras, president of 20th Century-Fox, this week thanked the Christophers for the encouragement the organization is giving to the whole motion picture industry in recognizing films of special merit. Mr. Skouras spoke at a luncheon at New York's Waldorf-Astoria on the occasion of the presentation of the Christophers' awards for outstanding films, newspaper and magazine articles and books. Cited by the Christophers were 20th-Fox's "Stars and Stripes Forever" and RKO-Samuel Goldwyn's "Hans Christian Andersen."

Tax Collections Show Drop for November

WASHINGTON: General admission tax collections declined in November, reflecting October box-office business, the Internal Revenue Bureau reported.

Collections fell to $24,835,819, the lowest figure since June and sharply below the $31,294,629 collected in October. The November collections compare to $31,084,965 collected in November, 1951.

Senate Unit Will Study ABC Deal

WASHINGTON: Senate Interstate Commerce Committee Chairman Tobey (R., N.H.) Monday notified the Federal Communications Commission that his committee will hold hearings within the next two weeks on the proposed merger between United Paramount Theatres and American Broadcasting.

In another major development on the merger, Attorney General James P. McGranery has sent the FCC a letter which, while claiming to avoid any actual stand on the merger, actually amounts to a statement in opposition.

Tobey's Latest Move

The Tobey announcement of Senate committee hearings represents the latest move by the New Hampshire lawmaker to block FCC approval of the merger. He had previously written the commission criticizing hearing examiner Leo Resnick's recommendation that the merger be okayed. Sen. Tobey merely told FCC Chairman Paul A. Walker in his latest, curt wire that the committee would hold hearings in the next two weeks to determine whether the merger is legal, whether it is in the public interest, and whether "it would be helpful to prepare and pass legislation to prevent mergers of this kind in the future."

Sen. Tobey said he especially wanted Mr. Walker to attend the hearing. Mr. Walker's reply to Sen. Tobey will undoubtedly be more courteous than was his reply to Mr. McGranery. In effect, the FCC chairman told the Attorney General that his views were very interesting but that they were filed just a little too late in the proceedings to be considered fully by the commission.

Mr. McGranery's letter, dated January 7, started out by declaring the Justice Department was not expressing any opinion on the merger, but did desire to direct the FCC's attention to factors of anti-trust significance.

McGranery Cites Views

For one thing, Mr. McGranery said, the merger might encourage a "general integration" of motion picture exhibition with radio and telecasting. "If the merger is consummated," he declared, "other companies in these industries may well determine to secure for themselves, by merger, the competitive advantages that would accrue to United Paramount and American Broadcasting." If this happens, he added, the visual entertainment field would be controlled by "a few dominant companies," and this would present competitive problems.

Mr. McGranery also claimed that such integration would "impede the entry of new business enterprises" into either field. He also asserted that such integrated companies would have bidding and buying advantages over non-integrated firms.



HANS CHRISTIAN ANDERSEN

COLOR BY TECHNICOLOR

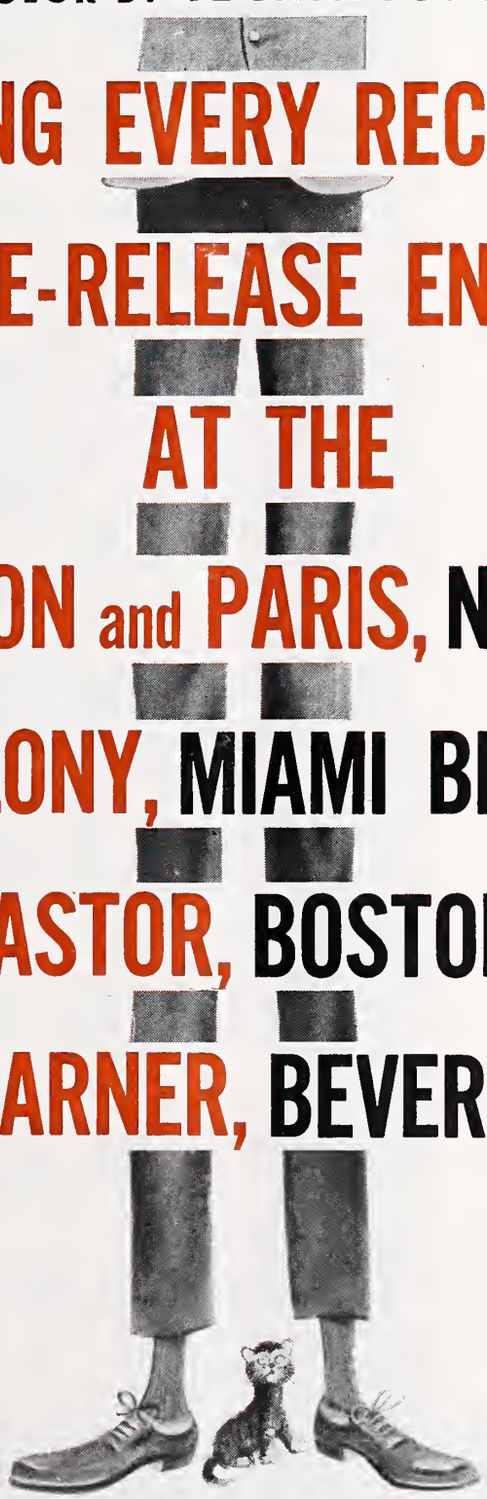
IS SMASHING EVERY RECORD IN EACH OF ITS PRE-RELEASE ENGAGEMENTS AT THE

CRITERION and PARIS, NEW YORK (by 25%)

COLONY, MIAMI BEACH (by 20%)

ASTOR, BOSTON (by 50%)

BEVERLY WARNER, BEVERLY HILLS (by 50%)





People in The News

SAM PINANSKI, co-chairman of the Council of Motion Picture Organizations, has received a letter of praise from Secretary of the Treasurer John W. Snyder for his work in behalf of the U. S. savings bonds program.

GENERAL AND MRS. OMAR N. BRADLEY will be guests of honor at a reception to be tendered by producer Frederick Brisson on January 28 at the Statler Hotel in Washington following the premiere that night of "Never Wave At A Wac."

EMERY AUSTIN, who has been with MGM since 1941, and for the past 10 years in Atlanta, has been appointed as assistant to Dan S. Terrell, publicity manager. He will be in charge of exploitation under the new appointment.

DR. IRWIN M. ARIAS, son of Henry R. Arias, foreign film exporter and importer, will wed Betty Sylvia Berger in the spring.

JOSE DEL AMO has been named manager of United Artists in Cuba by Arnold M. Picker, foreign distribution vice-president.

ARTHUR MANSON, advance agent for several films, has been named field press representative for MGM in Canada.

ARCHBOLD H. ROBINSON has been elected treasurer of Eastman Kodak, following the resignation of Marion P. Folsom.

WINTON HOCH, cinematographer, has been signed by Cinerama to a three-way contract as producer, director and cameraman.

Sales Meet On "Salome"

Columbia's most important sales convention was to take place this weekend. It was about the production, the distribution, and the selling to the general public of the biggest picture Columbia ever made, according to company contention. The picture is "Salome," starring Rita Hayworth.

The convention was at the Drake Hotel, Chicago, Friday and Saturday, with A. Montague, general sales manager, presiding, and with Paul Lazarus, Jr., home office executive, telling of the ambitious advertising and promotional plans.

The convention was international. Joseph A. McConville headed the foreign sales contingents. From the home office were Rube Jackter, Louis Astor, Louis Weinberg, Irving Wormser, George Josephs, Maurice Grad, H. C. Kaufman, Howard LeSieur, Joseph Freiberg and George Berman. Attending were nine division managers and 32 branch managers.

Meanwhile, the first steps in the campaign have occurred in Los Angeles, Dallas, Philadelphia, and San Francisco, with erection of 20 by 40 foot billboards carrying color art, and to be unveiled this week.

"The Greatest Show" Has Great Playdate Record

It is one year since Cecil B. DeMille's Paramount release, "The Greatest Show on Earth" played the Radio City Music Hall and then went on its way towards what may become a record of dates and receipts, according to Paramount. In that year, it has played in 7,000 situations in this country and in Canada, and has taken $11,800,000. It may play in some 8,000 more houses it is predicted by the company.

Rembusch Is Reelected Indiana Allied Head

INDIANAPOLIS: Trueman Rembusch was reelected president of Allied Theatre Owners of Indiana for the eighth consecutive year by the board of directors at a meeting here last week. The election was postponed from the state convention last month in an effort to persuade Mr. Rembusch to serve. Marc J. Wolf was elected vice-president; Ted Mendelssohn, treasurer; William A. Carroll, executive secretary. The board voted to hold a series of meetings and film clinics to open in Fort Wayne January 27 under the chairmanship of Al Borkenstein.

New York "Rouge" Premiere To Benefit Runyon Fund

United Artists' "Moulin Rouge," a film biography of Toulouse-Lautrec starring Jose Ferrer, will have its New York premiere at the Capitol theatre February 10 under the sponsorship of the Damon Runyon Memorial for Cancer Research, it was announced this week by Dan Parker, president of the Damon Runyon Fund, and Max E. Youngstein, vice-president of UA. The Fund also sponsored the film's Los Angeles premiere last month. The film, in color by Technicolor, was directed by John Huston.

Name Film Committee For Inauguration

WASHINGTON: George Murphy, director of entertainment for the Eisenhower-Nixon inaugural festival, has named a group of Washington film company representatives as a committee to assist him. On the committee are Orville Crouch of Loew's, George Dorsey, Warners; Robert Denton, Paramount; Tony Muto, 20th Century-Fox; J. B. Brecheen, RKO Radio; J. Raymond Bell, Columbia. Allan Zee of Loew's and George Crouch and Frank La Falce of Warners will also be working on the program.

Europe Best Area Abroad Says Loew

HOLLYWOOD: Continental Europe is the best overseas market for MGM films at a period when the world outlook is more optimistic than in many years, according to Arthur Loew, president of Loew's International, speaking at a weekend luncheon attended by studio executives and producers here.

Guests were Mr. Loew, David Lewis, regional director of Loew's International for Continental Europe, and Joe Vogel, vice-president of Loew's Theatres, at the studio to see new product. They were introduced by Dore Schary, MGM vice-president in charge of production.

Mr. Lewis, ending his 27th year with Loew's International, said the recent Paris opening of "Ivanhoe" broke all existing records by a wide margin.

Mr. Loew said "Quo Vadis" was doing strong business all over the world. "It will exceed 'Gone with the Wind' in every territory," he said. He pointed out that the Japanese market was becoming more important.

Attending the luncheon were: E. J. Mannix, Ben Thau, L. K. Sidney, J. J. Cohn, Lawrence Weingarten, Kenneth MacKenna, Marvin H. Schenck, Charles Schnee, Stephen Ames, Henry Berman, Pandro S. Berman, Jack Cummings, Armand Deutsch, Sol Fielding, Sidney Franklin, Jr., Arthur Freed, William Grady, Jr., John Houseman, Edwin H. Knopf, Mervyn LeRoy, Arthur Loew, Jr., Nicholas Nayfack, Joe Pasternak, Matthew Rapf, Carey Wilson, William H. Wright and Sam Zimbalist.

Pix Files Action For $1,248,000

An anti-trust suit seeking $1,248,000 from the majors and District Theatres Corp., has been filed in New York Federal District Court by Pix Theatres, Inc., owner of the Plymouth Theatre, a Negro house in Washington, D. C. The plaintiff alleged the Plymouth was discriminated against in first and subsequent runs in favor of District's Langston theatre. Pix Theatres is owned by Samuel, Max and Faith Cummins, Seymour B. Cohen and Rose Chatkin.

Massachusetts Circuit Sells 9 Houses in Year

Western Massachusetts Theatres has disposed of its Richmond theatre, North Adams, and its Colonial, Pittsfield, to conform with its policy to operate only one theatre in any one town, Col. Samuel Goldstein, president, announced in Springfield last week. The circuit has sold nine theatres in the last year and will dispose of one more in the future to bring the total number of its operating theatres down to 15.

It will hit you with the force of Niagara itself!...

And on their honeymoon night when she laughed in his face and told him about the others – he knew what he had to do!





see next page

Get ready for the box-office power of Marilyn Monroe in "Niagara"



"I saw him hold her and kiss her . . . and closed my eyes, afraid to see what my wife really was."



"Even on our honeymoon I had to fight—to keep you from another man's arms!"

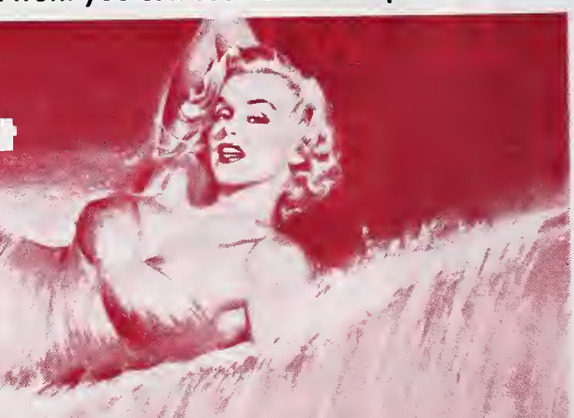


"You're the only one who saw it . . . the only one who can tell . . . *and you won't!*"



"Night after night she parades around in that dress—cut so low in front you can see her kneecaps!"

Marilyn Monroe and "Niagara" a raging torrent of emotion that even nature can't control!



20th CENTURY-FOX presents

"Niagara"



starring

MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS Technicolor

with CASEY ADAMS • DENIS O'DEA • RICHARD ALLAN • DON WILSON • LURENE TUTTLE • RUSSELL COLLINS • WILL WRIGHT

Produced by CHARLES BRACKETT Directed by HENRY HATHAWAY Written by CHARLES BRACKETT, WALTER REISCH and RICHARD BREEN

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!



HEY! TAXI

THE 'MIRACLE' PICTURE OF THE YEAR!

Governors Will Probe Tax Overlap

President-Elect Dwight D. Eisenhower shortly will appoint a committee of state governors to work with the U. S. Treasury Department to eliminate some overlapping state, local and Federal taxes, it was learned this week.

There have been periodic studies by the Treasury and by the Council of State Governors in the field, but nothing has come of them. The Eisenhower committee will represent a new attempt to get something done.

The admission tax has always been one of the first taxes cited as a problem of Federal-state-local overlapping. It has been so lucrative a revenue source, however, that no government ever has been willing to relinquish it.

Meanwhile in Washington two more Congressmen introduced admission tax relief bills. Rep. Marchrowicz (D. Mich.) sponsored one to cut the tax from 20 per cent to 10 per cent, while Rep. Patten (D. Ariz.) proposed elimination of the entire tax.

The budget submitted by President Truman to Congress at the weekend estimates that the 20 per cent tax on tickets to theatres sport events, and other general admission entertainment will bring in $310,000,000 in the 1953-54 fiscal year, compared to an estimated $320,000,000 in the current fiscal year and $330,782,072 in the 12 months ending June 30.

While the prediction of a drop in admission tax receipts might prove useful in the industry's campaign for tax relief, in that it indicated a decline in attendance, the general tone of the budget message was against tax relief.

Paramount Sales Heads Plan New York Meeting

A. W. Schwalberg, president of Paramount Film Distributing Corporation, has called a meeting of domestic division managers and branch managers for the week of January 26 at the Hotel Plaza, New York.

The meeting will discuss new product and ideas gathered by Mr. Schwalberg; E. K. O'Shea, distribution vice-president, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, on their recent nationwide tours.

On hand, in addition to approximately 45 key field executives, will be Mr. O'Shea and Mr. Pickman; Oscar Morgan, short subjects sales manager; Monroe Goodman, executive assistant to Mr. Schwalberg; Joseph Walsh, head of branch operation; Martin Friedman, head of the playdate department; Arthur Dunne, head of the contract department; Harold Beecroft, head of the bidding department; Fred Leroy, statistical department head, and Robert J. Rubin, assistant to Barney Balaban, Paramount Pictures president.

HARRIS SUCCEEDS GRIFFITH AS ACTIVE CIRCUIT HEAD



H. J. GRIFFITH



HAROLD HARRIS

Theatre Enterprises, Inc., southwest theatre circuit, has a new chief, Harold Harris. who had been vice-president, and has been associated with the company and with the man he succeeds, H. J. Griffith, for some 30 years.

The succession occurred January 6 at a meeting of the directors in the Dallas home office. Mr. Griffith, a founder of Griffith Theatres, stepped down as president, but will continue activity as board chairman.

Mr. Harris can recall days with Mr. Griffith at one of the first theatres in the future circuit, the Queen, at Mart, Texas. Mr. Griffith was manager and Mrs. Griffith was cashier. Mr. Harris was doorman at night and by day a bank teller.

The banking business apparently seemed to have a future, because Mr. Harris, after the Queen theatre was sold, continued in the career, becoming an auditor for the Second National Bank of Houston, where he remained 13 years.

However, he heeded the call of show business in 1939, when Mr. Griffith severed himself from other Griffith houses and acquired his own units in Kansas and Missouri.

Mr. Harris joined Mr. Griffith as general manager, and stayed in that post for seven years. Then, after two years as operator of a group of houses in southeastern Missouri, he rejoined Mr. Griffith as assistant and vice-president of the reorganized circuit, now called Theatre Enterprises, which had expanded into Texas and New Mexico.

Mr. Griffith at the January 6 meeting said he had intended for some while to retire so he might have more time for personal affairs in other fields.

Meanwhile, his associates without his knowledge showed their affection for their retiring chief by devoting the entire issue of the Third Anniversary edition of the house organ, *Enterprise,* to a picture story and biographical profile of Mr. Griffith. Remarks the magazine:

"From the beginning, Mr. Griffith instructed us to largely devote our magazine to the exploits and doings of associates and employees, leaving the executive labor unsung. . . . Frankly, we had no idea that disobeying Mr. Griffith could be such a pleasant experience; but we've done it, and we're glad."

R. I. Payne continues as vice-president and general manager. Others who stay as they were are R. A. Higdon, head of the film purchasing department, and Lawrence J. Linck, controller. A new appointment is that of Vernon Watkins as head of booking.

"Mississippi Gambler" Has Big St. Louis Opening

Launching 350 pre-release dates in the Mississippi River Valley, Universal-International's "Mississippi Gambler" opened at the Fox theatre, St. Louis Tuesday evening. It then opened at the Malco, Memphis, Wednesday, and at the Joy, New Orleans Thursday. Advance promotion was aided by star Tyrone Power, and by stars Piper Laurie and Julia Adams, and featured players Jackie Loughery, Ruth Hampton and Valerie Jackson. They visited the premiere cities and some 50 valley towns for radio and television appearances, newspaper interviews and special promotions.

Columbia Preferred Dividend

The board of directors of Columbia Pictures Corporation last week declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable February 16, 1953 to stockholders of record February 2.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

WHEN you've split a lively quarter-century fairly evenly between production and promotion, the bread and butter of show business, as Alex Gottlieb has, you're likely to arrive at a state of awareness regarding each that tends to erase whatever lines of demarcation may have existed in the beginning. That is, the production job and the promotion job get so overlapped, one upon the other, in the mind of the individual seasoned in the performance of both, that each seems a part of the other.

Likely to Be Satisfactory From Market Viewpoint

If, as in the Gottlieb case, experience in the field of promotion comes first in calendar order, the fruit of this union of professional skills is likely to be highly satisfactory market-wise. Maybe the same would be true if the order were reversed, but no case histories of that kind are in evidence.

The Gottlieb experience in the field of promotion—which includes publicity directorship of the New York Paramount, quite a ways back, and advertising directorship of United Artists and Columbia, separately of course, in 1930-37—was rounded, full and totally practical. He learned, among other things, that a producer sometimes turns out, with the best of intentions, a whopping picture without a whooping chance of getting a box office buck because it's completely barren of exploitability, and that when this happens there is nothing under the sun that anybody can do to save the situation.

This thing among the many he learned in the field of promotion has never been forgotten for a moment throughout the 15 years of producing experience leading up to his present commitment to deliver five features to Warner Brothers. He's never undertaken production of a subject that he didn't consider exploitable by means within the bounds of recoverability, and neither has he found this policy restrictive with respect to choice of subject.

"Blue Gardenia" Is First For Warners Under Pact

His first for Warners under the present contract is "The Blue Gardenia," now in editing stage, which has Anne Baxter, Richard Conte and Ann Sothern in principal roles, directed by Fritz Lang, and with Nat "King" Cole introducing a song of the same title.

His second is to be "Five Bullets," a stern Western from a story of his own with Glenn Ford as the principal character.

His "The Mountains Have No Shadows," from a novel by Owen Cameron, will be filmed in the high Sierras and directed by Fritz Lang.

"The Scarlet Flame" is to be his fourth, a Technicolor enterprise starring Yvonne de Carlo.

The final Gottlieb production in the present group will be "Tales of Broadway" from Billy Rose's tales of Broadway, and it will be filmed in Technicolor, mainly or wholly in New York, with an all-star cast.

The five are to have been completed by the first day of April 1954. The Gottlieb record of combining entertainment with exploitability so deftly that nary a seam shows is ample support for the expectation that they'll be five money-makers.

SIX pictures were started during the week, and three others finished, bringing the shooting level to 23. Two of the new undertakings are in color by Technicolor.

"The Eddie Cantor Story," Warners, is being shot in color by Technicolor, with Keefe Brazelle portraying Eddie (who's still doing a bang-up job of portraying himself in other media), and with Marilyn Erskine, Will Rogers, Jr., Aline McMahon, Gerald Mohr, Arthur Franz and William Forrest also in a cast that figures to lengthen out as the project progresses. Sidney Skolsky, the newspaper columnist who rocked the film industry into a new realization of its capacities with his precedental production of "The Jolson Story," is producing the Cantor subject, and Alfred Green, who directed the Jolson film, is directing it. Anybody want to bet history can't repeat?

New Berman Production Starts in Jamaica

"All the Brothers Were Valiant," in Technicolor, is a Pandro Berman production for MGM, with Richard Thorpe directing Robert Taylor, Stewart Granger, Elizabeth Taylor, Lewis Stone and others. This one is being shot at Jamaica, a mighty congenial climate at this point on the calendar.

Universal-International began shooting "It Happens Every Thursday," which has Loretta Young, John Forsythe, Edgar Buchanan and Jack Kelly in the cast. Anton Leader is the producer, Joseph Pevney the director.

U-I's Ted Richmond, richly represented on the current release front by "The Mississippi Gambler," went to work on "Drifting," with Tony Curtis, Joanne Dru and Lyle Bettger in the cast, and with Rudolph Mate, who directed the current picture, directing.

Gene Autry and Smiley Burnette saddled up for "Saginaw Trail," which Armand Schaefer is producing and George Archainbaud directing, for Columbia release.

Robert L. Peters Productions, independent, started shooting "Cocobolo" in Peru, no less, with Kenneth Herts directing William Holmes and a native cast.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Saginaw Trail (Gene Autry Prod.)

INDEPENDENT
Cocobolo (Robert L. Peters Prod.—Lima, Peru)

MGM
All the Brothers Were Valiant (Technicolor, Jamaica)

UNIVERSAL-INT'L
It Happens Every Thursday
Drifting

WARNER BROS.
The Eddie Cantor Story (Technicolor)

COMPLETED (3)

REPUBLIC
City That Never Sleeps

UNIVERSAL-INT'L
Stand at Apache River (Technicolor)

WARNER BROS.
Plunder of the Sun (Wayne-Fellows)

SHOOTING (17)

INDEPENDENT
Cairo (Eros, Lippert, Italy)
A Lion Is in the Streets (Cagney, Technicolor, Warner release)
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

MGM
Fame and Fortune (formerly "Years Ago")
Latin Lovers (Technicolor)
Mogambo (Technicolor)
Band Wagon (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Untitled Comedy
Here Come the Girls (Technicolor)

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

20TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)

UNIVERSAL-INT'L
All I Desire (formerly "Stopover")

WARNER BROS.
Calamity Jane (Technicolor)
Grace Moore Story (Technicolor)

Women Vote "Quiet Man" Best Picture of 1952

Republic's "The Quiet Man" was voted the best picture of 1952 in the list of "10 best pictures" of the year selected by the National Federation of Women's Clubs' motion picture division. The nine runners-up were: Paramount's "Come Back, Little Sheba," United Artists' "Breaking Through the Sound Barrier," United Artists' "High Noon," RKO-Goldwyn's "Hans Christian Andersen," United Artists' "The Thief," MGM's "Singin' in the Rain," 20th Century-Fox's "Five Fingers," Warner Brothers' "The Story of Will Rogers" and Universal's "The Promoter."

MGM Paid Dore Schary $200,000

WASHINGTON: Dore Schary, vice-president of Loew's, Inc., in charge of production, earned $200,000 for the fiscal year ended August 31, 1952, topping the earnings of all other Loew's executives, the Securities and Exchange Commision was informed last week.

Nicholas M. Schenck, president, received $130,714 for the fiscal year as salary and $45,185 in bonuses and a share in profits, giving him gross earnings of $175,899. Edgar J. Mannix, vice-president, earned $159,471 as salary and $25,304 in bonuses and profit-sharing, giving him total earnings of $184,775.

List Other Salaries

Other salaries listed include: J. Robert Rubin, vice-president and counsel, $104,571, plus bonuses and a share in profit of $22,426; William F. Rodgers, vice-president, $110,271; Charles C. Moskowitz, vice-president and treasurer, $156,857; Joseph R. Vogel, vice-president, $156,857; Leopold Friedman, vice-president, secretary and counsel, $130,714; Eugene W. Leake, director and chairman of the company's audit and finance committee, $25,600.

All officers and directors as a group earned $1,852,607 for the year, it was stated.

The report also noted that pursuant to Mr. Rodgers' previous employment contract, Loew's also deposited $70,500 in an escrow fund during the year ending August 31, 1952. Under the terms of the contract, Mr. Rodgers has been receiving out of the fund $1,738 monthly during the fiscal year and commencing July 27, 1952, he has been receiving an additional sum of $2,175 monthly.

The report listed the following common stock options, some of which were granted during the year, with the price per share fixed at 16 7/16: Mr. Schary, 100,000 shares; Arthur M. Loew, president of Loew's International Corp., 40,000; Benjamin Thau, vice-president, 27,500; Mr. Vogel, director and vice-president, 27,500; Mr. Moskowitz, 27,500; Louis K. Sidney, vice-president, 27,500.

Pay Retirement Benefits

Loew's informed the SEC that the following amounts were paid for the benefit of executives pursuant to the retirement plan: Mr. Schenck, $52,996, Mr. Rubin, $40,015; Mr. Mannix, $49,961; Mr. Rodgers, $39,061; Mr. Moskowitz, $32,752; Mr. Vogel, $22,017; Mr. Friedman, $38,981.

The annual benefits estimated to be payable under the retirement plan for the executives were listed as follows: Mr. Schenck, $49,700; Mr. Rubin, $45,246; Mr. Mannix, $49,700; Mr. Rodgers, $28,483; Mr. Moskowitz, $31,780; Mr. Vogel $30,406; Mr. Friedman, $27,687.

Producers Get Court Order Barring Film on TV

Chesapeake Industries, formerly Pathe Industries, this week suffered an injunction preventing it from exhibiting on television, "Shed No Tears." The injunction, a preliminary one, was obtained in Los Angeles Superior Court by the producers Frost Films, Inc., and Equity Pictures. The plaintiffs are asking $500,000, charging television showing destroy further theatre revenue, and that the practice is contrary to current good business methods. Also restrained are television stations KNXT, KNBH, KLAC, and KTTV. Other defendants are United Artists, Eagle Lion, Pictorial Films, and Pictures Unlimited. The plaintiffs ask their film be returned to them.

Honor Fox's Bill Gehring

"Bill Gehring Week," marking the 35th anniversary of the association of William C. Gehring with 20th Century-Fox, was celebrated this week by the 1,239 employees of the company's 32 domestic exchanges, six in Canada, and 16,000 theatres in both countries.



William C. Gehring

Activities honoring the executive assistant general sales manager were held around the country, with the week climaxed in New York by a testimonial dinner this Thursday evening at Toots Shor's Restaurant.

Charles Einfeld, Twentieth-Fox vice-president, was toastmaster, and Spyros P. Skouras, president, made the principal address before some 200 executives, department heads, home office representatives and division and branch heads. Monsignor Patrick J. Masterson, executive secretary of the Legion of Decency delivered the invocation.

U-I Files New Lipton Contract With SEC

A new three-year employment contract for David Lipton, national director of advertising and publicity of Universal-International, has been filed with the Securities and Exchange Commission. To run from January 1, 1953, to December 31, 1955, the new contract calls for a weekly salary of $1,000 for one year and $1,100 a week for the balance of the agreement. His previous salary was $900 a week. A clause in the contract requires Universal to continue Mr. Lipton's salary for six months in the event he should be unable to work because of illness or is otherwise incapacitated. The company may cancel the contract after six months.

Disney Profit For Year Up To $451,809

Consolidated net profit of Walt Disney Productions in the fiscal year ended September 27, 1952, was $451,809, equal to 69 cents a share on the 652,840 common shares outstanding, Roy O. Disney, president, announced this week in his annual report to shareholders. This compared with a profit of $429,840, equal after preferred dividends to 65 cents a common share in the preceding year. The preferred stock was redeemed January 1, 1951.

Gross income for the 1952 fiscal year amounted to $7,722,819, compared with $6,287,539 the year before. Mr. Disney explained that 1952 gross only slightly reflects returns from "Robin Hood," released in June. Principal sources of feature picture income were "Alice in Wonderland" and the reissue of "Snow White and the Seven Dwarfs."

Outstanding debentures were reduced by $391,580 during 1952 and at the fiscal year end there remained outstanding $268,630 from the original 15-year obligation of $1,364,000 incurred in 1945. The $57,085 balance of the $1,000,000 long-term serial loan obtained in 1948 was entirely paid off in December, 1951.

The report said the company has more product scheduled for release in fiscal year 1953 than in any past year. A major feature picture which will be released in 1953 is "Peter Pan," which Mr. Disney said should be a top grosser. Another major product which will be released in 1953 is "The Sword and the Rose." In addition to features now in production, short subjects will continue to be released at approximately three-week intervals through the year, the report said.

Propose Academy Awards For Theatre Television

The "Academy Awards" should not only be on television; they should be on theatre television, as featured adjuncts to the regular film fare that evening. This proposal has been submitted to the Academy of Motion Picture Arts and Sciences by Theatre Network Television, promoter of theatres as a medium for special events on television.

The Academy is understood to have replied it cannot act until and unless the film companies approve by clearing in advance the nominees and personalities.

Theatre Network Television meanwhile has asked the companies for approval of such a television appearance by contract performers. Nathan Halpern, TNT president, has pointed up the event's importance to industry public relations; and he also adds TNT's move has support from exhibitor associations such as the Theatre Owners of America and National Allied States Association.

Showmen, for you Sing and

because Paramount is ready today to set your February date on the sensational SUPER-HIT that broke every record in 400 nationwide previews on New Year's Eve!



LOTS OF LAUGHS



LOTS OF BABES



LOTS OF SONGS

SONGS

"A Girl Nomed Mory and A Boy Nomed Bill"
"Who's Your Little Who-zis"
"I Feel A Song Coming On"
"I Feel Like A Feother In The Breeze"
"With My Eyes Wide Open I'm Dreoming"
"Louise" • "Lover" • "I'm Yours"
"Just One More Chonce"



Brotherhood Week's
Silver Anniversary
Feb. 15-22, 1953



Look!
Dean and Jerry
Have Been Voted
by Exhibitors
NUMBER 1
MONEY STARS
in Fame's Poll!

DEAN JERRY

MARTIN AND LEWIS

in HAL WALLIS' Production

THE STOOGE

Co-starring

EDDIE MAYEHOFF · MARION MARSHALL · POLLY BERGEN

Directed by
NORMAN TAUROG · FRED F. FINKLEHOFFE

Screenplay by
and MARTIN RACKIN · ELWOOD ULLMAN

Additional Dialogue by

From a story by FRED F. FINKLEHOFFE and SID SILVERS · A Paramount Picture

O'Hara, 59, Succumbs

WASHINGTON: Funeral services were held here Tuesday morning for Joyce O'Hara, 59, executive vice-president of the Motion Picture Association of America, who died suddenly of a heart attack January 9 while on a business trip to New York. Representatives of major film companies and the MPAA offices in New York attended the services which were followed by burial at Arlington Cemetery.

Mr. O'Hara, a native of Pittsburgh, spent his early years in the newspaper business. Following World War I he joined the Chamber of Commerce of the United States, where he became special assistant to Eric Johnston, and continued in the same capacity when the latter became president of the MPAA in 1945. Known as an able negotiator, Mr. O'Hara participated in important film agreements with foreign countries. He was named vice-president of the MPAA and served as head of the organization in 1951 when Mr. Johnston took a leave of absence to serve as Economic Stabilizer in the Government.

Mr. O'Hara is survived by his wife, Mrs. Camille O'Hara; two daughters, Mrs. John Cosgrove and Miss Angela O'Hara, all of Washington, and a son, John O'Hara, of Salem, Mass.

To Ease Trusteeship Of UPT Provisions

WASHINGTON: The Justice Department has agreed to amend the Paramount Pictures consent decree to make it easier for owners of trusteed United Paramount Theatres stock to get their stock out of trust. At present, an owner of trusteed UPT stock can get his stock out if he submits an affidavit that he owns no Paramount Pictures stock or that he owns less than 500 shares of UPT stock, regardless of his holding of Pictures stock. The proposed amendment would raise this 500 limit to 2,000. It would also permit anyone with more than 2,000 shares of UPT stock to come to the Justice Department, on an individual basis, and make a showing that his holdings of picture stock do not give him any control over the picture company's management. If he makes such a showing, he would be allowed to take his UPT stock out of trust. The 2,000 figure would have to include both the stock in trust and stock bought on the open market.

"Venice" National Ads to Give Playdate Credits

The 634 theatres playing 20th-Fox's "The Thief of Venice" before March 1 will receive mention in the national advertisements the company is running. The advertisements will appear in *Look*, January 23, and *Colliers* January 27, and will reach 25 million readers, the company estimates on the basis of current figures.



JOYCE O'HARA

Weisbaum Dies at 65; Was Coast Circuit Head

SAN FRANCISCO: Sid Weisbaum, 65, president, Sunny-Mount Theatres, died suddenly recently from a heart attack at the home of his mother, Mrs. Bertha Weisbaum, in Hanford, Calif. He began his industry career in 1920 with Federated Film. In 1933 he became associated with Floyd St. John, holder of the Republic franchise in San Francisco. In 1935 when Republic bought the franchise, he remained as head of the local branch. In 1941 he resigned to join William B. David (who now takes over the presidency), Robert O. Tolkoff, Arthur Fritz and Bruno Vecchiarelli to form Sunny-Mount, which today operates theatres in Mountain View, Sunnyvalle, Los Gatos and Campbell, California. In addition to his mother, he is survived by his wife, Blanche and a daughter, Mrs. Muriel Tatarsky of Denver.

Osa Johnson Was Notable Hunter and Photographer

Osa Johnson, 58, who with her first husband, Martin, hunted big game and photographed the process as well, in Africa, in Borneo and in the South Seas, died January 6, in New York. After funeral services in New York, she was interred beside her husband in Chanute, Kan., where they first met. Mrs. Johnson's filming was part of a 20th-Fox picture,' "Stanley and Livingston," in 1939. At the time of her death she was preparing for another trip to the jungle.

H. Gordon Jennings

HOLLYWOOD: Services were held here Wednesday at the Church of the Recessional, Forest Lawn, for H. Gordon Jennings, 56, cameraman and special effects director, who succumbed to a heart attack January 11.

Mrs. J. B. Auslet

Mrs. Julie Boudreaux Auslet, 89, stepmother of Jack Auslet and mother of Alys Auslet Boudreaux, died suddenly at her daughter's home in Thibodaux, La., January 9.

Open "Jazz Singer" at N.Y. Benefit

Warners' "The Jazz Singer" opened on Broadway to the same acclaim it received in Miami and Beverly Hills. Tuesday night on Broadway was a scene reminiscent of the biggest "Hollywood" openings, as thousands rushed the Paramount theatre, and more thousands gaped at the deluge of celebrities.

Seats were up to $100, for the benefit of the National Foundation for Infantile Paralysis, and on stage, Robert Weitman, vice-president of United Paramount, of which the theatre is the flagship, handed a check for more than $50,000 to Earl Wilson, columnist and chairman of the entertainment committee for the affair.

Guests were interviewed in the lobby by Dennis James and Maggie McNellis, for WJZ-TV, and were serenaded by five violinists. Organ music preceded the stage presentation, which began with Jane Pickens singing the National Anthem, followed with Carmen Cavallaro and band playing special arrangements, and had as features the stars of the film, Peggy Lee and Danny Thomas.

UA Sponsors Parties to Hear Critics Awards

A coast-to-coast network of radio and television station "listening parties" for motion picture industry members across the nation was set up this week by United Artists branches, in cooperation with local Variety Clubs, to hear and see the National Broadcasting Company broadcasts of the New York Film Critics "Best of the Year" awards ceremonies the evening of January 17. The radio broadcast was to be heard over NBC stations from 11:30 P.M. to midnight, Eastern Standard Time, and the telecast over WNBT from 6 P.M., E.S.T. United Artists films figured in seven out of eight of the New York Critics' awards.

Vistascope, Composite Process, Ready for TV

Vistascope, a new device for accomplishing composite matte type photography in the camera, will be made available to television for live action shooting, it was announced this week by Barney Balaban, president of Paramount, and Sol Lesser. Paramount and Mr. Lesser jointly own the process which can be used in either motion picture or television cameras. Vistascope units were to be delivered in New York this week.

Houseman Chief Speaker

John Houseman, motion picture and theatrical producer, was principal speaker on the program, "Robert Flaherty," fourth in a series of Wednesday evenings on "The Related Arts of Today," presented by the Junior Council of the Museum of Modern Art, New York, January 14.

The Critics are FLYING HIGH!!

"BEST ACTOR OF THE YEAR"
RALPH RICHARDSON
—N.Y. Film Critics Award

And On Every "YEAR'S BEST" LIST!

National Board of Review; N.Y. Times; Daily News; Journal-American; World-Tel. Sun; Daily Mirror; N.Y. Post; Morning Telegraph; Brooklyn Eagle; Washington Eve. Star.

Business is SOARING!!!

N. Y. C.—Victoria Theatre
7 SMASH WEEKS!

WASHINGTON, D. C.—
Playhouse & Dupont Theatres
SOLID SESSION!

and now... BREAKING THE SOUND BARRIER



IS BOOKED FOR TOP PLAYING TIME ALL OVER THE COUNTRY!

TOP THEATRES IN KEY CITIES HAVE ALREADY BOOKED IT!

CHICAGO — Oriental; PHILADELPHIA — Trans-Lux; LOS ANGELES — Chinese, Los Angeles, Loyola, Wilshire, Uptown; SAN FRANCISCO — United Artists; PROVIDENCE — RKO Albee; CLEVELAND—Loew's State; ATLANTA—Loew's Grand; KANSAS CITY—Loew's Midland.

Watch for hundreds of other important dates coming up!

"BREAKING THE SOUND BARRIER"
starring
RALPH RICHARDSON • ANN TODD • NIGEL PATRICK • JOHN JUSTIN with Dinah Sheridan • A David Lean Production • Story and Screenplay by Terence Rattigan • Produced and Directed by David Lean • Released by Lopert Films Distributing Corp. • A London Films Presentation



Another **BIG ONE** thru **UA**

Back BROTHERHOOD WEEK, Feb. 15-22

Loew's Plans Tour Abroad As Stimulant

A new approach to expand business and increase the foreign market is about to be launched by Loew's International. On February 5 a troupe of MGM players will leave Hollywood via Northwest Airlines for a six-week business and industry-promoting tour of the Far East.

A tour like this to the Far East, for the express purpose of stimulating box office activity, has never been done before. There have of course been other trips to the Far East by American players but they were conducted for the entertainment of American troops.

In the troupe will be Marge and Gower Champion and Richard Montalban. Their aim is to meet and be seen by the film-going public. They will make radio and stage appearances and give performances. In many instances national holidays will be declared to coincide with their arrival.

The State Department, recognizing the value of films, has endorsed the tour.

Cities visited will include Manila, Calcutta, Bombay, Singapore, Bangkok, Hong Kong and Tokyo. Tours will be keyed to openings of "Everything I Have Is Yours," "My Man and I" and "Sombrero."

Arthur Pincus, assistant director of publicity and advertising of Loew's International, who arranged the tour, pointed out that it might serve as a pattern for future projects.

Johnston Says Screen Can Fight Communism

SPOKANE: Eric A. Johnston, president of the Motion Picture Association of America, speaking before the Spokane Chamber of Commerce last week stated, "It is inherent in the world of Communism that there must be world dominance. We must look at it as a long-term period of difficulty for which there are no magic formulae."

He said pictures can effectively combat Communism through ridicule, but can accomplish little through propaganda.

Touching on problems of the industry, Mr. Johnston predicted a "marriage" between television and motion pictures in the near future.

New York Variety Sponsors A Danny Kaye Night

Everyone in New York's show business will be at the Palace theatre, on Broadway, once the home of vaudeville, the night of February 25, Variety Club Tent 35 hopes. This will be Danny Kaye Night, and the tent is taking over the house. Tickets are $6 for the orchestra and loge, and mezzanine loge, $5.50 for front and $5 for rear mezzanine. Edward Lachman is chief barker for the tent.

IN NEWSREELS

FOX MOVIETONE NEWS, No. 5—Churchill in U.S. Ike election made official. French gain in Indo-China. Sherlock Holmes returns. Australia wins Davis Cup. Kid sluggers.

FOX MOVIETONE NEWS, No. 6—Eisenhower has full cabinet meeting. Churchill rests in sun. Sleet storm in east. Attlee with Nehru. Ace Jabara in Korea. Ike and brother open Heart Drive. Rockets hit Reds. Ski bob races. Barrel jumps on ice.

NEWS OF THE DAY, No. 239—Churchill. Election official. Portable iron lung. Belfast air crash. Monkey in cocoanut business. United Europe rally. Skijoring. Golden Gloves.

NEWS OF THE DAY, No. 240—ROKs win ridge. Ike aids Heart Fund. Guided missles set speed record. Aussie net star. New ski sports. Yacht classic. Barrel jumping.

PARAMOUNT NEWS, No. 42 — Adolph Zukor honored. Churchill's visit. Skijoring in Alps. Basketball classic.

PARAMOUNT NEWS, No. 43—ROKs rip Reds. Ike aids Heart Fund, greets son, meets Cabinet. Gift for Truman from departing Cabinet. Thistle class regatta. Pro tennis tour. Golden Glovers.

TELENEWS DIGEST, No. 2B—Tank rotation plan. Windsor ball aids charity. Mayer French premier. Denmark mourns Queen. French forge ahead in Indo-China. Record snow covers Europe.

TELENEWS DIGEST, No. 3A — Rocket show in Korea. French Korean vets. Italian cop. Stormy weather. Ike's son home. Dr. Bunche at Gandhi seminar. Royalty attends wedding. Barrel jumping contest.

UNIVERSAL NEWS, No. 429—War in Indo-China. Europe union gets lift. Japs bolster defenses. Polio poster kids. Floods in France. Future fistic hopefuls.

UNIVERSAL NEWS, No. 430—Ike meets Cabinet; Truman bids goodbye to his. ROKs and rockets blast Reds. Guided missiles. Heart Drive opens. Pro tennis. Jumping over barrels.

WARNER PATHE NEWS, No. 44—Churchill in U.S. Mt. Everest climb fails. Polio poster girls. Madrid evening wear. Gorgeous George goes Hawaiian. Gala "Jazz Singer" premiere. Golden Gloves.

WARNER PATHE NEWS, No. 45—New guided missile. Last Cabinet meeting for Truman. Ike's son here for inaugural. Ike aids Heart Drive. ROKs hit Reds in freezing cold. Churchill in Jamaica. Spanning barrels. Big Four in pro tennis.

Rodner-Will Rogers Fund Aided by $27,500 Check

Abe Montague, president of the Will Rogers Memorial Hospital, announced this week the receipt of a check for $27,500.00 representing over four hundred individual donations for the "Harold Rodner Research Section" to be established at the Will Rogers Memorial Hospital at Saranac Lake, N. Y.

Harold Rodner, a former Warner executive, dedicated his life to helping the sick and the needy. He particularly hoped to establish a modern laboratory where better methods could be developed to cure tubercular patients at the Will Rogers Hospital.

Mr. Montague expressed his gratitude on behalf of the Hospital to all those who had participated in the raising of the Harold Rodner Fund. He said he was certain that such a Laboratory would make a definite contribution to the fight against tuberculosis.

More than $10,000 was collected for the Will Rogers Memorial Hospital through the coin boxes displayed in approximately 2,500 cooperating theatres during the initial two-month span of the project. The plan was introduced by Joseph Vogel and executed by Loew's Theatres. The second distribution of the collection boxes has been completed by National Screen Service, with approximately 4,000 houses now cooperating.

Columbia to Name Hotel Man to Board

Abraham M. Sonnabend, president of Sonnabend Associated Properties, a Massachusetts company which is active in the operation and financing of hotels in various cities, has been nominated to the board of Columbia Pictures, according to a proxy statement issued this week. A meeting of stockholders has been called for February 9 at the home office in New York. Mr. Sonnabend will succeed Col. Henry Crown, also active in the hotel business through his connections with the Hilton Hotel group.

Renominated for the board of directors are Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, Leo M. Blancke, N. B. Spingold, A. Montague, Donald S. Stralem and Alfred Hart. Mr. Hart was named to the board last November 3 to succeed Arnold Grant.

According to the proxy statement, salaries and expense accounts for the officers and directors in the fiscal year ended June 30, 1952, were: Harry Cohn, $197,600, including $15,600 expense allowance; Jack Cohn, $145,600, including $15,600 expenses; Mr. Schneider, $130,000; Mr. Spingold, $94,600, including $8,600 expenses; Mr. Montague, $130,000; Mr. Blancke, $6,000; Mr. Stralem, $6,000; and Mr. Grant, $6,000. Col. Crown received no remuneration during the year.

The stockholders will be asked to approve new employment contracts for Jack Cohn, calling for a weekly salary of $2,500 with $300 expenses, and for Mr. Montague, renewing for five years his present yearly salary of $130,000. In addition Mr. Montague was issued an option to buy 10,250 shares of common stock at $11.71 per share between November 3, 1952, and September 9, 1958. An option for 1,000 shares also was issued Gerald Rackett, in charge of the company's laboratory on the coast.

Bergman and Others to Study Speakers Bureau

Maurice Bergman, Universal Pictures public relations executive, has been appointed by COMPO chairman of a committee to study the advisability of an industry speakers bureau. COMPO leaders have decided to see what can be done to utilize the talent in the industry in such a fashion. Mr. Bergman said this week at the New York office all that is needed is for those in the industry with talent for public speaking to cooperate in offering their services. He envisions a pool of speaking talent which the speakers' bureau would send on national and local dates. He said: "Other industries have made it a policy to provide speakers. As a consequence, they have been able to tell their story to those groups of business and civic leaders who formulate public opinion."

THE "Babes" MEANT BUSINESS

AND HOW!!!

First 3 engagements... SOCKO!

SHREVEPORT–Strand
PENSACOLA–Saenger
BATON ROUGE–Hart

Watch San Francisco and Denver dates coming up... and it's only the beginning!





PAULETTE GODDARD · GYPSY ROSE LEE in

Babes in Bagdad

All Its Spectacle Captured In EXOTIC COLOR

starring RICHARD NEY · JOHN BOLES

Screenplay by FELIX FEIST and JOE ANSEN · Directed by EDGAR G. ULMER
Produced by THE DANZIGERS, EDWARD J. DANZIGER and HARRY LEE DANZIGER



Date the "Babes" thru UA

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953

The National Spotlight

ALBANY

Warners' Delaware held over "The Promoter" for a third week. It marked the first time the house had carried a picture that long since adopting an art policy last September. . . . Industry men who attended the funeral in Cooperstown of William C. Smalley, 63-year-old president of Smalley Theatres, came away with the impression that the circuit would be continued under the direction of the widow, Hazel Smith Smalley, long-time its treasurer, and Bob Johnson, chief booker. The Albany contingent at the services comprised: Jack Goldberg, Metro manager; Ray Smith, Warner manager; Daniel R. Houlihan, Paramount manager; Fred Sliter, 20th Century-Fox salesman; Gene Lowe, Universal-International salesman; Charles A. Smakwitz, Warner Theatres zone manager; George H. Schenck, Tri-State Automatic Candy Corporation manager. . . . The engagement of Barbara Nelson, Milford, Conn., to Clayton Pantages, 20th Century-Fox salesman, has been announced. Wedding will take place in June.

BALTIMORE

Max Miller, UA exploiteer, in town working on advance campaigns for "Limelight" and "Kansas City Confidential". . . . Ernest Woods, local trailer maker and cameraman, is back from a special Hollywood assignment. . . . Jack Barton is the new manager of the Royal theatre succeeding the late Sam Ward. . . . Cliff Jarrett, Warner salesman, back from a holiday trip to New York. . . . Mr. & Mrs. Frank Durkee Sr., Durkee circuit, left for a Hawaiian vacation. . . . Sam Isaacson, Stanley projectionist, has left Sinai Hospital after surgery. . . . The Cameo theatre, operated by Harry Kahn, has closed. . . . Joe Schumsky, Keith's night man, stricken with a heart attack while on duty, was pronounced dead upon arrival at the hospital. . . . Mrs. Elsa Soltz, owner of the Howard theatre, was married recently to Col. Seymour Berliner, USA ret., and will make her home in Washington. . . . Jack Sidney, Loew's manager, has been appointed to the Public Relations Committee of the Red Cross. . . . George Thorssell has returned to Loew's Century as ad artist after serving with the Army in Korea.

BOSTON

At the January board meeting of Independent Exhibitors, Inc. of New England, Norman Glassman, president, was elected general chairman of the annual National Allied convention to be held in Boston October 3-7 at the Sheraton Plaza Hotel. Glassman and his family are now vacationing in Miami and on his return he will select his working committee. . . . Ray Feeley, executive secretary of IENE, flew to New Orleans for the mid-winter Allied board meeting and Nathan Yamins, national delegate from this unit flew over from his Palm Beach home. . . . The 20th-Fox feature "Stars And Stripes Forever" broke a house record for a regular admissions picture at the Strand, Portland, Me., a Snider circuit house. . . . Former 20th-Fox district manager, Edward X. Callahan, who resigned last spring, was tendered a New Year's luncheon by his former colleagues at the Ritz Carlton Hotel with Jim Connolly, Phil Engel, John Peckos, Stanley Young and E. X. Callahan, Jr., in attendance. . . . The New Year's theatre grosses started off with a rush of business far exceeding expectations.

BUFFALO

With a capacity crowd of barkers and their wives or sweethearts on hand, the 1953 staff of officers of Tent 7, Variety Club of Buffalo, was installed at a gala dinner-dance party in Hotel Statler. Jack Beresin of Philadelphia, international chief barker and Mark Wolfe, big boss, Indianapolis , were the guests of honor. The newly installed officers are: Dewey Michaels, chief barker; Billy Keaton, 1st asst. chief; Marvin Jacobs, 2nd asst. chief; Robert C. Haymen, dough guy and W. E. J. Martin, property master. New canvasmen installed are: Harry L. Berkson, Jack Chinell, Arthur Krolick, Albert F. Ryde, Elmer C. Winegar and Max M. Yellen. Dave Miller, 1952 chief barker, becomes an international canvasman. . . . Mayor Ernest M. Hawkins of Niagara Falls, Ont., bitterly disappointed that world premiere of "Niagara," scheduled for Niagara Falls, N. Y., instead of his Canadian city, where the film was produced last summer. . . . Sam Yellen, of the Century managerial staff, and brother of Max Yellen, will be confined several weeks in Millard Fillmore hospital where he is recovering from a heart attack.

WHEN AND WHERE

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

CHICAGO

Chicago theatres are experiencing a wave of hoodlum trouble Youths are invading the theatres in gangs and are defying all authority. Friday night has been reported as the most troublesome night of the week. . . . Ted Levy, Warner city salesman, has left the company. . . . The Woodlawn Theatre Building is up for sale. . . . Regina Bartlett, in the booking department at the local U. A. exchange for the past 10 years, has joined the Indiana-Illinois circuit as assistant to Al Raymer. . . . Marshall Migatz, who operates Valos' Hinsdale, Hinsdale, Ill., as a straw-hat theatre every summer, is out Wadsworth General Hospital, Los Angeles, after a siege of jaundice. . . . After a period at Minsky's Rialto, Art Belasco has rejoined the staff of the Ziegfeld, as assistant to manager Fred Mindlin. . . . John Dromey of the Great States Circuit will be honored at a luncheon in the Blackstone Hotel January 22. . . . An open house officially dedicating the new Variety Club of Illinois quarters in the Congress Hotel was scheduled for January 17. . . . The local Variety Club is planning a series of Monday night "stags," with important persons in the sports and entertainment fields scheduled to appear.

CINCINNATI

Local and area exhibitors are still trying to solve the mystery of the vastly improved receipts over the holiday and since, which in many instances are exceeding the figures for the corresponding period last year. Many theatremen express themselves as believing that the turning point for a sustained box office improvement has arrived. . . . The Nordland, located in suburban Corryville, closed for the past several months, has reopened for operation in the evening and Saturday and Sunday matinees. Karl Allman is managing the house. . . . Joseph R. Murphy, manager of the Murphy theatre and supervisor of the Wilmington drive-in, Wilmington, Ohio, has been granted a leave of absence by the Chakeres Theatre Co. . . . Members of the industry here, as well as sports fans, are mourning the death of Harry B. Elliott, manager of Chakeres Fairbanks theatre, Springfield, Ohio, who passed away recently. Mr. Elliott was catcher for the Brooklyn Dodgers baseball team prior to entering the motion picture industry.

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CLEVELAND

Cleveland Motion Picture Exhibitors Association meets Tuesday, Jan. 20, to hold its annual election of officers. Ernest Schwartz, who has served as president for 19 years is unopposed for reelection. Miss Rickey Labowitch is currently serving her 22nd year as corresponding secretary of the association. . . . . Louis Kendis brother of NSS office manager, George, and uncle of Associated Circuit's Leroy Kendis, died during the past week. . . . Joyce Holland Isroff, daughter of Mrs. Sidney Holland and the late Mr. Holland, well-known theatre manager, will marry Edwin Cohn of Lorain. . . . Off to Florida are the Abe Kramers of Associated Circuit; the Paul Gusdanovics and the Max Lefkowiches of Community Circuit. Henry Greenberger and wife leave Jan. 27. . . . Dave Leff, who arrived here less than two months ago as United Artist branch manager, has resigned. District manager Moe Dudelson is handling the office until a successor is named.

COLUMBUS

Donald V. Gardner was elected president of Operators' Local 386 for a two-year term. Other officers chosen include H. Meade Feather, vice-president; David R. Cornwell, secretary-treasurer; Calvin Beard, financial secretary; Bill W. Weltz, recording secretary; Ned R. Welch, business representative; Paul Wareham, three-year trustee; William Constans, health and accident trustee and Willie Persons, sergeant-at-arms. . . . RKO Palace has booked the Natural Vision feature, "Bwana Devil," starting Feb. 20. . . . WTVN has received FCC permission to increase its power five-fold. New power will be 100,000 watts visual and 50,000 watts aural. . . . First municipal parking garage, to be erected on E. Long Street this spring, will have space for 583 cars in a five-story reinforced concrete structure.

DENVER

Variety Tent will install their new officers at a dinner-dance at the Albany hotel. Randolph Scott will present the Humanitarian award. New Officers include Alex Murphree, drama editor of the Denver Post as chief barker; Don Hammer, 1st assistant barker; Wm. Hastings, 2nd assistant; Victor Love, property master, and Bernie Hynes, dough guy. Crew includes the above, the past chief barkers, and Fred Brown, Geo. (Scotty) Allan, Henry Friedel, James Micheletti, Gene O'Fallon and Joe Stone. . . . Mrs. Abel Davis is selling the Roxy to close the estate of her late husband. . . . Bruce Archer, son of A. P. Archer, went to work for Atlas Theatres in their offices on his return from an active service stint with the national guard air force. . . . The Ballantyne Co. has opened a sales office at 929 Twenty-First St., with Carl P. Knudson in charge.

DES MOINES

Paul Webster, Republic branch manager here for the last four years, has been named a district manager for Republic. With headquarters in New York, Webster will have charge of the Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis exchanges. Kenny Weldon, who have been a salesman for Republic, will take Webster's place in Des Moines. . . . D. H. Conley, RKO branch manager, is at Mercy Hospital following surgery. . . . James J. Sparks, former RKO booker who is now in the service, visited his pals on Film Row while on a furlough. Sparkie expects to obtain his release next month. . . . A. H. Blank, president of Tri-States, has been appointed to the national committee for the American Jewish tercentenary, which will be observed in 1954. . . . There have been two changes in personnel at Tri-States. Robert Leonard, city manager and manager of the Paramount in Des Moines, will go to Waterloo as city manager and manager of the Paramount there. William Havery, formerly manager of the Illini in Moline, Ill., succeeds Leonard in Des Moines as manager of the Paramount.

H. H. EVERETT, CIRCUIT HEAD, CHARLOTTE'S MAN OF YEAR

"Man of the Year" in Charlotte, N. C., currently is H. H. Everett, circuit owner.

The city's leading citizen is chosen annually by previous Men of the Year. There are seven such men now. The "Man of the Year" is a citizen who's given fabulously of his time and energy to advancement of the community.

In the instance of Mr. Everett, in 1952, he found time to help merge the city's charity drives; become the first president of the United Community Services; serve a second time as president of the Chamber of Commerce; become a trustee and then chairman of the board of Charlotte's Queens College; serve as chairman of the building committee of the new Trinity Presbyterian Church; work as always with the Lions Club and the Variety Club in charitable projects, and head the Myers Park Country Club.

As the *Charlotte News,* founder and promoter of the award and designation, said of Mr. Everett, he has energy unbounded, "interests diverse, enthusiasm fabulous." And, "impatient enough to want to get things done in a hurry, he also is a suave diplomat, a persuasive organizer, and a man of good humor."

His theatre company, Everett Enterprises, operates some 70 houses in North and South Carolina. Its organizer, he has relinquished its active presidency to his associate, Worth Stewart, and has become board chairman so he may pursue his civic interests.

In the motion picture industry, his progressive and educative outlook has manifested itself in Variety Club work (he was the local tent's first chief barker); as a director of the Theatre Owners of North and South Carolina, and in representation of the Charlotte territory on the board of the Theatre Owners of America.



H. H. EVERETT

Mr. Everett entered the industry in 1915, with the Mutual Film Corp.; went from there to Triangle Pictures, and then with Arthur Bromberg opened the Southeastern Film Exchange, Atlanta. This becoming Arthur C. Bromberg Attractions (subsequently Republic), he joined the parent company as southern division manager. In 1937, he organized his present company.

DETROIT

"Bwana Devil" continues to break records at the Madison as it enters its third week. . . . Don Miller is serenading theatre fans at the mighty console organ at United Detroit Theatres' Fisher Theatre. . . . Rufus Shepherd, manager of the Palms is back from a New York business trip. . . . Al Ackerman of the Eastside collected nearly $8,000 from a party sponsored by him with proceeds going to the Sister Kenny Polio Hospital Fund. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan and property master of Variety Club of Detroit, reports the Club will be entirely redecorated. . . . Irving Teicher is incorporating the Elsa Theatre Enterprises Inc., since he opened the Highland Park theatre.

HARTFORD

Manchester Drive-In Theatre Corp., erecting a 750-car capacity drive-in at Manchester, Conn., expects to complete construction by late April. Bernard Menschell and John Calvocoressci, heads of the Community Amusement Corp., Hartford, are officers in the new corporation. . . . A probable precedent-breaker is installation of new 10-cent apple vending machine in the Allyn theatre, Hartford, first-run New England Theatre circuit house. As far as is known, the vending machine, which dispenses Con-

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necticut-grown apples, is initial such unit in any Connecticut theatre. . . . Sam Rosen, partner in Lockwood-Gordon-Rosen Theatres in Connecticut, is vacationing in Florida. . . . Norman Rolfe, Maine district manager for Lockwood & Gordon Theatres, has returned to his territory, following a brief Hartford visit. . . . Atty. Joe Shulman of the Shulman Theatre, Hartford, and Mrs. Shulman are in Miami Beach, Fla., on a vacation.

INDIANAPOLIS

Trueman Rembusch was persuaded to serve an eighth term as president of the Allied Theatre Owners of Indiana by the board at its January meeting here last week. . . . Marc Wolf was elected vice president, Ted Mendelssohn treasurer. . . . Rembusch and Wm. A. Carroll, ATOI secretary, have gone to New Orleans for the National Allied board meeting. . . . ATOI will hold the first of a series of regional film clinics in the Van Orman Hotel, Fort Wayne, Jan. 27. The session will begin with a noon luncheon. . . . Victor Titus, Republic eastern district manager, was here last week introducing his successor, J. V. O'Gara. . . . Norma Roles has resigned as U-I booker to join her husband, now in the armed forces. . . . Vic Burke, Fortville; R. L. Hudson Sr., Richmond; James Ackron, Tipton, and George Reef, Sheridan, were among state exhibitors on the Row last week.

KANSAS CITY

"The Promoter" is getting into the "record run" class, with its seventh week at the Vogue. . . . The Kimo holds "The Four Poster" for a third week. . . . Patronage of first runs and subsequent runs continues ahead of the same period in 1952—with the public continuing to be selective. . . . "Road to Bali," is held for a third week at the Paramount—after big Christmas and New Year's week crowds. . . . The Boulevard drive-in, the only outdoor theatre operating near Kansas City through the winter so far, closed only two week-ends when storms raged. It had 200 cars at 26 degrees last week and operation is called profitable. . . . The board of directors of the Kansas-Missouri Theatre Association were to meet January 14, and receive reports from the committees that were appointed before the holidays.

LOS ANGELES

Robert Kronenberg, Manhattan Films, injured in a fall, is recuperating in the Queen of Angels Hospital. . . . Charles Kranz and Irving Levin of Realart, went to Chicago to attend a sales convention. . . . The father of Ezra Stern, Film Row attorney, passed on. . . . Joe Hartman, National Screen salesman, is back at his desk after a short illness. . . . Alex Cooperman, Lux Films, took off for San Francisco to set up the campaign for "Anna," which will have it's West Coast premiere at the St. Francis. . . . Bill Wasserman, U. A. salesman, is back in town after vacationing in his home town of Cleveland. . . . Bill Walsh, U. A. salesman, is recovering from an appendectomy. . . . Leland Allen, Cal Pac Corp., has returned to his post after a long absence due to illness. . . . Out of town exhibitors viewed on the Row were: Bill Alford, Desert Hot Springs; Ben Bronstein, Palm Springs; Mrs. Phillip Kassen, Camarillo, Joe Markowitz, Encinitas, and Mac McCullough, Brawley.

MEMPHIS

All branches of the motion picture industry joined hands in Memphis this week for the premiere of "Mississippi Gambler," at Malco theatre with all proceeds going to Variety Club's fund to build a Convalescent Home for Children. . . . Lloyd T. Binford, 86, chairman of the Memphis Board of Censors, entered Baptist Hospital ill with a virus infection. . . . Mrs. Annie Effie Lester, widow of the late John T. Lester, owner of Park theatre at Memphis, died at the age of 64 in a Memphis hospital. . . . Ritz theatre, which started a policy of free admissions with a contribution by patrons as you leave the theatre on Christmas Day, is still going strong with its "Donate-As-You-Leave" policy, manager Joe Simon reported. Under this policy, Ritz is using only first run pictures. . . . W. H. Booth sold his Booth theatre at Hollendale, Miss., to W. R. Tutt.

MIAMI

Col. Mitchell Wolfson and Sidney Meyer added another link to the growing Wometco chain with the recent acquisition of the 600-car Skydrome drive-in. This Lake Worth theatre will be under the supervision of district supervisor Elmer Hecht and managed by Eli Arken, who is city manager of the West Palm Beach area. Ed Cutler is assistant and confection manager. . . . Margaret Hamm assumes the post of manager at the Grand and has Alice Richardson as acting assistant. . . . Things have been popping in the popcorn set and these changes were reported: Chet Dillie, assistant manager of the 27th Avenue drive-in concessions; Ed Kelly, in charge of concessions at the Boulevard drive-in; Richard Gersley, managing the 27th Avenue drive-in concessions; Edward Cutler, assisting with concessions at the Skydrome, Lake Worth.

MILWAUKEE

The Schlitz Brown Bottle was the scene for a press luncheon in honor of Rock Hudson who was here last week in behalf of Universal's "The Lawless Breed." . . . S & M's Capitol theatre here will be opened for weekends only. . . . Carl Willinghams took over the Kiel theatre, Kiel, Wis., and the Towne at New Holstein from S. Chapman. . . . Bill Bralich has taken over the Lake theatre at Lake Mills, Wis., from Tommy Lees. Bralich also has the Myra theatre at Palmyra. . . . The Reel Fellows club of Milwaukee at a luncheon at Joe Deutsch Cafe held their election of officers. Elected president was L. J. Sedelman, Republic; vice-president, Mort Kramer, Columbia; secretary-treasurer, George Edgerton, 20th Century-Fox; Sergeant-of-arms, Bill Schwartz, Universal; trustees: Bob Baker, RKO, and Morey Anderson, RKO.

MINNEAPOLIS

An encouraging outlook for theatre business was voiced by local industry leaders who cited big grosses on top pictures since the first of the year. . . . The Princess, a neighborhood house operated by Bob Hazleton and Marvin Mann, has closed. Mann's Metro, which was closed previously, has been converted into a seatcover factory. . . . Clyde Cutter, on the staff of Theatre Associates buying and booking combine, will take over the Alhambra on the north side of the city. . . . A freight train struck the car of Vernon Adolphsen, operator of the Norwood, Norwood, Minn., killed his wife and seriously injured his 16-year-old daughter, who is not expected to live. Adolphsen was heading for Film Row to do some buying and booking. . . . Stanley Kane, executive secretary of North Central Allied, was in New Orleans to attend the national Allied board meeting.

NEW ORLEANS

H. B. Paul, former field representative for Dixie Films, now represents Don Kay Enterprises. . . . Alberta Schindler, cashier Masterpiece Pictures, celebrated her 25th birthday on January 8. . . . Milton Cohen, U.A. eastern and southern division manager, visited the local exchange and district manager George Pabst for 3 days. . . . Nat Dreyfus, who for many years traveled the New Orleans exchange territory for both Pathe and Educational, is now with Columbia Pictures sales staff. . . . The opening of the Jet drive-in, Cut Off, La., was postponed due to the re-erection of the screen tower, which was blown down in a recent storm. L. J. Cheramie one of the owners said that the approximate damage was $4,000. Others associated in the project are R. J. Soignet, Thibodaux, La., and Richard Guidry, Galliano, La. . . . L. C. Montgomery, Delta Theatres, Inc. and Wm. Cobb, president Exhibitors Poster Exchange, returned after a three day visit in Atlanta in the interest of their Poster Exchange.

OKLAHOMA CITY

"Road To Bali" has been held over for the 3rd big week at the Harber theatre. . . . Burglars broke into the Royal theatre, Tulsa, Okla., Jan. 4 and got away with $317.89 from a cash box. E. F. McKenna, theatre manager, said that $71 had been taken the night before, which had not been reported. . . . 64 Drive-In Theatre, Muskogee, Okla., will be temporarily closed for the winter, and will be reopened in the spring, Proctor & Marsh, managers announced. . . . The Tivoli theatre, Ardmore, Okla., was selected to present the first showing in Oklahoma of "The Lawless Breed" for 3 days, Jan. 4-5-6 with a prevue Saturday night Jan. 3.

OMAHA

The movie industry in Nebraska will entertain all members of the State Legislature at a dinner at the Cornhusker Hotel in Lincoln January 17, with Gov. Robert B. Crosby a special guest. The one-house Legislature has started its 1953 session and tax reduction is one of the top aims, according to a number of the senators. . . . Bill Miskell, Tristates district manager, said the Orpheum had one of its best New Year's Eve crowds to see the Martin and Lewis show, "The Stooge." . . . The territory gained and

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lost outlets: Ralph Martin closed the Moorhead, Ia., theatre and Woody Simek announced his new Circle A theatre at Ashland, Neb., would open January 17. Ashland has been without a movie for more than a year following a fire.

PHILADELPHIA

Gaiety, a central city landmark originally known as the Star, was leased to Herman Zuritsky. The theatre, which was one of the first burlesque houses in the city and last operated as a film house by the Hirst Circuit, will be demolished to become a parking lot. . . . The RKO exchange went 100 per cent on the Will Rogers' Memorial Hospital Christmas scroll. . . . Theatre operators in Reading, Pa., are happy over the fact that City Council has decided not to raise the 14-mills tax on real estate for 1953. . . . Jack Harris, operating Jack Harris Productions, independent film exchange, was appointed zone manager in this area for Essenjay Films, Inc., Chicago. . . . Dr. Samuel Goldstein is having a new roof placed on his Paxtang, Paxtang, Pa. . . . "Nick" Power, operating the County, Doylestown, Pa., is celebrating his 40th year in the industry, dating back to the opening of a 300-seat house here in January of 1913.

PITTSBURGH

Manager Bill Elder of Loew's Penn had a Happy New Year with "Million Dollar Mermaid" on the screen. The picture was good for a holdover as was "April in Paris" on the Warner screen. . . . After 33 years of service on Film Row, mostly all with Warners booking department, Hilda Lissmann has retired. . . . The State theatre, on Fifth Avenue, will be sold shortly to settle the estate of the late James B. Clark. . . . The Ladies Theatrical Club did a swell job hosting the Variety Club's weekly family night. . . . Ted Tolley, head of MGM's service department, has been re-elected president of Film Exchange Employees local B-11 for his 13th term. Joe McCormick, RKO shipper, was named business agent.

PORTLAND

The first week of Jan. has been one of the biggest grosses for downtown theatres in nearly a year. Strong product with strong "sneak prevues" on New Years Eve helped the take. Most houses have pictures in their second week. Paramount field man Walter Hoffman, in town for a few days to check on "The Road To Bali." . . . It is doing a scorching business. . . . Mrs. J. J. Parker off to Los Angeles on a business-pleasure trip. . . . Dick Edge, J J. Parker city manager in Astoria, was here to confer with general manager Jack Matlack. . . . Blue Mouse theatre has just completed its new front. . . . Three-month-old TV in Portland has definitely cut into theater grosses. All three chains are hurting for product and each theatre manager is having to promote his picture and house.

PROVIDENCE

Edward Gould, well known in summer stock and stage circles throughout the East, came to grips with the Providence Board of Censors and was triumphant. Booking a revised version of the Broadway hit, "Tobacco Road," at The Playhouse, Gould was refused a license and was threatened with arrest should he go ahead with his plans. Deciding not to take the arbitrary ruling lying down, Gould appealed to the Superior Court. He pointed out that all of the objectionable material had been deleted; was granted an injunction, and the play was opened on schedule. Gould was congratulated for battling the censorship regulations which have for so many years harried local theatre operators. . . . "Million Dollar Mermaid" was held over for a second week at Loew's State. . . . Dave Levin held "Ruby Gentry" for a second week at the RKO Albee.

SAN FRANCISCO

Building activity centers around the new Trans-California drive-in at Los Banos. The 480-car theatre, designed by David Bolton and costing approximately $90,000, will be ready for operation July 15. When completed, the out-doorer will be supervised by city manager Amelia Silva. . . . The 1385-seat Midtown, closed some time ago by Fox West Coast, is being dismantled and the property will be sold. . . . Unicorn Theatres have closed the San Francisco office; all business is handled through Los Angeles. . . . Variety Club's installation of officers will take place at the dinner-dance January 24 in the clubrooms. In charge of the $7.50 per plate affair are chairman John Parsons, Jack Blumenfeld and Ralph Clark. . . . Berne Paddock was on the row booking for his drive-in at Armona. . . . IATSE Local 17 new officers are president, Robert Hazzard; vice-president, Gladys Paul; secretary, Jesse Wright; financial secretary, Joseph Cannon. . . . Max Bercutt, Warner Brothers field man, returned from Los Angeles.

ST. LOUIS

This city had its first World Premiere in a long time as Universal International's "Mississippi Gambler" starring Tyrone Power made its debut amid much fanfare January 13 at the Fox theatre. . . . MPTO's new grievance committee headed by Lester Kropp of the Fred Wehrenberg circuit is getting set for its first official meeting. Kropp thinks his committee will be an important factor in future owner-distributor relations. . . . Christmas movie business here best in recent years. . . . Out city exhibitors in town for a visit: Bill Williams, Union, Mo.; Harry Blount, Potosi, Mo.; and Joe Goldfarb of Alton, Ill. . . . The Ansell Bros.' Empress Playhouse rounding out its first year as a combination legitimate theater-movie house.

TORONTO

Irving Siegel, UA salesman here, is the proud poppa of a second child . . . "Pride and Prejudice," is being reissued in Canada by MGM, and will open at the Eglinton here towards the end of the month. . . . Famous Players managers here gathered after midnight to do honor to Fred Trebilcock who has resigned the helm of the Imperial, to go to California. Russ McKibbin takes over from Fred. . . . Headoffice executives of Famous Players held a special dinner for Jack Arthur, theatre supervisor who resigned his post to take special post as producer of the Canadian National Exhibition Grandstand Show. . . . Jim Hardiman, assistant director of publicity and advertising for Odeon Theatres, who went to England for the Christmas and New Year's holidays, is expected back soon. . . . A special show was held at the Odeon Carlton in aid of the Women's College Hospital. Leonard Brockington, president of Odeon, spoke. . . . Arthur Manson, MGM ad pub chief in Canada, due to aisle it Jan. 26 with a Pittsburgh girl voted the most popular person in TV in Pittsburgh in 1952.

VANCOUVER

Harry Woolfe, United Artists, and his staff were the winners in the Canadian zone drive in the Heineman Sales Drive. Prize was a substantial cash prize to the staff. . . . Stan Bailey and Francis Mohler have started work on their 400-car Northern Lights drive-in theatre at Camrose, Alberta. . . . A second drive-in theatre, the Loughheed, in Burnaby, B. C., was fined $50 for operating on Sunday, breaking the Lords Day Act. . . . Frank Gilbert, Paradise projectionist, returned from a vacation in Mexico and said he has picked an ideal spot there to retire in the near future. . . . Shirley Strauch, Dominion theatre head candy girl, will marry Joe Merrithen, a S-S in the American Air Force at present stationed in Seattle. . . . Irene Schnepf, dominion cashier, was given four months leave of absence to visit her native New Zealand. . . . Joan Edworthy, former Victoria Road cashier, is the new secretary to Ivan Ackery at the Orpheum and succeeds Francis Sugerman, resigned.

WASHINGTON

Loew's Capitol theatre will have an active part in the Inaugural Festival, on January 19, with a show scheduled at the theatre for 10:30 P.M. The house seats 3400. A "first" show will be held at 8:30 P.M. at Uline Arena, which seats 8000. Entertainment will be identifical. . . . Victor J. Orsinger, chief barker of the Variety Club of Washington for 1953, has announced the following committee chairmanships: Welfare, Morton Gerber; Ways and Means, Frank M. Boucher and Jack Fruchtman; Membership, Gerald P. Price; Public Relations, Alvin Q. Ehrlich; Finance, Fred S. Kogod; House and Entertainment, Joseph Gins; Committee on Planning and Improving Physical Facilities, Orville Crouch; Speakers and Distinguished Guests, Jake Flax and J. E. Fontaine; Ladies Committee, R. Wade Pearson. . . . The Community Film Council will sponsor a program of historic films at the National Archives Auditorium. . . . New members of Tent No. 11 approved by the Membership Committee include: Al D. Valente, Robert H. Brient, John Puleo, Richard Cohen, Maynard I. Wayne, and associate member, Gilbert G. La Gorce.

HENRY R. ARIAS



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RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20. N. Y.

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DRIVE-IN EQUIPMENT

ORDER NOW, OPEN IN 1953. EQUIPMENT FOR all sizes drive-ins from $1,595. In car-speakers, $15.90 pair with junction box. Underground cable $65M. Ramp signs, $14.95. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

MANAGERS AND ASSISTANTS, FIRST RUN deluxe theatres, large metropolitan Eastern city. State salary, experience, references in first letter. BOX 2701, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interview. Reply BOX 2702 MOTION PICTURE HERALD

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT. SUPER SIMplex heads, RCA amplifier, Strong utility lamps and rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FReeport 9-7092.

SUPER SALE ON SUPER SIMPLEX MECHANisms, excellent condition, only $262.50 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $475. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50, aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING FAST! USED MARQUEE LETTERS: 100—10" Wagner plastic @ 60c; 500—8" Wagner aluminum @ 60c; 150—10" Adler aluminum @ 75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETter. Be convinced! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS 15 AMP., $4.59; REPLACEment parts for Simplex, Powers, 25% off; Reflectors 20% discount; 9'x12' plastic screens, $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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FOR SALE 989 MULTIPLE-PLY VENEER BACK, spring edge cushion chairs. Excellent condition. Sold as is and where is, Ottawa, Illinois. Contact T. Dariotis, ALLIANCE THEATRE CORPORATION, 231 S. La Salle St., Chicago, Ill. Phone: Dearborn 2-1290.

CHAIR BUY OF A LIFETIME! 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only $5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Legion Reviews Three New Productions

The National Legion of Decency this week reviewed three films, putting one in Class A, Section I, morally unobjectionable for general patronage, and two in Class B, morally objectionable in part for all. In Section I is "Leonardo da Vinci." In Class B are "All Ashore," because of "suggestive sequence and costuming," and "The Man With the Grey Glove," because it "tends to condone immoral actions; suggestive costuming."

Walter Reade, Jr., Talks To AMPA School Graduates

Students who attended nine or more of the 12 sessions of the Associated Motion Picture Advertisers of New York School on Showmanship were awarded diplomas Thursday evening by Harry McWilliams, AMPA president, and heard as their guest speaker of the evening Walter Reade, Jr., president of Walter Reade Theatres. During the course, many leading executives in theatre operation and advertising addressed the students.

Distributors Begin Exchange Negotiations on Local Level

A branch operations committee from the distributing companies last week sat down in Philadelphia to negotiate a new wage agreement with the exchange employees local IATSE unit. It marked the start of an attempt to negotiate unit by unit. Tom Murray, Universal, is chairman of the distributors' committee.

Urge Fight Control of College Football on TV

"Television continues to be a serious threat to the welfare of college football"; and, so saying, the television committee of the National Collegiate Athletic Association last week recommended that tight controls be maintained upon the televising of games.

Football television has for two years been limited to one game per week in one area. The committee did say consideration should be given to some relaxation of this limitation, but stressed the need for strict supervision of telecasts.

The committee's report was made to a convention of the Association in Washington. Two institutions which have been struggling for permission to make their own decisions on telecasts are Notre Dame and Pennsylvania.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Can the Living-Room Audience Be Made To Pay?

LAST summer, J. J. Fitzgibbons, president and managing director of Famous Players-Canadian Corporation, announced that his circuit had acquired a 25-year franchise for "Telemeter" whereby television will pay off with a box office intake of its own. More recently, Wall Street houses have been boosting Paramount stock because that company owns 49 per cent of this new device, which with other interests will put Paramount "in on the ground floor" in any new television developments to come.

What we particularly like about this further example from Famous Players Canadian, another proof of the oft-repeated statement that they are "a circuit that does things first," is the additional fact that they may point the way towards a new, practical and economic wedding of television and the motion picture industry.

Neither Telemeter, nor any other pay-off by the "living room" audience has been given the green light by our Government agency in charge of communications.

The subject has been a controversial one in the United States for the last three years, confused by special interests and promotions. One 90-day test was conducted in Chicago by Zenith for its Phonevision system and observers are still arguing about the figures. Another indefinite test period was allowed Skiatron in the New York area, again without definitive result.

Commander McDonald, head of Zenith Radio Corporation, was promoting "Phonevision"—a comparable device—with the F. C. C., a few years ago, at a time when our mutual friend, Eddie Dowling, had a show in Chicago, playing at the Blackstone theatre. And Eddie sums up the case in few words: "There were a million TV sets in the Chicago area, and if we could broadcast our play at $1 for each receiving set that asked for it, we could have grossed half a million dollars."

Of course, that is "legitimate theatre" and not film business; but the fact remains, that nobody knows what the public might pay for legitimate theatre or motion pictures, if they were given a chance to prove it . When the result that is around the corner is so nebulous, maybe it's safer to wish for protection than for profit. Perhaps the ladies and gentlemen of the F. C. C. are right in taking time to study an obviously complex subject with many economic complications.

COLOR BY TECHNICOLOR

A lot of fine pictures coming up, for release soon, and many of them we've seen, at press previews, far in advance. Managers have never had so much to look forward to, and with as much confidence in the future. If there is an outstanding factor, it is the predominance of color, *fine color*, on the screen. That alone is an indication of our supremacy.

Notably, we've seen the new United Artists' picture, "Moulin Rouge"—directed by John Huston, in which Jose Ferrer does such a masterful portrayal of the character Toulouse-Lautrec, "troubled genius of the art world." Showmen are saying that a new definition of "intellectual" is anyone who ever heard of Toulouse-Lautrec before they made this picture. But you can be sure of one thing, your audiences will never forget Jose Ferrer in the part he plays, the astonishing portrayal of a dwarf.

The paintings of Toulouse-Lautrec are distinguished for their color, and in making this picture, John Huston and Jose Ferrer have contrived to obtain the same coloring in Technicolor. You will recognize the result of this effort on the screen, and you may wonder how they did it. It's probably the finest, the sofest, the most *pleasureable* color you've ever seen in motion pictures. "Moulin Rouge" will make history.

¶ Paramount's $1,000 prize contest for the best exploitation of the Pine-Thomas picture "Caribbean" has been completed and five winners will be announced this week. We are glad that the contest was split up to include five winners, in as many categories. Talking with Sid Blumenstock, Paramount's advertising manager, who expressed his personal wish that this had been held for one capital prize of $1,000 to a single winner, we disagreed.

When five winners can get the reasonably substantial sum of $200 each, then the benefits derived from the contest are multiplied, and in as many places, showmanship is stimulated and rewarded.

Coming up, is the 20th Century-Fox $7,500 contest on "Something for the Birds"—in which a hundred or more winners will receive prizes. This insures widespread recognition of good showmanship, in large and small situations, with local appreciation for the prize winners, in all parts of the country.

¶ Our tribute to Adolph Zukor, who celebrates a "Golden Jubilee" In Film Business in 1953—was paid many years ago, when we made our first "sleeper jump" across Pennsylvania, to see "Queen Elizabeth" at George Krupa's Hippodrome theatre in Lancaster, downstate. In those days, we were afraid of the big cities, and so we didn't go into Philadelphia. But we will never forget the experience, arriving in Lancaster at 5 o'clock in the morning, and going around town, looking at every three-sheet and all the advertising that we could see "by the dawn's early light." The theatre opened at eleven, and we were the first in line. On that same pilgrimage, we learned about Lancaster markets, and Pennsylvania Dutch cooking. And there have been many in Paramount, particularly Sidney Kent and John Clark, whom we will always remember as good friends. —*Walter Brooks*

Here Comes The Band!

Sam Greisman, manager of the Embassy Theatre, Fort Wayne, Indiana, had five massed high school bands in the lobby of his theatre for a preview of "Stars and Stripes Forever"—a picture promotion that would have pleased John Philip Sousa!

DRUMMING IT UP FOR THE 'GATORS



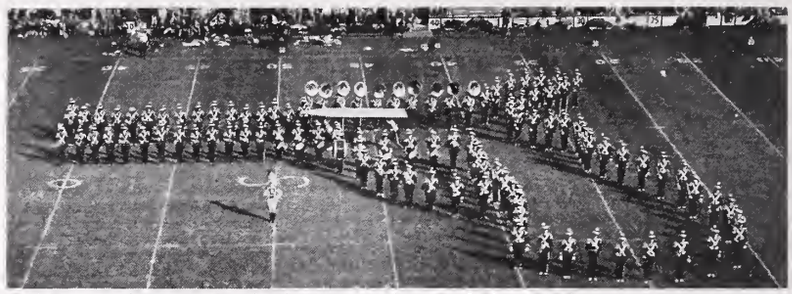
The University of Florida Band, "The 'Gator Band," of Gainesville, Fla., is one of the finest collegiate bands in the country, 125 members, and known the country over for its field presentation at the big games.



This is the original "Sousaphone"—created by the March King and used throughout the world.



You can almost hear the impact of this classic promotion—five high school bands in action!



Hotter than a pistol, these members of the Michigan State College band, at East Lansing, Mich.



The Highlander Band of the Lake Wales High School, Lake Wales, Florida, is among the finest.



Goshen High School Band, Goshen, Indiana, was organized 31 years ago, and is widely known.

Paramount's Contest Has 5 Winners

Five theatre managers, two in Jacksonville, Fla., and one each in Brooklyn, N. Y., Richland, Wash., and Ogdensburg, N. Y., have been declared winners in Paramount's $1,000 exploitation contest for "Caribbean" — Pine-Thomas Technicolor production starring John Payne, Arlene Dahl, and Sir Cedric Hardwick—it was announced this week by Sid Mesibov, Paramount's exploitation manager.

The winners in the five categories will each receive from Paramount a prize in the form of $200 in U. S. Savings Bonds. For the best newspaper campaign, R. A. Langston, Florida theatre, Jacksonville. For the best window display, Gene Pleschette, at the Paramount theatre in Brooklyn. For the best lobby display, F. H. Stiles, manager of the Uptown theatre, Richland, Washington. For the best theatre front, Phillip A. Lentz, at the Palace theatre, Jacksonville, and for the best example of promotion, John Langford, manager of Schine's Strand theatre, Ogdensburg, N. Y.

A score of theatres were represented in the exhibits put out for judging, and among them, some good campaigns and many instances of good showmanship. Several that we liked, we hope may be entered for the Quigley Awards, for deserved recognition. We're glad to see at least one small situation among the prize winners, for there is need for incentive at the grass roots.

Ackery's In "Business"

Ivan Ackery, well-known manager of the Famous Players-Canadian Orpheum theatre, Vancouver, B. C., is in a new business—according to an exhibit filed here with the U. S. Customs and the publishers of Managers' Round Table. It's "Monkey Business"—a 20th Century-Fox picture and Ackery's 25th Anniversary program—and we have a substantial campaign book to prove it. On this occasion, "the Ack" had the cooperation of all three Vancouver newspapers, the *Sun,* with 175,000; the *Province* with 110,000 and the *News-Herald,* with 45,000, all at once, for the first time in local history.

Each newspaper had a full cooperative page on the picture at the Orpheum, which didn't cost the theatre a cent—and besides there was a magazine story in color in the Sunday *Province,* and $1,000 in prizes, promoted from local cab companies in a lucky number draw. (We are lucky to get a cab to ride in!) Fifty thousand heralds (repeat, 50,000) with the sponsorship of a credit jewelry concern, with prizes to match, and Ackery's own 25th Anniversary celebration rounded out the campaign.

SHOWMEN IN ACTION

Pearce Parkhurst can look across the page and see a couple of his old home towns represented among the top collegiate bands in the country, competing for "Stars and Stripes Forever."

▼

For the first time in history, Karl Fasnick, advertising and publicity director for Loew's State and Orpheum theatres, Boston, was able to swing a banner across Washington Street, for "Plymouth Adventure" at both theatres.

▼

Peter Pisano, manager of Warner's Avalon theatre, Chicago, says he got a good feeling from the audience reaction to his nice Christmas manger lobby decoration.

▼

Bob Harvey, manager of the Capitol theatre, North Bay, Ont., made a hit with the kids in his theatre, by giving them a chance to talk to Santa Claus, in the lobby.

▼

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, ran a "flash" bulletin in his lobby, from the Warner News, when Billy Vessels, local football celebrity, won the Heisman Trophy. Joe found the billing in an advance synopsis sheet.

▼

Lou Cohen, manager of Loew's Poli theatre, Harford, offered a $25 bond to the first youngster born in 1953, as promotion for "Million Dollar Mermaid." Two guesses as to the name that will be selected for the lucky winner. It'll be Esther, or Lou.

Bob Cox, manager of the Kentucky theatre, Lexington, Ky., running a very good classified contest in the *Sunday Herald-Leader,* with $56 in prizes and 80 free tickets for those who could combine footloose words in a humorous paragraph.

▼

Harold Lee, manager of the Babcock theatre, Bath, N. Y., put his relief doorman, John Snyder, out on the assignment to sell 15 merchants on a cooperative page in the *Steuben Courier*—with dandy results for all parties concerned.

▼

Lee Willis, manager of Schine's Piqua theatre, Piqua, Ohio, arranged with TWA to fly in lobby display and background stuff on Ireland, for "The Quiet Man."

▼

Lewis Thompson, manager of Schine's Holland theatre, Bellfontaine, Ohio, found two original members of Sousa's Band, right in his home town, and it overshadowed all other exploitation for "Stars and Stripes Forever."

▼

Bob Appel, manager of the Crest theatre, Reno, Nevada, won the coveted Skouras "National Showmen" award in Northern California and with it a $250 check.

▼

Five additional field men have been added to RKO's exploitation staff to handle prerelease openings of "Hans Christian Andersen," according to Richard Condon, director of advertising, publicity and exploitation.



Elwood Jones, Jr., manager of he RKO Grand theatre, Cincinnati, planned this Treasure Hunt, with bicycles as prizes, and "Capt. Bonney" as a lobby attraction, for the engagement of "Abbott & Costello Meet Captain Kidd," with the sponsorship of Checker Stores.

E. J. CLUMB PLANS ONE OF HIS CO-OP PAGES



Ervin J. Clumb, manager of the Towne theatre, in downtown Milwaukee, always has good cooperative ads, and since a page in the *Milwaukee Journal* is not cheap, this is a good example to study, just to see how he does it. There is nothing so very complicated in this art-work or preparation that couldn't be done in many cities and towns with a good newspaper.

Note first the six reverse-cut areas that carry the sponsored ads, and which pay for the page. These could be type boxes, instead of reverse cuts, but if your newspaper can do it, then the form shown here is preferable. The big head of Bing, and the pose of Jane Wyman are right out of the pressbook, and so is the newspaper ad mat which has the selling approach on the picture. All the big heads, the border and the theatre signature are relatively simple forms of art work that needn't cost too much.

We've kept this good example of a newspaper page, on a co-operative basis, because it is one of the most practical, and profitable, means of obtaining large advertising space, at no cost to the theatre. It can be done, and it's being done, all over the country, and with the sponsors completely happy about their deal. It just happens that Erv Clumb is an old hand at it, and practised. A good example of showmanship from him is a good example for everybody.

Jack Foxe's Inspiration

A lot of managers, in lots of places, will get a response on "Stars and Stripes Forever" from oldtime Sousa fans and people who were part of the period, but few will uncover such a "natural" as Jack Foxe, director of advertising and publicity for Loew's theatres in Washington, found when he dug into this treasure-lode of exploitation. Jack went into the files of the *Washington Post* and read up on a contest which the newspaper held sixty-three years ago when John Philip Sousa introduced the famed "Washington Post March." And, moreover, he found a winner of that contest, Mrs. Anna Roach Newman, who was awarded a gold medal.

You can just imagine what the *Washington Post* did with this news story, and the reception for the honored lady, at Loew's theatre! Mrs. Newman was a first-grader when she wrote her essay!

P. S.: The newspaper even paid for a series of 17 ads which were used in the search for a local resident who had been a contender in the original contest. The ads were headed, "Where were you on the afternoon of June 15th, 1889? Where were you when the band was playing?"

Manager Charts Results Of His Exploitation

G. W. Eckerd, 3rd, manager of the State theatre, Lebanon, and an old Round Table member, reports his handling of "Plymouth Adventure" beginning with cooperative ads sponsored by Free-Westinghouse sewing machines. Then, a preview for forty women graduates of a sewing school conducted by a department store. Then, a local radio tieup, and the posting of sixty educational 1-sheets in 45 public and parochial schools. Then, the models of the Mayflower, for window display purposes, and a tieup with a local restaurant.

That was the preliminary campaign. Following it, came his regular newspaper advertising and street ballyhoo of Plymouth cars. He reports the opening day's business as "better than average." Second day, "just fair." Third day, "picking up." And finally, "Business O. K. It was worth it." That completes a chronological chart of promotion in action.

Mutual Broadcasting Salute Over 525 Radio Stations

The network radio program, "True or False" over 525 Mutual Broadcasting System affiliates, will salute Universal's "Mississippi Gambler" on Friday evening, January 16th. The show is to be recorded on stage at the Fox theatre, St. Louis, on January 13th, as part of the three-city saturation premiere, in St. Louis, Memphis and New Orleans, January 13th to 15th inclusive, which tees-off the launching of 250 playdates in the Mississippi Valley.

RULES OF THE

QUIGLEY AWARDS

TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Selling Approach

BREAKING THE SOUND BARRIER—United Artists. Jet-packed excitement. The story of flying beyond the speed of sound! One of the most thrilling films ever made, and attracting so much attention from the critics that new stars in this market will be winners of industry awards for their great performances. Sir Ralph Richardson, a great British actor, adds to his laurels. "How much can a woman take? They lived and loved like the jets they flew, fast and dangerous!" 24-sheet and other posters will sell the idea; the herald will key the campaign, and the newspaper ad mats are even better in offering something so new, so different, so breathlessly exciting, that your folks will be talking about it next year. "Nothing on earth can match its supersonic thrills! A thousand thrills a minute, a thousand feet a second, through space!" Make no mistake, use jet-packed showmanship to sell this jet-propelled romance. You'll have something to regret if you miss the airlines bus for this take-off. Aircraft warning services, civilian defense agencies, civic leaders, will bless you for bringing them this picture which qualifies as one of the year's ten best. There's a big 35¢ mat bargain for small situations, and plenty of posters and accessories. Newspaper ads contain the most novel selling approach.

FACE TO FACE—RKO Radio Pictures. Something new! It's "Duo-Drama" on the screen. You've had "Encore" and "Trio" and "Full House"—this is a pair to draw to. Two matched stories told within the length of a single feature film, to make a perfectly balanced program. The very idea is intriguing. Six-sheet and other posters will make cut-outs for lobby and marquee display. Newspaper ad mats are adequate and sell the "face to face" idea, both in type and pictorially. Produced by Huntington Hartford, the heir of the A. & P. fortunes—but he doesn't know about the big 35c economy-size complete campaign ad mat for small situations! It should be an item on his shelves in future trading. Two good casts in this unique picture, and much to justify your belief in it and the selling of it to your patrons who are always on the lookout for something different.

APRIL IN PARIS—Warner Brothers. In color by Technicolor. Oui! Whee! It's a musical spree, in Paree. Doris Day and Ray Bolger in a new color film. Dancing terrifique! Music magnifique! Mam'selles, oo-la-lovely! Happy as Springtime, in the Gayest City in the World. 24-sheet and all posters are good likenesses of the stars and the settings. There's a standee listed, price $18 and if you buy a 3-sheet for 45¢, you can make it yourself and save a lot of money, every week. It takes a bit of doing, but it pays well, like all good jobs, well done. Newspaper ad mats in all sizes, including the teasers and the big 35¢ bargain mat for small theatres, have the spirit of the picture, with good display of the popular stars. Ray Bolger will be appreciated opposite Doris Day, as a new team. A set of Color-Glo stills will help you sell color with color in a special lobby frame. Music tieups are natural, and you'll find plenty of them, with a Columbia record album and sheet music. Picture is also a natural along fashion lines for merchant tieups, and if you run this along about Easter, it will tip off good cooperative ad pages. There's a set of fashion stills in the pressbook that you can show your newspaper's fashion editor or the department store's advertising manager, with effective results.

AGAINST ALL FLAGS—Universal-International. In color by Technicolor. From adventure's golden age, comes its most exciting tale! Of Brian Hawke, the renegade, who ravished the pirate port of Madagascar, to steal the love of its Corsair Queen. Strong poster quality in 24-sheet and other sizes, will make good cut-outs for lobby and marquee display. Herald to tip you off on the best advertising slants, and "Color-Glo" stills to sell color on the big theatre screen. Newspaper ad mats are many and widely assorted for size and shape. The big economy mat at 35¢ has everything for small situations, and there's a utility mat for larger houses who design their own advertising. Errol Flynn and Maureen O'Hara are insurance that this picture beats staying at home and looking at television. There's interest for grown-ups and plenty of action for kids. Publicity mats will sell Maureen O'Hara to hardboiled editors, and get you free space for illustrated reviews or advance write-ups.

AVAILABLE:

Theatre and Film Executive. Experienced advertising, publicity and general theatre operation and supervision. Trained to get best concession results. Many years large circuit film buyer and co-partner film booking and buying group. Experience as head large theatre groups fits me to supervise operations small towns and major city first and subsequent runs. Acquainted with sales executives all companies.
Will go anywhere. Interested in proposal where results pay off.

Box 505, Motion Picture Herald, 1270 Sixth Ave., N. Y. 20, N. Y.

FILMACK

SPEED! QUALITY! SHOWMANSHIP!

SPECIAL TRAILERS CAN'T BE BEAT!

630 NINTH AVENUE NEW YORK 36, N.Y.

1327 S. WABASH CHICAGO 5, ILL.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—These pictures may be old, but they never fail to draw. Had matinee Christmas day and the house wouldn't hold them. Good business on Friday. Played Thursday, Friday, December 25, 26.—Howard McGill, Elmore Theatre, Eclectic, Ala.

PAULA: Loretta Young, Kent Smith—Very good and well received by all. Child star outstanding. Business good—enough said. Played Sunday, Monday, December 14, 15.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Metro-Goldwyn-Mayer

INVITATION, THE: Dorothy McGuire, Van Johnson—Had the story been filmed from start to finish, instead of using the flashback method at various intervals, it might have been less difficult for some of our patrons to follow. Essentially a women's picture, it pleased that section of the audience, but the men did not like it. Luckily we had double-billed it with "Love Is Better Than Ever," which did please the men. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

GLORY ALLEY: Leslie Caron, Ralph Meeker—Very good mid-week picture. Leslie Caron sure did better in this than in "An American in Paris." Something like "The Strip." Played Tuesday, Wednesday, December 23, 24.—James Hardy, Shoals Theatre, Shoals, Indiana.

LOVE IS BETTER THAN EVER: Elizabeth Taylor, Larry Parks—A very entertaining and amusing romantic comedy which should please all types of patrons. Many commented on the engaging performance of Larry Parks. It's a pity he is not playing in movies currently. The patrons seem to like him, and surely that's what matters. Miss Taylor shows to advantage, and her following is assured here after this. Played Monday, Tuesday, December 22, 23.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel, Red Skelton—A very good picture, beautiful color, with Red Skelton at his best. Very funny and we did above average business. Played Monday, Tuesday, December 15, 16.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texaas.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel, Red Skelton—This proved to be ideal holiday entertainment for us. It had girls, color, songs, dances, a fashion show, and the clowning of Red Skelton which was much enjoyed by our small town audience. And the price was right too. Played Wednesday, Thursday, December 24, 25.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis—The folks liked it, so what more can you ask? Did average business in this small town. Played Wednesday, Thursday, December 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis. Double billed with "Young Man With Ideas" (MGM) as the lower half. Entertaining enough story of a boy and his dog, but when the dog is found poisoned, the story turns into a canine mystery "who-dun-it." However, it was different, and as a second feature will please well. Played Wednesday, Thursday, December 17, 18.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—If the opera singing had been left out, this would have gone over much better. A fair musical, but I guess they see enough of Dinah Shore on TV. Played Sunday, Monday, December 21, 22.—James Hardy, Shoals Theatre, Shoals, Ind.

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—Stay away from this one. It may go all right in large cities, but is no good for small towns. Too much foreign talk in it. Played Tuesday, Wednesday, December 16, 17.—James Hardy, Shoals Theatre, Shoals, Ind.

JUMPING JACKS: Dean Martin, Jerry Lewis—Fine and dandy. Played to full house Sunday and good business Monday. This town goes for these two. Played Sunday, Monday, December 21, 22.—Howard McGill, Elmore Theatre, Eclectic, Ala.

JUMPING JACKS: Dean Martin, Jerry Lewis—Just another silly comedy that didn't do the business for me that it should have done. Not up to their standard. Played Thursday, Friday, October 30, 31.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Fairly good, but seemed to lack something. Just did not click, and business was below average. Allocated too high. Played Wednesday, Thursday, December 3, 4.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—This picture is jammed full of laughs. Our business was really good and comments of patrons were very good. Played Wednesday, Thursday, December 10, 11.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Here's one that will pull them in, at least it did here. I had the best Sunday night in months. I don't know which one of the stars in this picture did it. My personal opinion is that all three of them did, Bob Hope. Jane Russell and Roy Rogers. It's crazy but they liked it. This is a laugh riot all the way. Played Sunday, Monday, December 7, 8.—James Hardy, Shoals Theatre, Shoals, Ind.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—This didn't do the business for me that "Paleface" did, but I consider it as good a picture. Played Friday, Saturday, October 24, 25.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—This is an above average picture with some real acting by all characters. We did very good business in this small town which is in the middle of TV. This picture is good for any situation. Played Friday, Saturday, January 2, 3.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

RKO-Radio

ALICE IN WONDERLAND: Disney Feature—Booked double with Columbia's "Montana Territory." Business is so far off in general that it is hard to rate the drawing power. Do not think that "Alice in Wonderland" was as pleasing as some of the other Disney pictures. We ran "Snow White and the Seven Dwarfs" for Thanksgiving on a repeat run. These bookings were made with the idea that they don't come anyway, so give the kids a break. Business was only fair for both dates. Played Thursday, Friday, Saturday, December 25, 26, 27.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—Played this one three nights, which I don't generally do. But here's one that deserves your best playing time. Not quite enough action for small towns, but a very good, tense drama. Good acting by Dewey Martin. Would recommend for Sunday-Monday. Played Thursday, Friday, Saturday, December 11, 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

HOT LEAD: Joan Dixon, Tim Holt—Will fit very nicely into the lower half of a double bill where your fans like westerns or crave action. To me, one Tim Holt is the same as the last, but my audience disagree by asking when we are to play his next! Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—A wonderful story for family audiences. We opened with it on boxing day, and business was great. Color is fine, acting good, enough action and comedy to suit the patrons, with just a dash of romance for the ladies. Contact your Robin Hood Flour Mills for a newspaper ad which they will pay for. We were fortunate in promoting free flour bags to give away too. Played Friday, Saturday, December 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

FABULOUS SENORITA: Estelita Rodriguez—These little numbers do O. K. by us. Enough comedy and slapstick to suit all.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

GOBS AND GALS: Bernard Bros., Cathy Downs—This show was packed. What a funny sight these days to see people standing up in the back and pouring out at the end in the height of good humor. Oh yes, it was the Annual Christmas Free Kids' Matinee that must go on if it is the only show in the year. This is done each year in memory of Booth Theatre's founder (1907), the late Mrs. Rolla J. Booth. The Mayor's Christmas Tree Party is held right after this show is over and gifts and candy given each child. It's a big thing in this little town. Played Christmas eve matinee only—S. W. Booth, Booth Theatre, Rich Hill, Mo.

PALS OF THE GOLDEN WEST: Roy Rogers, Dale Evans—Doubled this with "County Fair" (Mono.) and the program did a very good job for us. All comments good.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

Twentieth Century-Fox

DIPLOMATIC COURIER: Tyrone Power, Patricia Neal—Well liked but not very appealing—at least attendance was down. Weather nice. Played Sunday, Monday, October 12, 13.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

DREAMBOAT: Clifton Webb, Ginger Rogers—Very good show, nothing wrong except title. Business below average. It will please if you can get them in. Played Sunday, Monday, December 21, 22.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

DREAMBOAT: Clifton Webb, Ginger Rogers—This is a good picture, but do not believe it rated "excellent", which the reviewers gave it. In my opinion, no Webb picture has ever topped "Sitting Pretty". Box office about two-thirds of average. Played Sunday, Monday, December 28, 29.—Dick Smith, Albany Theatre, Albany, Ind.

LADY IN THE IRON MASK: Louis Hayward, Patricia Medina—Did O. K. by us, although this is not the type of picture liked here too well. Played Friday, Saturday, October 10, 11.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

LEAVE HER TO HEAVEN: Cornell Wilde, Gene Tierney—Very good reissue and had better than average business both nights. Well liked by those who came out to see it. I think Gene Tierney is at her best in this one. You cannot miss if you play this

(Continued on opposite page)

(Continued from preceding page)

picture. Rained both nights here. Played Thursday, Friday, December 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

LURE OF THE WILDERNESS: Jean Peters, Jeffrey Hunter, Walter Brennan—A darned good show that will get business anywhere, any time if properly exploited. Played Sunday, Monday, October 19, 20—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

LYDIA BAILEY: Anne Francis, Dale Robertson—This one really let us down. Had out 24-sheets, but still no go. Weather bad, but don't think that had too much bearing on attendance. Played Sunday, Monday, October 5, 6.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

MONKEY BUSINESS: Cary Grant, Ginger Rogers, Marilyn Monroe—What a comedy! If you need a blues chaser for your audience, by all means play this one. Played Sunday, Monday, October 26, 27.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—An excellent reissue. The story was very heart-warming and real. Truly an excellent motion picture. Played Saturday, December 6.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

CAPTIVE CITY: John Forsythe—Did fair job for us. No comments. Played Friday, Saturday, October 3, 4.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

HIGH NOON: Gary Cooper, Grace Kelly—Very good. Holds our record on attendance and comments were good. Played Sunday, Monday, September 28, 29.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

OUTCASTS OF THE ISLANDS: Trevor Howard, Ralph Richardson—Terrible for any date—business below average. Played Saturday, December 13.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—Good western in color and will please all who like westerns. Did above average business. Played Friday, Saturday, December 26, 27.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—Very good family picture. Charles Coburn is tops. Gigi Perreau is up and coming. Played late but did better than average business. Played Thursday, Friday, January 1, 2.—James Hardy, Shoals Theatre, Shoals, Ind.

IT GROWS ON TREES: Irene Dunne, Dean Jagger—All farces are very much alike—always some sort of marital or family involvement. One thing highly in favor of this one is that it is good clean family entertainment, no drinking, suggestiveness or rough stuff—that I really like. Box office poor Tuesday and Wednesday, a little better Christmas day. Played Tuesday, Wednesday, Thursday, December 23, 24, 25.—Dick Smith, Albany Theatre, Albany, Ind.

LAWLESS BREED, THE: Kirby Grant, Fuzzy Knight, Jane Adams—A very good picture. It was well liked here and we did above average business. Played Friday, Saturday, December 26, 27.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—If you're looking for a good down-to-earth picture, do not pass this one up. Plenty of good comedy and was well liked by all who saw it. Did average business. Played Wednesday, Thursday, December 31, January 1.—Roy A. Farr, Farr-Best Theatre, Mansfield, Texas.

SALLY AND SAINT ANNE: Ann Blyth, Edmund Gwenn—Another good all-family picture from Universal, but box office about 50% of average. However, I do not believe any picture would have done better at this time. Played Friday, Saturday, December 26, 27.—Dick Smith, Albany Theatre, Albany, Ind.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Good comedy which will please all. As good as the first, but business no good second day on account of bad weather—otherwise would have done average business. Played Wednesday, Thursday, December 31, January 1.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Warner Bros.

SAN FRANCISCO STORY: Yvonne De Carlo, Joel McCrea—This is a very good action drama of the early days of San Francisco—but was a great disappointment at the box office. Played Sunday, Monday, November 2, 3.—Henry Sparks, Sparks and Grand Theatres, Cooper, Texas.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Fine entertainment for everyone. Technicolor very good, good comedy and Virginia Mayo at her best. Business a little over average. Played Sunday, Monday, November 30, December 1.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Short Product in First Run Houses

NEW YORK—Week of Jan. 12

ASTOR: Bonnie Scotland ..... ***Republic***
Feature: Limelight ..... United Artists

CAPITOL: Bonnie's Hungry Cousin ..... ***MGM***
Feature: Against All Flags ..... Universal

CRITERION: Color Rhapsodies ..... ***Nemeth***
Feature: Hans Christian Andersen ..... RKO

GLOBE: Tale of Two Mice ..... ***Warners***
Wrestling Matadors ..... ***Columbia***
So You Want to Wear Pants ..... ***Warners***
Feature: Eight Iron Men ..... Columbia

MAYFAIR: Are Animals Actors? ..... ***Warners***
Mouse Meets Bird ***20th-Fox***
Feature: Ruby Gentry 20th-Fox

PARAMOUNT: Fiesta for Sports ..... ***Warners***
Mice Capades ..... ***Paramount***
Feature: Jazz Singer ..... Warners

RIVOLI: Birth of Venus ***20th-Fox***
Feature: My Cousin Rachel 20th-Fox

ROXY: Conquering the Colorado ***20th-Fox***
Picnic with Papa ***20th-Fox***
Feature: Stars and Stripes Forever 20th-Fox

MUSIC HALL: Pluto's Christmas Tree ..... ***RKO***
Feature: Million Dollar Mermaid ..... MGM

CHICAGO — Week of Jan. 12

CARNEGIE: Little Expert on Interesting People ..... ***Paramount***
Duck Doctor ..... ***MGM***
Feature: Face to Face ..... MGM

EITEL'S PALACE: Joy of Living ***20th-Fox***
Jerry and Jumbo ..... MGM
Feature: Stars and Stripes Forever 20th-Fox

SURF: Fantasy on London Life ..... ***Fine Arts***
Spook Sports ..... ***Nemeth***
Feature: The Promoter ..... Universal

WOODS: Golden Gloves Across the Sea ..... ***Drake***
Feature: Limelight ..... United Artsts

ZIEGFELD: Gas from the Past ..... ***RKO***
Swan Lake Ballet ..... ***Columbia***
Clock Cleaners ..... ***RKO***
West Point ..... ***RKO***
Feature: Under the Red Sea ..... RKO

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—A very good show, but played to fair business. Weather cold and rainy. Would like to play again later. Good draw. Played Sunday, Monday, December 28, 29.—Howard McGill, Elmore Theatre, Eclectic, Ala.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—This one is very entertaining to the older class of people who knew Will Rogers. Warners did a good job on this. We did better than average business both nights. Played Thursday, Friday, December 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—This picture has been over-rated, in my estimation. It is a fair comedy with good color, but it did not please all and we had several walk-outs. No drawing power and business was below average. Played Sunday, Monday, December 28, 29.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

SHOWMEN IN ACTION

Mildred Fitzgibbons, well known to Round Table members as a Quigley Grand Award winner in 1947, is public relations officer for St. Johns Hospital School of Nursing, in St. Louis, Mo., where her sister is a resident United States Attorney.

▼

R. Kelley, manager of the Bel-Air Drive-In Theatre, Osgood, Ind., is an enthusiastic reader of "Product Digest" and "What The Picture Did For Me" and a new member of the Managers' Round Table.

▼

George Snyder, manager of Schine's Paramount theatre, Syracuse, files an interesting brief in defense of his exploitation for "Because of You"—which is self-incriminating.

▼

Mel Edelstein, manager of the Lybba theatre, Hibbing, Minn., sends us pictures and tear sheets of his recent exploitation and showmanship, including a cooperative page that is "Lovely to Look At."

▼

Dick Newton, manager of Sterling's Northgate theatre, Seattle, sends us samples of the various giveaway coupons used by neighborhood merchants and the Rotary Club in conjunction with the theatre's holiday season.

▼

Ray E. Leveque, manager of the Albert theatre, Berlin, N. H., shows a photograph of the attractive and inexpensive display he arranged for "Caribbean"—for $12.

▼

Shirley W. Booth, active member of the Round Table and contributor to "What the Picture Did for Me"—says "For several years, have tried to get a 24-sheet on 'Snow White and the Seven Dwarfs'—and we finally did it, this Christmas."

▼

Closing for the season, Lew Packard, of the Yarmouth, Maine, Drive-In, wrote this poem for the advertising pages: "When snow is gone, grass has riz, this is where, the movies is!"

Public Service Shorts Slated by Pete Smith

Three public service shorts made at the request of civic and safety groups have been announced for MGM release during the coming season by Pete Smith as a part of his series of "Pete Smith Specialties." One of the shorts, "The Postman," will deal with the badgering of letter carriers by thoughtless people. Made with post office cooperation, it is for early spring release. A second short, "Good Buy Now," produced at the request of the U. S. Treasury Department, Savings Bond Division, will urge the purchase of Government bonds. The third short, now in preparation, will deal with home accidents.

Overman Joins RKO

Milton Overman, veteran industry publicist, has joined the exploitation staff of RKO Radio, it was announced by Leon Brandt, exploitation manager. He was to leave immediately for Washington.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres This report covers 119 attractions, 5,069 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYERS RATING

	EX	AA	AB	BA	PR
†Abbott & Costello Meet Captain Kidd (WB)	–	–	10	–	–
Affair in Trinidad (Col.)	8	12	18	15	7
Apache War Smoke (MGM)	–	5	3	3	–
Assignment-Paris (Col.)	–	–	4	5	–
Battle Zone (AA)	–	2	5	1	–
Because of You (Univ.)	6	22	14	4	–
Because You're Mine (MGM)	–	11	19	23	5
Beware, My Lovely (RKO)	–	1	–	3	4
Big Jim McLain (WB)	4	30	44	19	4
Big Sky, The (RKO)	1	25	36	12	1
†Black Castle, The (Univ.)	–	–	2	2	1
†Blackbeard, The Pirate (RKO)	–	2	3	–	–
Blazing Forest (Para.)	–	1	4	4	–
Bloodhounds of Broadway (20th-Fox)	–	2	6	8	2
Bonzo Goes to College (Univ.)	–	11	36	10	–
Brigand, The (Col.)	–	–	11	5	5
California Conquest (Col.)	1	2	16	16	2
Captain Pirate (Col.)	–	–	2	3	14
Caribbean (Para.)	–	4	20	22	7
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	–	3	3	3
Crimson Pirate (WB)	1	18	38	16	5
Cripple Creek (Col.)	–	8	22	8	–
*Denver and Rio Grande (Para.)	–	–	29	20	18
Devil Makes Three, The (MGM)	–	–	12	11	2
Diplomatic Courier (20th-Fox)	1	3	16	32	18
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	12	30	28	19
Duel at Silver Creek (Univ.)	2	12	27	9	3
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	14	35	15	–
Fearless Fagan (MGM)	–	8	20	19	18
Feudin' Fools (Mono.)	2	9	3	2	2
Flat Top (AA)	1	9	5	1	–
Francis Goes to West Point (Univ.)	14	43	24	7	12
*Glory Alley (MGM)	–	1	12	10	5
Golden Hawk, The (Col.)	–	7	13	5	3
Greatest Show On Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	10	5	1	2
Has Anybody Seen My Gal? (Univ.)	2	30	46	10	2
Hellgate (Lippert)	–	3	8	8	3
High Noon (UA)	7	34	21	6	–
Holiday for Sinners (MGM)	–	–	1	3	1
Horizons West (Univ.)	–	2	5	5	6
†Hour of 13, The (MGM)	–	5	1	1	–
Hurricane Smith (Para.)	–	1	19	10	2
Iron Mistress, The (WB)	3	15	24	4	–
Island of Desire (UA)	–	18	34	7	3
It Grows on Trees (Univ.)	–	–	1	14	2
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	12	11
Jumping Jacks (Para.)	35	33	12	12	2
Jungle, The (Lippert)	–	–	2	4	–
Just for You (Para.)	4	18	29	8	2
Kangaroo (20th-Fox)	1	2	36	29	24
Lady in the Iron Mask (20th-Fox)	–	–	2	6	3
Les Miserables (20th-Fox)	–	2	13	4	1
Lost in Alaska (Univ.)	2	24	41	12	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	34	22	14	3
Lusty Men (RKO)	1	9	11	4	1
Merry Widow, The (MGM)	4	14	36	29	4
†Million Dollar Mermaid (MGM)	4	8	–	–	–
Miracle of Fatima, The (WB)	2	4	5	–	1
Monkey Business (Fox)	2	27	23	12	6
Montana Belle (RKO)	–	–	5	4	–
My Man and I (MGM)	–	–	8	2	10
My Pal Gus (20th-Fox)	2	5	5	2	1
My Wife's Best Friend (20th-Fox)	–	–	10	13	6
Night Without Sleep (20th-Fox)	–	–	–	3	2
O. Henry's Full House (20th-Fox)	–	4	14	23	1
One Minute to Zero (RKO)	5	45	18	5	–
Operation Secret (WB)	–	3	6	5	2
Outcast of the Islands (UA)	–	6	5	4	3
Paula (Col.)	–	3	17	16	10
Plymouth Adventure (MGM)	2	13	12	11	1
Pony Soldier (20th-Fox)	–	10	6	8	1
Prizoner of Zenda (MGM)	–	7	14	9	–
Quiet Man, The (Rep.)	14	26	13	9	–
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	1	6	9	2
Rainbow 'Round My Shoulder (Col.)	–	4	15	9	2
Ride the Man Down (Rep.)	–	–	1	4	–
Rose Bowl Story, The (Mono.)	1	1	20	8	11
Sally and Saint Anne (Univ.)	–	2	24	16	17
Savage, The (Para.)	6	3	10	6	2
*She's Working Her Way Through College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	8	20	3	–	–
Somebody Loves Me (Para.)	1	2	29	2	2
Something for the Birds (20th-Fox)	–	1	–	9	12
Son of Ali Baba (Univ.)	1	8	19	12	8
Son of Paleface (Para.)	28	25	17	2	1
Springfield Rifle (WB)	3	22	37	3	5
Stars and Stripes Forever (20th-Fox)	4	4	2	1	–
Steel Trap (20th-Fox)	–	1	5	6	4
Story of Robin Hood (RKO)	6	24	27	12	5
Story of Will Rogers, The (WB)	31	44	18	4	9
Sudden Fear (RKO)	–	9	11	26	3
Thief, The (UA)	–	2	2	6	7
Thunderbirds (Rep.)	1	3	12	1	–
Toughest Man in Arizona (Rep.)	–	5	4	5	2
Turning Point, The (Para.)	–	–	11	4	2
Untamed Frontier (Univ.)	–	9	26	24	4
Wac from Walla Walla (Rep.)	–	7	4	2	1
Wagons West (Mono.)	–	–	15	7	1
Wait Till the Sun Shines, Nellie (20th-Fox)	2	7	20	26	23
Walk East on Beacon (Col.)	2	8	11	13	6
Washington Story (MGM)	–	–	6	22	33
Way of a Gaucho (20th-Fox)	–	–	14	15	10
We're Not Married (20th-Fox)	4	23	28	21	7
What Price Glory (20th-Fox)	–	16	38	34	13
Where's Charley? (WB)	–	1	14	35	29
Wild Heart, The (RKO)	2	3	16	7	2
*Wild Stallion (Mono.)	–	1	4	2	–
Willie and Joe Back at the Front (Univ.)	–	7	28	16	4
Woman of the North Country (Rep.)	–	1	18	11	3
World in His Arms, The (Univ.)	3	28	37	7	3
Yankee Buccaneer (Univ.)	–	8	14	8	4
You For Me (MGM)	–	–	7	21	8

The Industry's Most-Wanted, Most-Often-Used Reference Book

Revised E-x-p-a-n-d-e-d 1952-53 Edition

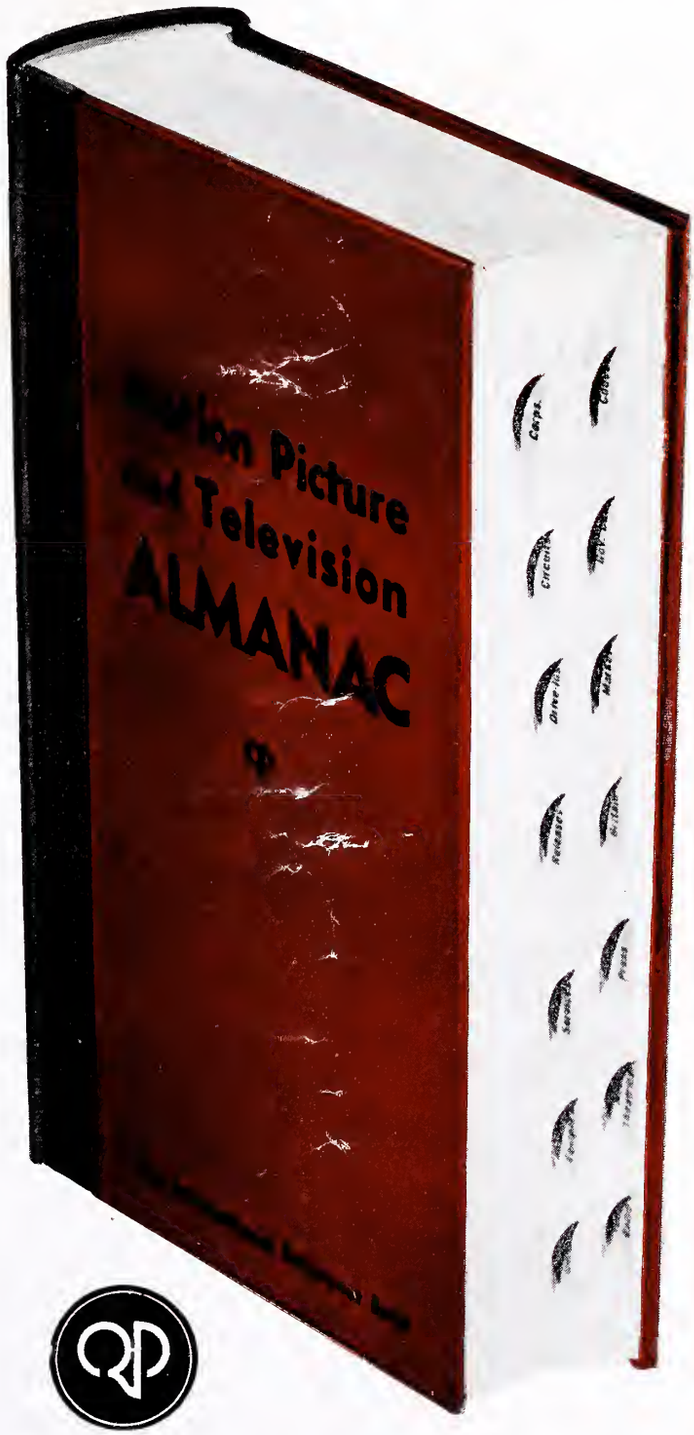
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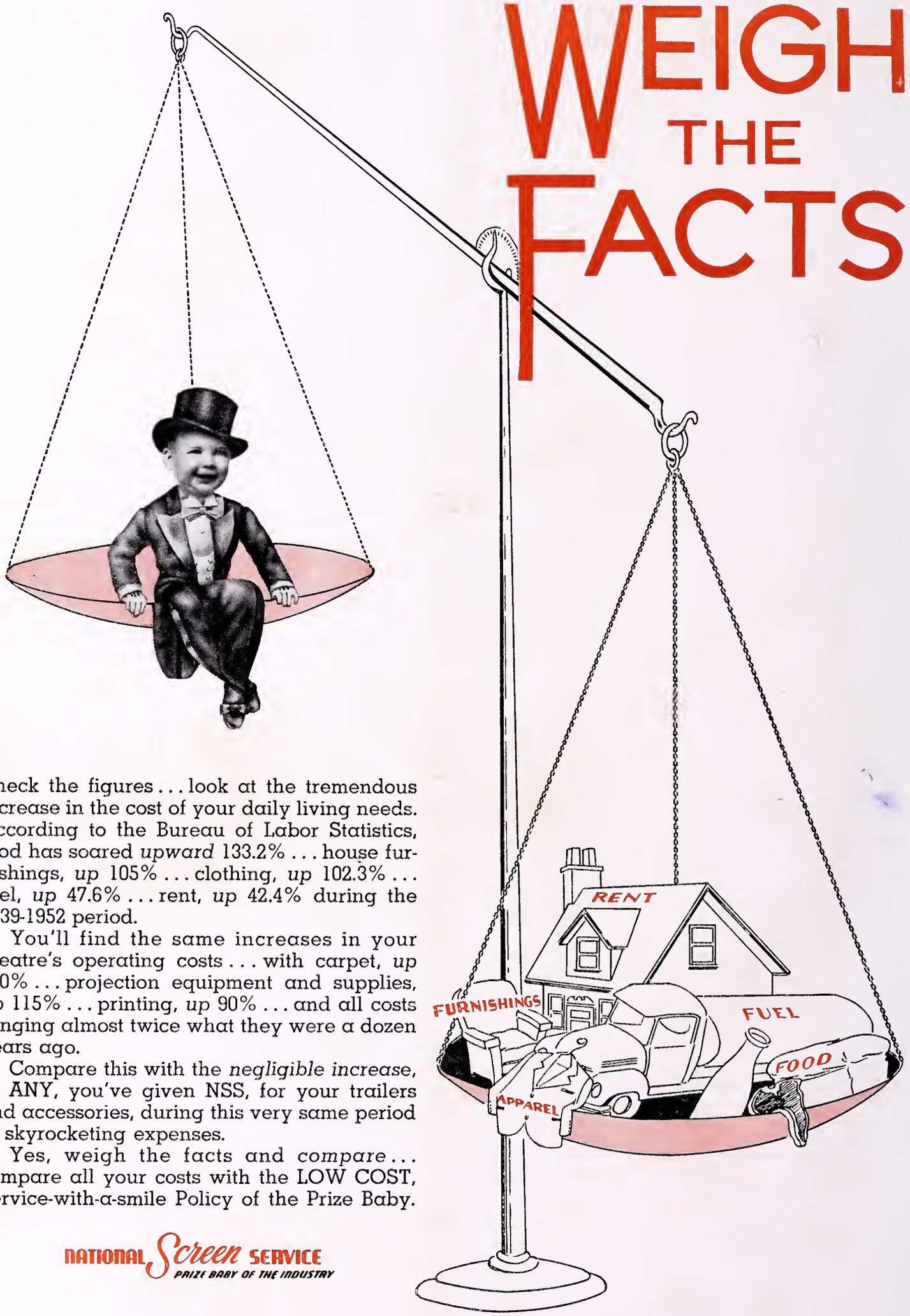
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- Corps.
- Codes
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There just isn't anything like it in this industry. It is the accepted "Who's Who and What's What" for the entire field. Even at several times its price, many executives would not be without the latest Almanac!

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WEIGH THE FACTS



Check the figures . . . look at the tremendous increase in the cost of your daily living needs. According to the Bureau of Labor Statistics, food has soared *upward* 133.2% . . . house furnishings, *up* 105% . . . clothing, *up* 102.3% . . . fuel, *up* 47.6% . . . rent, *up* 42.4% during the 1939-1952 period.

You'll find the same increases in your theatre's operating costs . . . with carpet, *up* 120% . . . projection equipment and supplies, *up* 115% . . . printing, *up* 90% . . . and all costs ranging almost twice what they were a dozen years ago.

Compare this with the *negligible increase*, IF ANY, you've given NSS, for your trailers and accessories, during this very same period of skyrocketing expenses.

Yes, weigh the facts and *compare* . . . compare all your costs with the LOW COST, Service-with-a-smile Policy of the Prize Baby.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

JANUARY 24, 1953

MOTION PICTURE HERALD

TRADE PRACTICES SHOOTING WAR ON

Industry Ready to Argue Its Case for Theatre TV

REVIEWS *(In Product Digest):* NIAGARA, SHE'S BACK ON BROADWAY, JEOPARDY, TREASURE OF THE GOLDEN CONDOR, THE LITTLE WORLD OF DON CAMILLO, OF LOVE AND BANDITS

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



LANA AND KIRK HAVE GONE TO WORK!

Beautiful Business Everywhere For M-G-M's Sensational Hit!

(Press Time Flash!) Music Hall topping terrific engagement of "Million Dollar Mermaid"!

"THE BAD AND THE BEAUTIFUL"

★

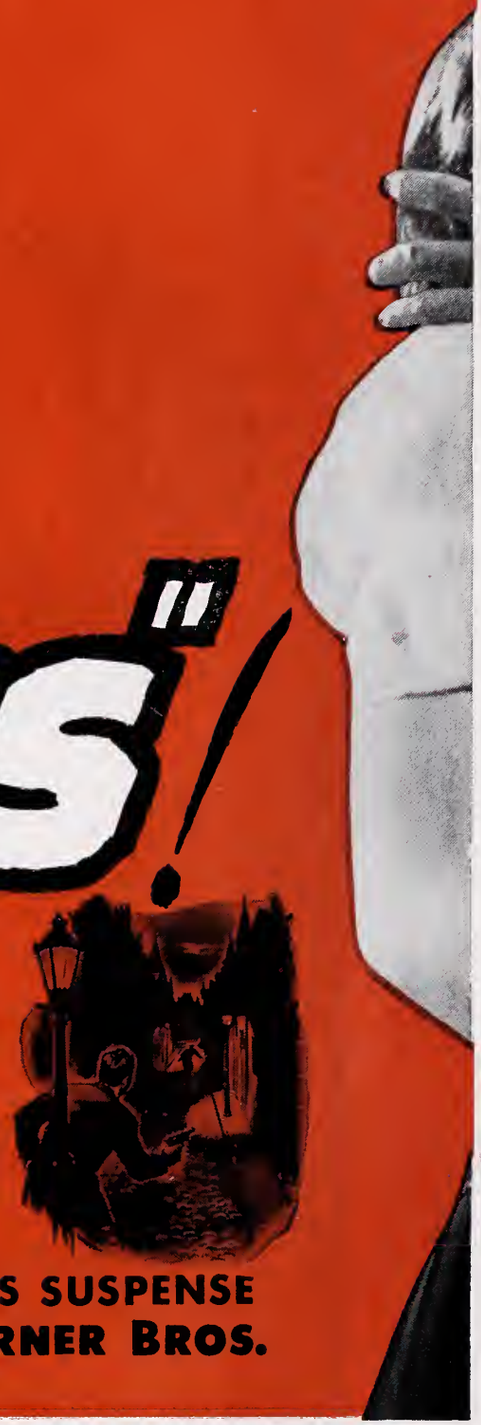
M-G-M presents Lana Turner • Kirk Douglas • Walter Pidgeon • Dick Powell in "THE BAD AND THE BEAUTIFUL" • co-starring Barry Sullivan • Gloria Grahame • Gilbert Roland • with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman

(A date to remember, Brotherhood Week's Silver Anniversary Feb. 15-22)

He was looking for the girl named Ruth-and sudde

ALFRED HITCHCOCK'S

"I Confess"!



MAN-WOMAN DANGER AND DECEIT..! RELENTLESS SUSPENSE FILMED IN CANADA'S COLORFUL QUEBEC BY WARNER BROS.

STARRING

MONTGOMERY CLIFT · ANNE BA

ROGER DANN · DOLLY HAAS · CHARLES ANDRE · SCREEN PLAY BY GEORGE



Note to Exhibitor- this slogan is featured throughout the magazine and newspaper campaigns.

XTER · WITH KARL MALDEN · BRIAN AHERNE

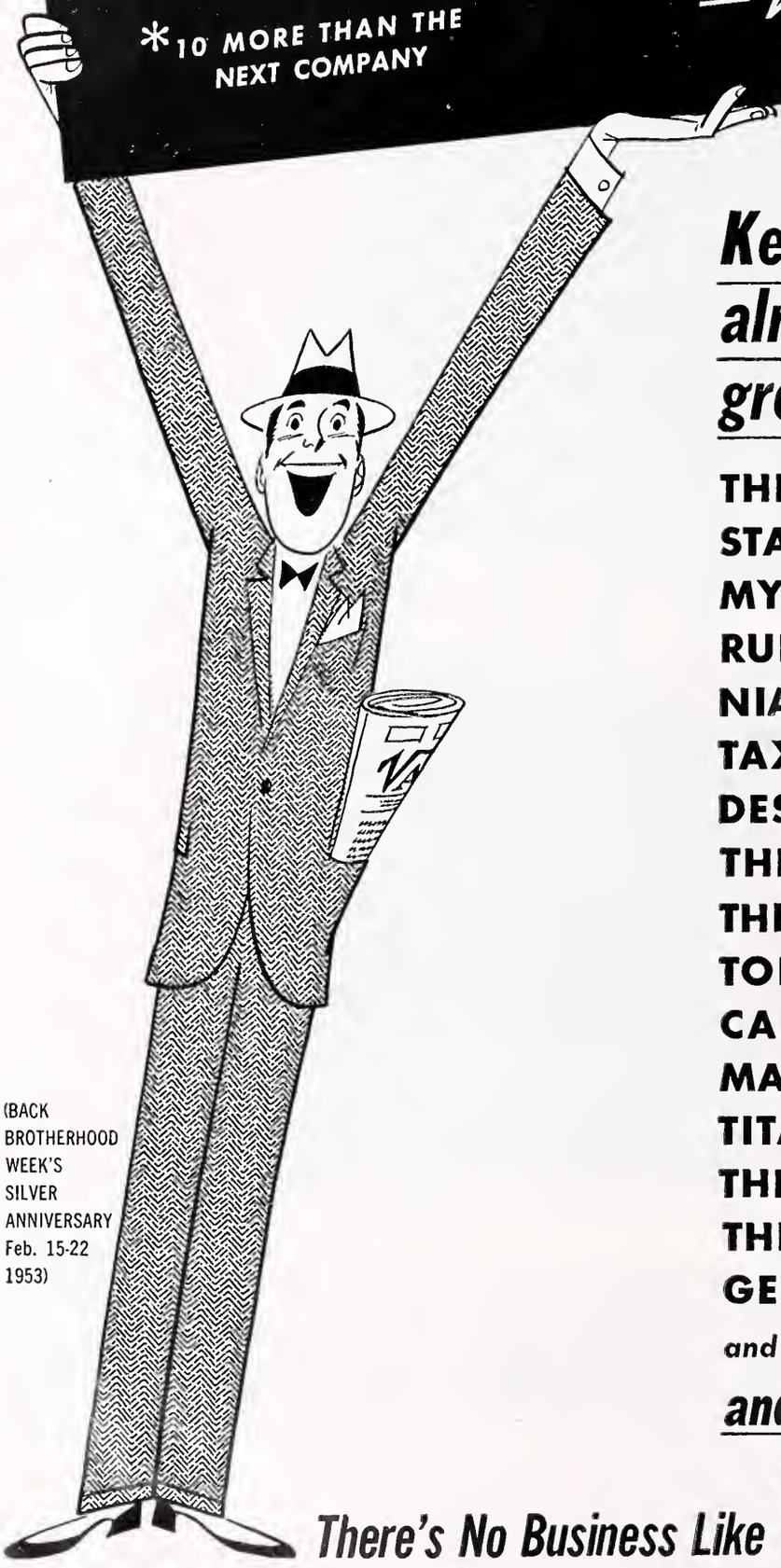
TABORI and WILLIAM ARCHIBALD · MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

ENROLL 25 MEMBERS FOR THE 25th ANNIVERSARY OF BROTHERHOOD WEEK, FEB. 15 TO 22

29* Top Grossers From 20th in 1952!

— VARIETY
JANUARY 7, 1953

*10 MORE THAN THE NEXT COMPANY



(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

Keep your eye on '53... already started with these great Top Grossers!

THE SNOWS OF KILIMANJARO *Technicolor*
STARS AND STRIPES FOREVER *Technicolor*
MY COUSIN RACHEL
RUBY GENTRY
NIAGARA *Technicolor*
TAXI
DESTINATION GOBI *Technicolor*
THE STAR
THE PRESIDENT'S LADY
TONIGHT WE SING *Technicolor* (SOON... WORLD PREMIERE, RADIO CITY MUSIC HALL)
CALL ME MADAM *Technicolor*
MAN ON A TIGHTROPE
TITANIC
THE DESERT RATS
THE FARMER TAKES A WIFE *Technicolor*
GENTLEMEN PREFER BLONDES *Technicolor*
and watch for **THE ROBE** *Technicolor*

and more to come!

There's No Business Like 20th *Century-Fox Business!*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 4

January 24, 1953

Spotlight on Showmanship

IT SHOULD be a matter of chagrin to the motion picture industry and its people that other industries have copied the showmanship of the theatre and now practice it to a superior degree. In many areas it is the local department store that excels in showmanship. There are even drug stores that make the aggressive, enthusiastic selling of the local theatre seem pale and wan.

What can be done to glamorize and promote through showmanship what is basically a rather prosaic product is illustrated by the advertising and promotion in the automotive business. No visitor from Mars would understand how a motor car manufacturer such as General Motors could set up a Motorama at the Waldorf in New York and present from January 17 to 23 a show in the theatrical sense that makes relatively unappealing some Broadway attractions.

The GM show was much more than a show of cars. Music, color, lights and a stage show in the Broadway tradition all were included. The result in the words of a *New York Times* news dispatch was "a glittering ensemble of cars arrayed against a futuristic background."

If showmanship selling has an important place in automobiles, its potentialities for the theatre showing motion pictures are virtually unlimited. The industry must keep the spotlight of public attention on its product. One way that may be done is to revitalize the practice of showmanship. The art and science of showmanship need to be practiced better in all ranks of the three branches of the industry.

■ ■ ■

A Way Out

AT PRESENT plans for an industry arbitration system are firmly impaled on the horns of a dilemma. On the one hand Allied States Association has reiterated its rejection of the arbitration plan. Also, it refuses to discuss modifications in the draft until alleged trade practice abuses are curtailed. On the other hand, distributors have made clear that they have no intention of discussing the possibility of arbitrating film rentals.

Just as a point was reached in the Panmunjon "truce talks" between the United Nations and the Communists at which there was no common ground for discussion, so also with respect to industry arbitration there no longer exists a willingness on the part of all the principals to sit down and talk. This regrettable state of affairs calls for a new approach.

In some quarters there is sentiment for "going along without Allied." Ultimately, such a course may be necessary but it should be deferred until all other reasonable approaches are explored. Establishment of an arbitration system without Allied would be like an attempt to run a car with a wheel missing. Morover, there is uncertainty whether the Department of Justice and the Federal Court would bestow a blessing of approval on a national system spurned by Allied.

The fact that an arbitration system can not be formed immediately does not remove any of the problems that arbitration might ameliorate. Perhaps up to now there has been too much concentration on a plan or system of arbitration. Arbitration has always been available as a means of adjusting any dispute provided that the parties concerned consent to arbitrate and agree to be bound by the decision.

The arbitration impasse might be broken and especially acute local conditions improved if some of the distributors would announce a willingness to arbitrate now on an individual situation basis. The arbitration draft, on which so much time was spent during 1952, could be used as a basis for setting rules and procedure in each case. Advance agreement would of course have to be obtained from all parties involved on exactly what was to be arbitrated. A comparatively small number of such "individual" arbitrations successfully concluded in various parts of the country could readily clear the way for the establishment of a national system. Given a chance, arbitration can prove its value to both exhibitors and distributors.

■ ■ ■

¶ From time to time—most recently in an address early in January to the Spokane Chamber of Commerce —Mr. Eric Johnston, president of the Motion Picture Association, has dwelt on the effectiveness of combatting Communism through ridicule and satire. A favorite example is "Ninotchka." Mr. Johnston implies that little can be accomplished in films through propaganda. The fact that anti-Communist films have been generally disappointing at the box office would seem to be reflections on their weaknesses rather than on the medium itself. The direct value of serious films with a message was shown many years ago with such pictures as "I Am A Fugtive from a Chain Gang," "Hitler's Children," "Confessions of a Nazi Spy." Literature too has abundant examples outside the genre of satire, "Uncle Tom's Cabin," Galsworthy's "Justice," "Les Miserables," "Oliver Twist" and many others. Just as ridicule has a place in controversy, it has a place in films about Communism. That place, however, is limited. Ridicule is directed against the enemy. It never serves to win him over but makes him a more bitter enemy. Communism is not a foe that will be overcome by ridicule as presented through the medium of the motion picture.

Letters to the Herald

Plus and Minus

To the Editor:

Looking at the motion picture industry for 1953, we must take several things into consideration. One factor on the plus side could be Cinerama, or some so-called third dimension method—in other words, something new that the public will once more pay to see. However, TV remains a factor on the minus side until we can learn to use it for our benefit as we did radio.

The attitude of our producers toward TV films without safeguarding cooperation from TV for our benefit is a trend on the minus side. The more they give TV, the less able we are to have anything the public will pay to see. The problem is how to hang on until something new does come to give that new "lease on life" to theatres.

Another important factor would be, if it were possible, better pictures. Let's not kid ourselves among ourselves. There isn't one in 20 pictures that the public stops to even notice now. A "Showboat" or a "Greatest Show on Earth" grosses bigger than ever. The little pictures, and the intermediate pictures, and that goes up to lots of first and second bracket product, won't get a thin dime. The people say of them, "Movies are awfully poor now; they're all alike—been done over and over and over!"

Obviously, I write from the theatre angle only, small theatres, at that. We are not enjoying what's happened to us!—*LEO F. WOLCOTT, Chairman of the Board, Allied Independent Theatre Owners of Iowa and Nebraska.*

More Patrons

To the Editor:

The single most important problem of the motion picture industry today is how to get more patrons into the theatres. Solve that, and all others resolve themselves!—*SENN LAWLER, President, Motion Picture Association of Greater Kansas City.*

Pictures First

To the Editor:

Our experience in this locality during the year 1952 has convinced me—if I ever lacked conviction—that the most important factor of the industry is the same as it has always been, that is, *Pictures.*

This area, particularly the San Francisco Peninsula where my own circuit operates, is heavily saturated with television sets and if television is to be or become responsible for the destruction of the motion picture industry it would have shown marked symptoms of doing so during the past year. On the contrary, our grosses at the theatres exceeded those for 1951.

The public will go to see, and pay for, pictures that they want to see. They will not go to a motion picture theatre, as they did for many years, simply to be going to a theatre, or as a demonstration of the gregarious instinct.

Such poignant problems and difficulties as the vicious 20 per cent admission tax, the equally vicious and dangerous 16mm anti-trust suit, the lack of cohesion and cooperation among the various branches of the industry, the ever increasing cost of programs, are not to be lightly considered, much less written off, but, after everything else is said and done, if the producers will give us pictures that the public wants to see the motion picture theatre will still provide the best form of entertainment that the public can have.—*L. S. HAMM, President, California Theatres Association.*

BEST READING

To the Editor:

I read the HERALD'S every edition and find it the best reading a theatre manager has on the market.—*ROBERT H. DUCHES, Lucas Theatre, Savannah, Ga.*

The Whole Scene

To the Editor:

The motion picture industry is one vast business enterprise composed of many segments. Each segment is a major portion of our industry.

If the responsible leaders of production, distribution and exhibition would take time out at regular intervals to survey the industry as a whole, to study its trends and problems and then act for its betterment we would find our industry ship sailing in calmer waters.

Let these leaders, so to speak, get out of the valleys of production, distribution and exhibition and climb a mountain or two in order to get a total view of our industry. Then, instead of acting as big frogs in little ponds, let them exert their abilities, influence and efforts toward making one big pond better for all segments of the motion picture industry.

I am aware of COMPO and it's a step in the right direction but much seems to be desired yet.—*JOHN C. VLACHOS, President, Allied Theatres of Michigan.*

Something New Needed

To the Editor:

We have reached the time for intervention in the motion picture industry. We are now in the same cycle that we were in at the time of the intervention of talking pictures, when the grosses at our box offices were at such a low ebb.

If the motion picture industry expects to remain the number one entertainment industry of the American public it must keep ahead of all other entertainment offered to the public. We have approached the brink of evolution in this industry, which at this time seems definitely to be some type of third dimension in motion picture entertainment.

Since talking pictures our progress as leaders in the entertainment field has not been in keeping with the progress of the rest of the entertainment world, and if this industry is to survive, it must come forward with new and better entertainment values than we are presenting to the public today.—*J. H. THOMPSON, President, Motion Picture Owners and Operators of Georgia.*

Extending a Hand

To the Editor:

The most important factors in the face of near catastrophe in the operation of the motion picture theatre are removal of the 20 per cent admission tax, and constant application of every idea and effort to hold and gain new customers. Human consideration and fair play are needed from the local salesman to the top sales chief who sell the motion picture. Both producer-distributor and exhibitor must work more closely together to narrow the gap between them in dealing for the commodity, the motion picture. I believe the objective today should be, "have a plan and work the plan" together. Russia has the dog-eat-dog and brute force idea. Today the whole world is against them. Someone must start with an idea and sincerity of purpose. I am extending my hand in that direction.—*R. VERNON McGINNIS, Chairman of the Board and National Director, Allied Theatre Owners of Oklahoma.*

Live and Let Live

To the Editor:

The two most important factors that can help our industry for 1953 are better pictures and a live-and-let-live sales policy.—*DR. J. B. FISHMAN, President, Allied Theatres of Connecticut.*

MOTION PICTURE HERALD

January 24, 1953

TRADE practices cold war begins to toss sparks Page 13

FCC resumes hearing Monday on theatre TV channels Page 14

TAX reduction unlikely now, in belief of Humphrey Page 19

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 22

WARNERS discloses its plan for divorcement operation Page 22

EIGHT years after a V-2 Bomb hit a London theatre Page 23

UNITED ARTISTS grosses up for year, Krim reports Page 23

LOEW'S reports net profit for the year of $4,692,806 Page 26

BENNY, Lucille Ball and "Show of Shows" air poll winners Page 27

COLUMBIA announces a sales policy on film, "Salome" Page 32

ECA total of $4,900,000 goes to American companies Page 35

BRITISH newspapers still attacking films in battle Page 36

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

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The Release Chart Page 1695

ON THE HORIZON

► Clues as to the policy of the Department of Justice under the new Administration, particularly as to the fate of the Government's films-for-television suit, are still scarce. Herbert Brownell, who is the new Attorney General this week told the Senate Judiciary Committee he would "press all major anti-trust suits now in the courts." A few minutes later, however, he declared that as Attorney General he would make a "thorough, impartial study of all cases, including those now under investigation," with re-evaluation "where necessary."

► "The Robe," Lloyd C. Douglas novel about the beginnings of Christianity went into work this week after 10 years of preparation. Construction of the sets started this week at the 20th Century-Fox studios for the Frank Ross Technicolor production which it is estimated will cost $4,000,000. Thirty-one interior and 10 exterior sets will be built, eight of the studios' 15 sound stages will be utilized, and 60 per cent of the 360 acre back lot will be employed for the sets. The director will be Henry Koster.

► Universal's annual report for the fiscal year ended last November 1, scheduled to be released soon, will show a net profit only slightly less than the $2,267,784 reported for the 1951 fiscal year. The net will be slightly over $2 per share it was indicated.

► One of the new members of the House Un-American Activities Committee, Kit Clardy (R., Mich.), could be the man who forces the committee to reopen its Hollywood investigation. Rep. Clardy may have been impressed with the way publicity about the committee catapulted his neighbor, former Rep. Potter, into the U. S. Senate, and perhaps would like to follow suit.

► There appears more hope at the moment than for many years past of a modernizing of New York City's antiquated building code with respect particularly to legitimate theatres. Moves are afoot to revise the regulations in order to make the theatre more attractive for more people. Such action for the legitimate theatre is seen as having a beneficial effect also on the midtown area as far as motion picture theatres are concerned. If nothing else, modernized legitimate houses will bring more people into the area, and that is always helpful to the film houses.

► Observers doubt that Senator Tobey's blasts at the ABC-UPT merger will block Federal Communications Commission approval of the proposal.

► Revision of the Taft-Hartley law, which is first on the agenda of both House and Senate Labor Committees, could give Hollywood unions another chance to push their proposed change to require workers to join up in union-shop studios after only two or three days, compared to the present 30 days.

GRAINGER TO RKO EARLY IN FEBRUARY

James R. Grainger, general sales manager for Republic, will assume the presidency of RKO early in February. Reports of his selection for the post were unofficially but authoritatively reaffirmed this week.

He will conclude his affairs at Republic during the first week of February, and will probably assume the RKO post February 9, it was said.

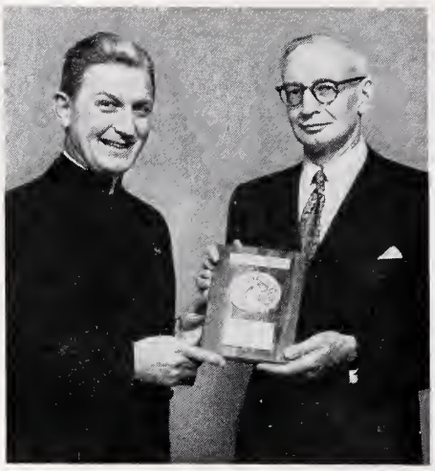
Meanwhile it was announced in Hollywood Tuesday that the RKO publicity, advertising and exploitation department would be realigned. Perry Lieber, now studio publicity head, is to become national director of publicity and exploitation, with Elliston Vinson, who has been handling the RKO account for Foote, Cone and Belding, directing national advertising. Both men will remain on the coast. Richard Condon, in the New York office, will be in charge of eastern publicity and exploitation. It was reported that Ben Grimm would be eastern advertising director.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble oddress, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivon, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brody, Secretary; Martin Quigley, Jr., Editor; Terry Ramsoye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRonite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



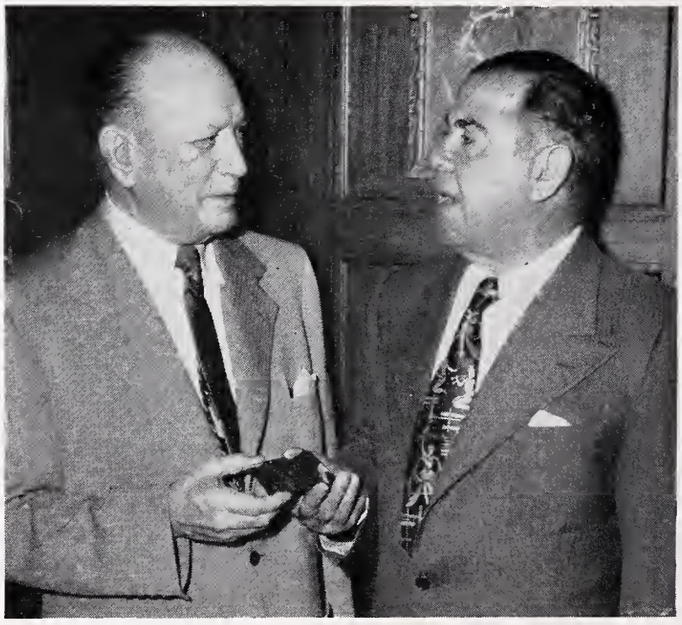
SHOWMEN at the National Allied board and Allied Gulf States meetings in New Orleans last week. Seated are B. V. Sheffield, Poplarville, Miss., and Ed Ortte, Gulfport, Miss. Standing, John Luster, Robeline, La.; Leon J. Bamberger, RKO Radio sales promotion manager; Milton Guidry, of Lafayette, Nic Lamantia, of Bogalusa, and B. D. Fiske, of Oak Grove, all in Louisiana.



ONE OF THE CHRISTOPHER AWARDS is given by the movement's founder, Father James Keller, left, to Robert Mochrie, Goldwyn Productions vice-president, accepting for the makers of "Hans Christian Andersen," RKO Radio release.

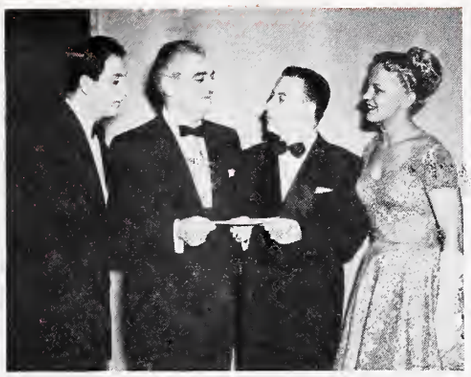
THE PRODUCER and his wife were there. Gabriel Pascal and Mrs. Pascal, below, at the opening of his RKO Radio release, "Androcles and the Lion," in the Capitol Theatre, New York, last week.





GUS METZGER, left, an amusement industry man since 1906 and a West Coast exhibitor since 1926, receives a diamond studded pass from Charles Skouras, National Theatres chief, at a Los Angeles dinner celebrating Mr. Metzger's 75th birthday. He has a circuit and is an exhibitor leader.







THE PARAMOUNT THEATRE held sway on Broadway the night of January 13, with one of the most impressive of the klieg-lighted premieres. It was Warners' "The Jazz Singer," which not only attracted one of the greatest collections of personalities, and some of the greatest street and theatre throngs, but benefited the Foundation for Infantile Paralysis. At the upper left, stars Danny Thomas and Peggy Lee are interviewed. Next, they watch United Paramount vice-president Bob Weitman present approximately $50,000 for the Foundation, to columnist Earl Wilson. Above, the marquee display.



by the Herald

OPENING SPEECH, Tuesday, at luncheon, as the Community Relations Conference of national Motion Picture Councils got under way. The three-day affair was at the Museum of Modern Art, New York. Above, Mrs. Hulda McGinn, of California, is the speaker. With her are Mrs. Mary Looram, left, International Federation of Catholic Alumnae; and Marjorie G. Dawson, and Arthur DeBra, Motion Picture Association of America, hosts. See page 26.

PERSONAL APPEARANCE at Cleveland, below, for Robert Taylor, star of MGM's "Above and Beyond." He is seen with Moe Horwitz, Washington circuit; Harold Raives, Schine Theatres; Jack Schulman and Joe Lissaeur, Skirball circuit; Milt Mooney, Coop Theatres; Dorsey Brown, MGM; Leo Jones, Upper Sandusky; Joe Weinstein, Warner Theatres; Burt Lefkwich, Community Theatres, and Jack Sogg, MGM.



DAVID PRINCE has been appointed RKO Radio field divisional sales manager for the South, in reorganization of the field establishment.





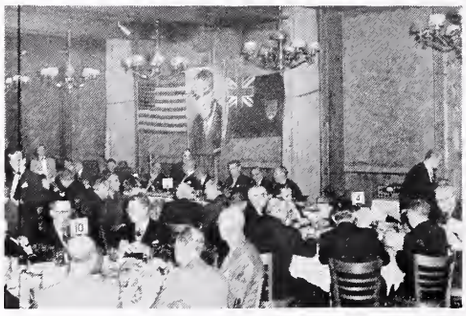
by the Herald

BROTHERHOOD WEEK is the subect, at an industry meeting in New York last week. Sol A. Schwartz, chairman, is speaking. With him are Herman Robbins, National Screen; Harry Brandt, Brandt Theatres; Everett Clinchy, National Conference of Christians and Jews; and Max E. Youngstein, United Artists.

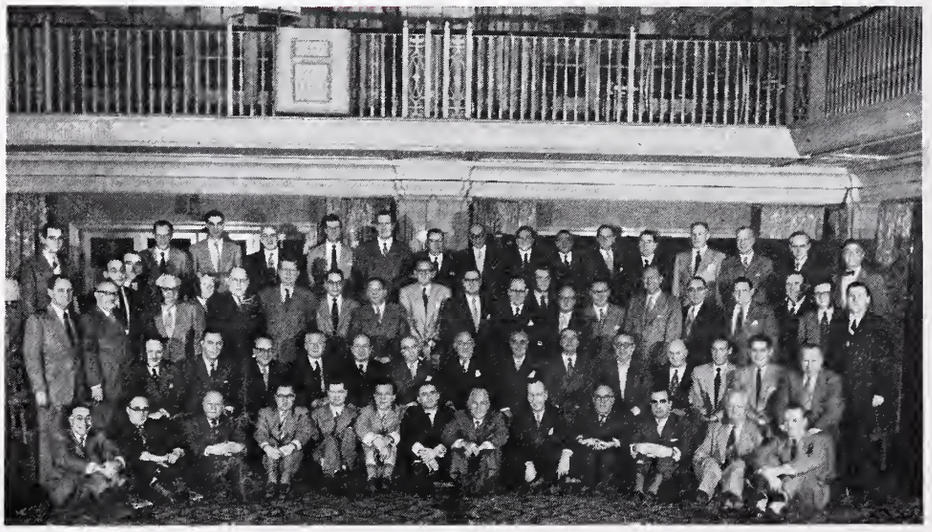


AWARD, from the chairman of the New York Film Critics Circle, Leo Mishkin, to the "best actress" of the year, Shirley Booth, star of "Come Back, Little Sheba," a Paramount release. The presentation was at the annual dinner.





A TESTIMONIAL for "Bill" Gehring, 20th-Fox assistant general sales manager. At the top, president Spyros Skouras, right, felicitates him. Above, the scene at Toots Shor's restaurant in New York. Some 200 associates and friends turned up. The affair marked Mr. Gehring's 35 years with the company and celebration of "Bill Gehring Week."



THE COLUMBIA PICTURES FAMILY. The scene above is from the unique sales meeting held by the company at the Drake Hotel in Chicago, last weekend—a meeting concerned with only one picture, "Salome"—and bringing from all over the globe the top responsible executives concerned with making the picture successful for the company and for showmen. See page 32.



IN RANGOON, Burma, Prime Minister U Nu relaxes for a showing of "The Greatest Show on Earth," DeMille-Paramount picture.

TRADE PRACTICES COLD WAR TOSSING SPARKS

Myers, Snaper of Allied Launch Frontal Attack; Arbitration an Issue

by VINCENT CANBY

The temperature of the long standing cold war over trade practices between National Allied and distribution rose rapidly toward "hot" this week following flat rejection of the distributors' arbitration draft by the Allied board in New Orleans January 14.

In New York and Washington the fighting Allied policy was reemphasized and redefined by Wilbur Snaper, president, and Abram F. Myers, general counsel. Mr. Snaper, at a New York press conference Tuesday, said flatly there was no point in further arbitration discussions with distribution as long as the latter continued its allegedly discriminatory trade practices, dealing principally with film rentals and pre-release engagements.

Levy Says Exhibitors Should Use Tribunal

In the absence of any direct comment from distribution, the remarks of Herman Levy, general counsel of Theatre Owners of America, took on the aspect of a rebuttal to the Allied argument. Referring to the Allied-rejected arbitration draft, Mr. Levy said that exhibitors could not, in effect, afford to deprive themselves of a "speedy, effective and inexpensive tribunal for so many of their grievances."

Remaining above the controversy of the moment, Paramount nevertheless figured in the trade practice news this week with the announcement that it was exploring methods of revising the system of runs and clearances in several situations with a view to ending the tendency for move-ups to earlier subsequent runs. In the light of the Allied policy to consider settlement of general trade practice complaints and integral part of formulation of any arbitration agreement, the Paramount announcement took on added significance.

Paramount, a company spokesman said, is seeking an improvement in the entire playoff situation so that a plan can be established that will be beneficial for both Paramount and its customers. Exploratory work on revised clearances has been started in Minneapolis, Philadelphia and Detroit.

Snaper Says Columbia Follows General Practice

In New York, Mr. Snaper specifically attacked Columbia's announced sales policy on its forthcoming "Salome." Emphasizing that he was not "picking on" Columbia which, he said, was simply following the practice of the other companies, the Allied president charged that the terms asked in effect fixed the exhibitors' admission prices. He also decried the policy to limit "Salome" pre-release engagements to "qualified theatres in cities of 75,000 population or more."

In his opinion, he said, this was a violation of that part of the consent decree having to do with clearances. Asked whether Allied would protest to the Department of Justice, he replied tersely, "There's no doubt about it." Earlier he had said that it was this sort of policy by which distribution "is going to bring Government into the situation" and "which gives every reason for the policy adopted by Allied in Chicago."

Columbia had no comment on the Allied blast.

Plans to Protest Policy Of Pre-Release Films

Referring to pre-releases generally, Mr. Snaper said, "This type of policy will be as destructive to subsequent run theatres as anything they (the distributors) have doped up yet" and will be "part and parcel" of the Allied protest.

The policy, he continued, is "rank discrimination against the greater proportion of theatres in the country. I don't know how exhibitors can stay in business, with such terms and no regular sequence of runs."

If distributors really wanted an arbitration system, they would express themselves on these, "our complaints," he indicated. Since, in Allied's opinion, no good can come from further talks with sales managers, Allied will go to the Justice Department with detailed exhibitor complaints, to which end questionnaires now are being sent out to members from Mr. Myers' Washington office.

The official TOA reaction to Allied's latest rejection of a proposed arbitration system was contained in Mr. Levy's statement, issued Monday in New York. It read in part:

"It has been hoped that on the basis of what Abram Myers, at Allied's annual convention, called the 'plus points' of the pending plan, Allied would see fit to subscribe to it, with certain modifications, if, as time went on, it became obvious that distribution would be willing to concede to the request of widening the scope of arbitration by including film rental, and, further, the defining of pre-release pictures.

Emphasizes One-Way Basis In Rentals Arbitration

"TOA also has looked with favor on the subject of arbitrating film rental, but *on a one-way basis only*—that is where only the exhibitor may institute the proceeding. And it has looked with favor on the careful defining of pre-release pictures. TOA is willing now, as it has in the past, to sit around a conference table to discuss these matters fully.

"But whether an entire plan, with so many 'plus points' . . . should be completely discarded because it cannot be all things to all men is a question which must have the most serious consideration.

". . . The conditioning of the acceptance of a 'plus point' system of arbitration on the inclusion of certain other matters not now in the system is, in my opinion, a luxury that no segment of the industry can afford."

Mr. Levy said that at the TOA board meeting in New York next week the directors would fully discuss "the stymie which now exists." "I feel certain," he said, "that the board will undertake to accomplish whatever it feels it can to assist in the breaking of the impasse."

The Allied response to this TOA reaction came late Monday from Washington, where Mr. Myers repeated Allied's demand for inclusion of film rentals in any arbitration system.

Says Plan Without Allied Would Have Difficulty

Mr. Myers said, "It is amazing to me that an exhibitor leader should ignore the challenge of the distributors' policies and seek to weaken any effort to obtain relief from them. While Mr. Levy was writing his statement, Columbia Pictures was writing its advertising copy for 'Salome,' which brings the number of roadshow pictures in the past 12 months above anything ever dreamed of in the industry.

"Maybe Mr. Levy can explain how theatres who are dependent for product on regular availability can keep their doors open under this method of release."

Mr. Myers said he did not know how often Allied's stand would have to be re-

(Continued on following page, column 3)

STARR HITS POLICY OF "RUNNING TO POLICE"

Alfred Starr, president of Theatre Owners of America, this week scored "those who wish to run to the police to seek governmental interference." "If that approach can lead anywhere, it will only be to greater stricturing of our industry." The indirect comment on the announced policies of Allied States Association was contained in a statement announcing that sales managers from almost all of the distributing companies would be on hand for the January 27 session of the annual TOA mid-winter board meeting in the Hotel Pierre, New York. The board meeting will start January 25.

FCC RESUMING ON THEATRE TV

Hearings Open Monday; Expected to Continue to April or Even Later

by J. A. OTTEN

WASHINGTON: Monday morning, in the Commerce Department auditorium here, the full Federal Communications Commission resumes crucial hearings on the industry's request for exclusive frequencies for theatre television.

Best guess is that the hearings will continue, on and off, well into March and possibly into April or later. A decision is possible, but not probable, before mid-summer.

Considerable Maneuvering

As the hearings approached, there was all sorts of maneuvering and other developments. Among them were these:

Film industry spokesmen contended cost figures submitted by the American Telephone and Telegraph Co. were deceptive, and that while they seemed to indicate lower costs than the industry's own estimates, actually the story was quite the opposite;

Western Union asked the Commission to enlarge the issues in the theatre TV proceedings to include the question of interconnection with other common carrier facilities, especially those of A. T. & T.;

Attorneys for parties to the proceeding agreed on the procedures for conducting the hearings.

First witnesses, when the hearings resume, will be technical and cost accounting experts for the Motion Picture Association and National Exhibitors Theatre Television Committee. They'll finish the technical and financial testimony they started giving during the earlier days of the hearings, last October 20 to 27. Among these witnesses will be Andrew Inglis, Richard Hodgson, Lester Isaac and Manfred Toeppen.

Cross-Examination Set

Following them, other parties to the proceeding will put on their cost and technical witnesses. Then there'll be cross-examination of all the persons testifying up to that point, and finally rebuttal witnesses on technical and cost phases. All this, it is estimated, will take at least 10 hearing days.

After that, there'll be at least 10 more hearing days on non-technical testimony by the parties, with MPAA-NETTC witnesses again leading off. Presumably, from time to time the hearings will be recessed to give the Commission a chance to meet on television station grants and other matters.

"And, as usual," says one observer, "all these estimates are probably optimistic as anything."

One of the high points of the early testimony will be new, additional cost data by A. T. & T. On January 12, the phone company gave the FCC some figures on theatre TV costs. It estimated it could cover nine eastern cities with three theatre TV networks at a construction cost of $4,400,000 and an annual operating cost of $1,050,000.

Estimated $5,450,000

Officials of MPAA and NETTC earlier had estimated $5,450,000 as the construction cost and $2,420,000 as the annual operating cost for the first three years of a three-network system in eight eastern cities.

These figures would seem to make A. T. & T. considerably cheaper. But film industry officials say they're not, and the matter is of crucial importance, since much of the industry's case for exclusive channels rests on the argument that phone company service is too expensive.

In the first place, industry officials say, the A. T. & T. figures on construction costs cover only inter-city service, not the intra-city service. The industry estimates cover both. Secondly, the industry officials say, the A. T. & T. figures cover only the cost of constructing whatever facilities are needed over and above existing facilities. They do not include the cost of existing facilities which will be used in the theatre television network.

Finally, the film industry spokesmen declare, the A. T. & T. operating costs are based on 15 or 20 year amortization periods, where industry figures are based on three-year amortization.

A. T. & T. to Have Figures

"We can put in the facilities more cheaply and can operate them a little cheaper to start with," one industry spokesman said. "And after the amortization period, our costs will drop to only a fraction of theirs."

A. T. & T. told the Commission it hoped to have additional cost data ready by the time its witnesses take the stand late next week. Benedict Cottone, FCC general counsel, indicated strongly the Commission might be very displeased if the figures weren't ready.

The Western Union request to include interconnection in the proceedings could touch off a lengthy wrangle. A. T. & T. almost certainly will oppose the request. Film industry officials were inclined to think they would support the petition. "It's quite possible," one said, "that we'll want to use other facilities to carry programs to or from one of our regional systems."

ADMIT PUBLIC FREE TO INAUGURATION TELECAST

The Indiana theatre in Indianapolis and the RKO Palace in Cleveland played a public service role during the inauguration. Both houses admitted the public free to their large-screen television pickup of the ceremonies Tuesday.

TRADE PRACTICES

(*Continued from page* 13)

peated before it would stick. He also predicted that an arbitration plan without Allied support would have difficulty in getting exhibitor members for local boards in many areas.

In this latter connection, Harry Brandt, president of the Independent Theatre Owners Association of New York, said last week his organization was prepared to go ahead with the establishment of an arbitration system, either on a local or national basis, regardless of Allied. There were indications also that TOA would consider such action at its New York board meeting.

It also was learned last week that the Tuesday session of the Allied board meeting in New Orleans was highlighted by a frank and outspoken attack by Max E. Youngstein, United Artists vice-president, on Allied policy of curbing alleged illegal trade practices through further litigation or the intervention of Government agencies.

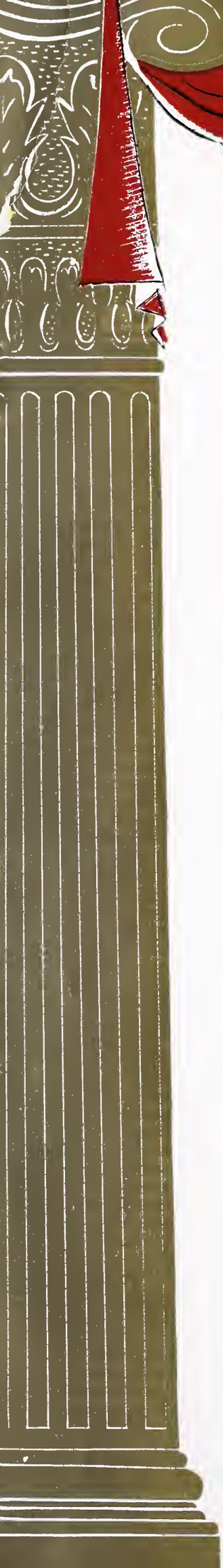
According to a report, Allied officers and members, stung by the verbal lashing, replied to Mr. Youngstein in kind. The UA official is said to have asserted Allied policy would not frighten distributors and if the policy was aimed at putting the distributors out of business, then it would be time for Allied members to pause and think. If you are successful, Mr. Youngstein asked, where will the product for your theatres come form? Where will the exhibitor be?

Levy Sets Pre-Release "Peter Pan" Openings

Charles Levy, eastern publicity director for Walt Disney Productions, left New York last weekend on an extended tour of key cities where pre-release openings of "Peter Pan" already have been set by RKO Radio to follow the world premiere engagement of the all-cartoon Technicolor feature February 5 at the State Lake theatre in Chicago. Mr. Levy, with the assistance of an RKO field exploitation representative, will set up a preliminary promotion campaign in each city. When he moves on, the field man will remain to follow through up to opening day.

New Tennessee Drive-In

W. B. Hammaker and C. W. Hickson, owners and operators of the Starlite Drive-In, Murfreesboro, Tenn., have started construction on a second drive-in at a location two miles north of Murfreesboro on the New Nashville Highway.



A STATEMENT FROM COLUMBIA PICTURES ON ITS SALES POLICY FOR THE SCREEN ACHIEVEMENT OF 1953

★

RITA HAYWORTH

STEWART GRANGER

IN

SALOME

CO-STARRING

CHARLES LAUGHTON

WITH

Judith ANDERSON · Sir Cedric HARDWICKE · Arnold MOSS

Alan BADEL · Basil SYDNEY · Maurice SCHWARTZ

AND A CAST OF THOUSANDS

COLOR BY

Technicolor

Screen Play by HARRY KLEINER · Produced by BUDDY ADLER · Directed by WILLIAM DIETERLE

A BECKWORTH CORPORATION PRODUCTION



"SALOME" is, by any measure, the most costly motion picture Columbia has ever produced or distributed. In its multi-million dollar negative, however, is beauty and spectacle and drama enough to justify an even more fabulous expense. And now, with plans finalized for an advertising and promotional campaign representing an additional $1,000,000 expenditure, "SALOME" looms large as the most significant event on the motion picture horizon.

With its glittering cast, it tells the dramatic story of the beginning of Christianity. No better time could be chosen for its first launchings, therefore, than the Easter season. It is for that





reason that, in certain selected key city first runs, the pre-release of "SALOME" will begin at Easter.

We are fully aware that it is, by law, neither our right nor our function to fix admission prices. That prerogative belongs solely to the exhibitor. Our sales organization has received firm and explicit instructions to that effect.

However, we also recognize the fact that, in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased prices. We believe that "SALOME" offers the exhibitor the same opportunity.





In order to prove the power of "SALOME" to the great mass of exhibitors prior to the general release of the picture, we shall limit the pre-release engagements to qualified theatres in cities of 75,000 population or more, which shall be selected competitively based on their offers. "SALOME" will be available for screening at all Columbia Exchanges on or about February 1. Immediately thereafter, we shall welcome, from qualified situations, offers which, for proper evaluation, should include:

1. Theatre's name and Exhibitor's name
2. Minimum dollar guarantee to Columbia
3. Terms (We desire a first week participation of 50% minimum. Percentages for subsequent weeks should also be specified)
4. Minimum length of run guarantee
5. Control figures to determine holdovers beyond the guaranteed minimum run
6. Amount exhibitor proposes to contribute to advertising campaign for advance and first week and for subsequent weeks of guaranteed run
7. Such other information as the exhibitor may consider important in helping us to evaluate his offer more carefully

Offers are to be made subject to the following conditions:

1. Our right to reject all offers is reserved.
2. The run granted will be definitely established; no specific clearance will be granted.

Tremendous public interest will undoubtedly be created by both the national advertising campaign on "SALOME" and the large-scale local campaigns which will launch the picture in each pre-release situation. It is our hope and intention that the maximum number of exhibitors will have the opportunity to play "SALOME" while this public interest is at its greatest. To facilitate this, a sales policy for the further release of the picture will be announced shortly after the first pre-release openings.

PRINTED IN U.S.A.

3-Dimension Is Basking In Spotlight

Three-dimensional films continued in the spotlight this week.

In New York, Joseph Kaufman, Cinerama director of exhibition, announced that Detroit will get its first view of Cinerama early in April. A deal with the Music Hall there has been set, making it the first of 25 theatres in which Cinerama is expected to open in 1953. Work will begin at once to convert the 1,800-seat house. Zeb Epstein, formerly managing director of Warner Brothers Broadway theatre in New York, will go to Detroit to manage the engagement of "This Is Cinerama."

In Pittsburgh "Bwana Devil" which jammed 60,000 fans in seven days into the 2,000-seat Warner theatre, developed a labor headache over the weekend. Members of Local 171, AFL were back on the job at the beginning of the week after closing the house Friday and Saturday morning. Union business agent James Sipe said the "contract signed in 1951 did not cover conditions that now exist because the three-dimensional films mean more work and take more skill to operate." Discussions and negotiations are being held.

In New York this week it was reported that both United Artists and producer Edward L. Alperson were bidding for the purchase of "Bwana Devil."

"Here Is Tri-Opticon," Sol Lesser's three-dimensional film program, produced by Stereo-Techniques, Ltd., of London, opened last Thursday at the Pilgrim theatre in Boston and was to have opened Thursday, January 22 at the Tabor in Denver.

In Hollywood, Natural Vision Corp., originator of the three-dimension process used in "Bwana Devil" established Natural Vision Theatre Equipment Corp., for the purpose of supplying uniform equipment and operational directors. With established equipment houses expected to take over this function eventually, it offers complete equipment kits suitable for all types of theatres, it is said.

United Artists Reports Sales of TV Series

Eleven new sales of television program series distributed by United Artists Television to key TV stations throughout the United States and Canada have been announced by George Shupert, vice-president and general manager of UA-TV. The TV series are: "Clete Roberts' World Report," the news-feature program featuring Clete Roberts; "John Kieran's Kaleidoscope;" "The Feminine Angle," woman's show starring actress-author Ilka Chase; "Telesports Digest," featuring sports broadcaster Harry Wismer, and "Cowboy G-Men," the half-hour Western series starring Russell Hayden and Jackie Coogan.

Virginia Exhibitor Unit Will Meet May 5-7

RICHMOND: The Virginia Motion Picture Theatre Association will take over all the facilities of the Chamberlin Hotel for its annual convention and trade show May 5-7.

Convention co-chairmen Syd Gates, Norfolk, and Leonard Gordon, Newport News; Association president Sidney L. Bowden, Norfolk, and executive secretary Carlton Duffus, Richmond, have set preliminary plans for the three-day affair.

It was decided the scope of the convention be enlarged to cover the entire Washington, D. C., distribution area, and invitations are extended to all exhibitors in the District and Maryland. Mr. Bowden said membership in the association is not mandatory for this convention and that all Virginia exhibitors will be welcome.

Awards to Be As Usual

HOLLYWOOD: The Academy of Motion Picture Arts and Sciences board of governors last weekend issued a statement asserting that the withdrawal of financial support from the annual awards function by three major companies will not be allowed to prevent carrying out the annual awards custom, although possibly on a lesser scale.

In the last few years eight majors have jointly contributed about $100,000 to the cost. Last week three majors—Columbia, Universal and Warners voted against continuing the practice this year. The Academy statement said: "Due to the withdrawal of anticipated financial support, it may be found necessary to present the award statuettes in the library of the Academy."

Meanwhile Herbert J. Yates announced last Friday that Republic will make the same contribution as formerly to the function costs. The announcement said that it was to correct reports that had circulated to the contrary.

MGM Will Make Film in Natural Vision Process

MGM will enter the three-dimensional field next month when it begins production of "Arena," in the Natural Vision process and in Ansco color, according to an announcement from Hollywood Wednesday. The film is a rodeo story by Arthur Loew, Jr. and will be shot principally in Arizona. Warner Brothers currently is shooting "Wax Works" in the same process. MGM thus will become the third major studio to produce a three-dimensional film, Columbia having previously made a commitment.

Acquire Sabatini Novel

"Bardelys the Magnificent," one of the novels of Rafael Sabatini, has been acquired by Columbia Pictures and placed on Lewis Rachmil's production slate for filming sometime during the coming year.

No Tax Relief Now Seen By Humphrey

WASHINGTON: Secretary of the Treasury George M. Humphrey told Senators Monday he did not see any tax reduction "in the immediate future."

All indications have been that the Eisenhower administration would put budget balancing before tax cuts, and Mr. Humphrey's statement, made during questioning by the Senate Finance Committee, confirmed these indications. However, the signs have been equally strong that House tax policy-makers are determined to effect major tax cuts this year in excess profits and individual income taxes, if in no other categories.

Senator Hendrickson (R., N. J.) and 10 other Republican Senators this week introduced a resolution to set up a Government commission to study overlapping state, Federal and local taxes.

Late last week House Republicans named five members to fill GOP vacancies on the tax-writing House Ways and Means Committee. The new members of this important group, which would have to initiate any admission tax relief, will be Representatives Sadlak of Connecticut, Baker of Tennessee, Curtis of Missouri, Knox of Michigan and Utt of California.

Formation of the Senate Finance Committee, which handles tax bills in the upper chamber, was completed last week. Senator Millikin of Colorado will head the committee.

In Pensacola, Fla., the Florida Supreme Court ruled last week that the amusement tax, as collected by the city of Pensacola, is valid. The decision was in connection with the case between Paramount-Gulf Theatres and the city of Pensacola in which the theatre company protested the use of amusement taxes as security for payment of revenue certificates, funds from which were to be used for the construction of an auditorium on the Palafox Wharf.

David Rose Plans to Make Three Abroad

Three pictures are planned abroad by David Rose, producer, he said in New York last week, en route to England. He is scheduled to return in about four weeks. He is nearing end of negotiations for "Lawrence of Arabia," he reported. He also will make two with African locales, the first, untitled, to go before the cameras this spring; the second, "African Rifles," for which he is seeking Gregory Peck as star. In England he will see color prints of "Sea Devils," which he made in England, and which RKO Radio will release.

Parker Plans Drive-In

PORTLAND, ORE.: J. J. Parker Theatres will start work within the next few weeks on a 500-car drive-in to cost $50,000 to be located near Astoria, Ore.



Bert E. Friedlob presents

BETTE D

co-starring STERLING HAY

by BERT E. FRIEDLOB · Directed by

EUNSON · Music composed and cond

(BACK
BROTHERHOOD
WEEK'S
SILVER
ANNIVERSARY
Feb. 15-22
1953)

ONAL OLI, N.Y.!



SKY-HIGH PRAISE!

"A Bette Davis Triumph!"
—*Walter Winchell*

" 'The Star' is a rich, intelligent and sensitive vehicle which will carry Miss Davis smack up to an Academy Award nomination." —*Louella O. Parsons*

"Academy nomination for Bette Davis in 'The Star'." —*Hedda Hopper*

"Before awarding Academy prizes, wait until you see Bette Davis in 'The Star'." —*Ed Sullivan*

"Bette Davis is superlative in an Academy Award performance."
—*Sheilah Graham*

"Bette is a cinch to get another Academy nomination." —*Sidney Skolsky*

"The star is perfect for the picture and the picture is perfect for the star."
—*Motion Picture Herald*



NOW!
Record-Smashing Business!
4th Sensational Week!
4 Star Theatre, Los Angeles!



AVIS *Rips the mask off the klieg capital in* "THE STAR"

DEN with Natalie Wood · Warner Anderson · Minor Watson · June Travis · Produced
STUART HEISLER · Original Story and Screenplay by KATHERINE ALBERT and DALE
ucted by VICTOR YOUNG · A Bert E. Friedlob production. Released by 20th Century-Fox

Terry Ramsaye Says

PUBLICITY ARITHMETIC—The hoopla for "The Bad and the Beautiful," which rates some, includes a curious contribution to the cinema tradition. There is, for instance, a special to the *New York Herald Tribune* exulting over the appearance therein of Francis X. Bushman, which is of course appropriate. It does, however, convey the extraordinary statement that Mr. Bushman, that imposing star of the silents, starred in 424 films and earned "approximately $10,000,000." There is a lot of extravaganza copy about twenty-three-foot Marmons, exclusive whole decks on trans-Atlantic liners, a brace of $10,000 great Danes, six million dollars worth of party in half a dozen years. It seems curious that we are hearing about that just now. Some of that should have been conspicuous and in print when it happened.

Meanwhile put pencil on table cloth. If Mr. Bushman had worked at top level of $10,000 a week, which he did not, for twenty years, he could have booked those ten millions. But he was not that hot that long.

Additionally it is not probable that any actor whomsoever ever made ten thousand dollars a week for twenty years before or after taxes, on salary, in the entire history of the industry.

Some casual young fellow wrote that story, and some equally casual editors passed it. Stuff like that makes an atmosphere for taxes, even yet.

ABOUT PASTIME DOLLARS—The statisticians have been at the figures on the sports of the great outdoors, fishing and hunting. They come up with the cost per duck $8, geese about $16, bear and deer at $125, and moose at $350. An astounding total of $9,200,000,000 a year is reached. It is claimed that one in ten citizens are contributors. That might suggest that the screen of the motion picture theatre might some way see some audience values there, for indoor seasons.

THE O'HARA—The abrupt passing of Joyce O'Hara takes from the scene one of the less known but more dynamic figures of the contemporary period. Personal interest at the moment centers on his high competence as a journeyman journalist. His elected assignment was Eric Johnston, to whom he was right bower. Mr. O'Hara with all of his capacity never permitted himself to be conspicuously brilliant. That was not his role. Gifted with Irish whimsy he never ventured in public and print to be whimsical. His laughs came late in the evening when the company was gone. He was by the standards of his craft a high success. He had the luck to sign off—30—at full tide.

FROM BEDSIDE RADIO this observer heard Harry S. Truman saying goodbye along with a generous recital of what "we" meaning "he" had done so constructively for the nation and the world. That recital was imposing. It did not, however, touch upon any aspect of those matters, performances and conditions which led to a decision by the citizenry, so emphatically, that they did not want any more of the same. Additionally it was to be noted that he took no cognizance that he had conducted in his fashion an extension of what will one day be known as "the Roosevelt Revolution." Mr. Truman obviously, and intelligently, is concerned about the judgments of history. A long time ago, the lore tells us that a small boy, one "little Peterkin" came questioning to his grandfather with a skull from an ancient battlefield in hand. "I do not know," said the old man, "what battle is was, but it was a famous victory."

NOT FROM HUNGER—RKO officially advises that the contract of Alan Young for his appearance in "Androcles and the Lion" provided that the lion be fed "his fill of raw meat one half-hour before coming on the set." That seems like a reasonable precaution. Personally I would have asked that the lion also get a shot of a half grain of morphine, also, about ten minutes before the call of "camera." High suspense calls for calm actors.

OUTLOOK—The year-end forecasters are in with promise of a continuance of plenty of loose money in the spenders' pockets for '53, or the first three-quarters of it. Consumer goods industries, like motor cars, are loading up for it. The motion picture, served by a higher than average level of top box office wares, has an outlook as good as it can make itself competitively, with product and presentation. This observer's guess, maybe better domestic, but about foreign—we'll have to watch.

Warners Set Divorcement Plan Details

Reorganization of the Warner company, as required by the Consent Decree, was disclosed this week. The reorganization divorces the picture and theatre companies. The plan, in a proxy statement to stockholders for approval, provides a new picture company to be known as Warner Brothers Pictures, Inc., and a new theatre company to be known as the Stanley Warner Corporation. They are expected to begin operating approximately March 1, and control of the latter company will pass to the Fabian interests.

The proxy statement remarks that the Warner brothers "have decided to retain the stock they will receive in the new picture company and accordingly they and certain members of their families are forced to sell or trustee the stock they will receive in the new theatre company. They have entered agreement to sell this stock, when issued, to Fabian Enterprises, Inc., or its assigns."

Price of the stock is $11.12 per share for 674,370 on the basis of a proposed capitalization of 2,475,000 shares of the new theatre company outstanding upon reorganization. It is set forth that Harry M. Warner will sell 122,600 shares; Albert Warner, 164,675, and Jack L. Warner, 186,874. It is added: "Messrs. Warner and members of their families are in no way involved in financing of the purchase of such shares. . . ."

Also noted is additional theatre divestiture by the company or the Fabians, in cities such as Troy and Albany, N. Y., and Johnstown, Pa.

If the sale to the Fabian interests occurs, the board will comprise Simon H. Fabian, president of Fabian Enterprises; Samuel Rosen, vice-president and treasurer of Fabian; David G. Baird, partner in Baird & Company, New York brokerage house—all serving two years, and Harry M. Kalmine, president of Warner Brothers Theatres, Inc., and Maurice A. Silver, Pittsburgh and Cleveland zone manager, each of whom will serve for one year.

Joseph, Isaac Named To Cinerama Posts

John Joseph, recently eastern publicity manager for MGM, will become a field exploitation and publicity director for Cinerama Productions Corporation. In announcing the appointment, Joseph Kaufman, director of exhibition, said Mr. Joseph's initial responsibilities will be playdates in the midwest. Also announced was the appointment of Lester B. Isaac as assistant general manager of theatre operations in charge of technical services for the company. Mr. Isaac has been director of visual and sound projection for Loew's, Inc., for many years prior to this assignment.

UA Gross Up During 1952, KrimReports

United Artists' world gross in 1952 climbed to $30,000,000 from approximately $20,000,000 the year before, Arthur B. Krim, president, reported last week in New York at a trade press interview.

Describing the interview as a sort of "progress report," Mr. Krim said UA was "gratified but not complacent" at the 1952 results. Earnings for the last year, he said, also will top those for 1951, although, due to rising costs, the increase will not be as spectacular as that registered by the world gross. It has been the policy of UA not to disclose the earnings figure which, in the opinion of the officers, is considered private business.

Mr. Krim, in discussing UA's announced policy of "providing the soil for fruitful independent production," listed three indications of the company's success: the fact that four to six UA releases have figured in the majority of the "best picture" polls; the quality of the talent which, in Mr. Krim's words, "is gravitating toward independent production," directors Anatole Litvak, John Huston, Otto Preminger and Mark Robson, to name a few; and the fact that UA delivered two of the top eight box office "blockbusters" during the year, "African Queen" and "High Noon."

"High Noon," said Mr. Krim, was the "fastest liquidating picture in the history of UA," bringing in $2,200,000 in the first 18 weeks. William J. Heineman, vice-president in charge of distribution, who also was sitting in on the press conference, described John Huston's latest release, "Moulin Rouge," as one of the potential "blockbusters" of 1953.

The film, said Mr. Heineman, in its first three weeks at the Fox Wilshire theatre in Beverly Hills, is running 35 per cent or over $18,000 ahead of the gross for "African Queen" in a like period. And "African Queen," he noted, held the house record. "Rouge" also is set for special pre-release engagemnts in Nw York, Boston, Philadelphia, Chicago, Miami and San Francisco, with either February 11 or February 19 as the target dates for those engagements.

New Company to Handle Closed Circuit Theatre TV

The entry of a new theatre TV packaging firm, Closed-Circuit Television Co., which will specialize in "off-hour" commercial telecasts, was announced last week by Harold Azine, president of the new agency.

Mr. Azine, who resigned recently as television director of the Federal Civil Defense Administration, said he has been discussing programs with prospective clients. As FCDA television director, he was instrumental in putting on the three theatre television Civil Defense shows.

8 YEARS AFTER A V2 BOMB



The picture above took eight years to make. First, a theatre had to be built—or rebuilt, to be precise. It is the Standard Cinema, in the Shoreditch section of London, which a German V-bomb demolished in 1944. Deborah Tucker, owner, stood by and vowed to rebuild it.

She and her townsfolk waited eight years for the day, January 5 of this year, when the theatre, spanking new and polished, reopened, with a Republic picture, "Thunder Across the Pacific," and the overwhelmingly popular personal appearance of star Forrest Tucker.

Hence, the picture above, in which Mr. Tucker and his young wife, Marilyn, are greeted by the Mayor and Mayoress of Shoreditch.

It is, therefore, a picture which culminates eight years of cherished desire and impatient waiting for Miss Tucker and her faithful patrons. And it is a photograph of significance for the people of Shoreditch. Virtually everyone in town was at the theatre or lining the streets, and they crowded the Republic star with their personal appreciation. They remember the occasion especially because the local hospital received the boxoffice receipts of the first day.

Apart from the bomb, the affair was the biggest thing ever to hit Shoreditch.

Second Suit Names RKO

WASHINGTON: A second minority stockholders' suit in the name of Sidney Schwartz has been filed against RKO Pictures and Howard Hughes in the New York Supreme Court, the Securities and Exchange Commission was informed last weekend.

The suit, filed November 19, 1952, accuses Mr. Hughes and RKO Pictures officers and directors of "mismanagement" and seeks an accounting of possible damages from Mr. Hughes.

Meanwhile this week it was learned that all signs point to the wtihdrawal of the minority application seeking to put the company into receivership. Louis Kipnis, attorney representing the three minority stockholders in the application, said he intends to explain his position at next Monday's hearing in New York Supreme Court. Weighing in favor of withdrawal of the suit is the filling of all vacancies on the RKO Pictures' board of directors, it was explained. Mr. Kipnis stated, however, that the suit for damages in the same court against Mr. Hughes, chairman of RKO Pictures' board, would be continued.

Consider Closing Theatres During Holiday Period

DES MOINES: Serious consideration of a proposal to close Iowa-Nebraska theatres from December 15 to 25 is asked of members of Allied of Iowa and Nebraska by Charles Jones, secretary, in the current organizational bulletin. Mr. Jones contends money could be saved by the closing, that it would attract publicity and that the public's appetite for films would be whetted.

Paramount Pictures

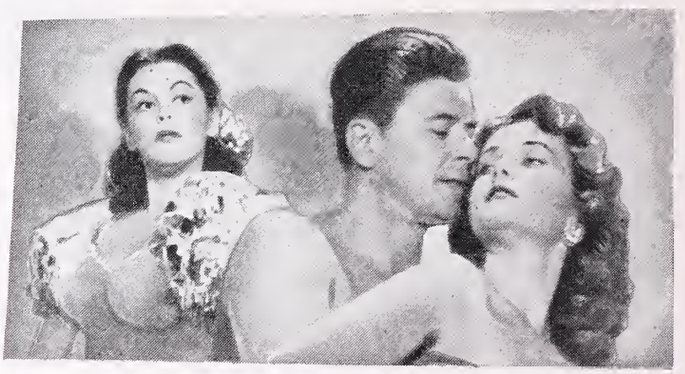
PARAMOUNT IS FIRST IN EVERY ANNUAL POLL BASED ON MONEY-AT-THE-BOXOFFICE

Keep your eye on the '52 polls* and the '53 grosses...

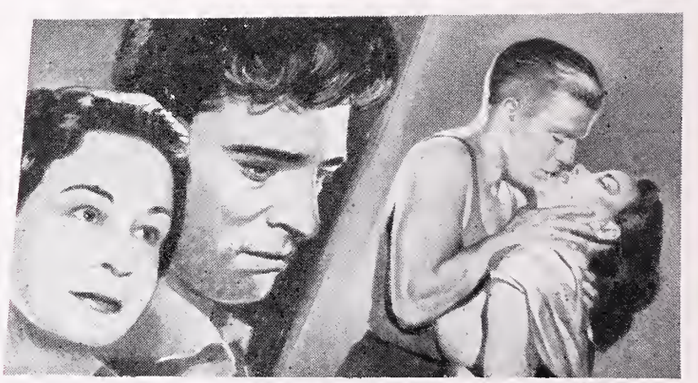
Paramount is leading both...with money product!











* TOP GROSSING FILM OF '52 in Variety . . . Cecil B. DeMille's "The Greatest Show On Earth." TOP GROSSING STARS OF '52 in Motion Picture Herald's Fame . . . Dean Martin and Jerry Lewis.

Brotherhood Week's Silver Anniversary Feb. 15-22, 1953



Biggest "Road" jam in history at the box-office! "Road To Rio" business or better. Opens this week at New York's Astor Theatre.



Over 500 exciting openings have set this up as the biggest-drawing, modern adventure film Ladd has made in the last two years.



In its first openings—like Cincinnati, Lima, O., San Francisco, its spectacular grosses are blazing hotter than its red-hot romance.



"Best of the Martin & Lewis pix" says Film Daily. "Best of the Martin & Lewis grosses" say 400 previews, anticipating YOUR February profits.



Great in N. Y. and L. A.! Other early dates will open up pre-selling markets for you to cash in big when Academy Awards are handed out!

And following these: two beautiful big ones in color by TECHNICOLOR

"THE STARS ARE SINGING" and "THE GIRLS OF PLEASURE ISLAND"

Loew's Net $4,692,806 Last Year

In its annual report for the fiscal year ended August 31, 1952, mailed to stockholders this week, Loew's Inc. shows net income after depreciation, taxes, adjustments of prior years' tax reserves and all other deductions, of $4,692,806, equivalent to 91 cents per share. Net income in the previous fiscal year was $7,804,370, equivalent to $1.52 per share on the common stock outstanding in the period.

Current and working assets on August 31, 1952 totalled $112,611,380, compared with $113,948,402 a year earlier. Current liabilities totalled $28,744,233 against $26,685,286.

The company, at the same time, reported for the 12 weeks ended November 20, 1952 (subject to year-end audit) net operating profit after federal taxes of $332,206, equivalent to six cents per share. In the corresponding 1951 period additional realized income from certain foreign countries of approximately $2,000,000 (before taxes) and an adjustment for prior years' federal taxes of $515,276 brought net profits after taxes to $2,089,339, equivalent to 41 cents per share. Similar additional earned income from these foreign countries is not included in this year's period because it is not yet realized.

The report showed the divorcement of 11 theatres under the court order which provided for the divestiture of a total of 24. Twelve of these must be divested by February 6, 1953 and the remainder by February 6, 1954.

Reade Sounds Appeal for Greater Work Incentive

An appeal to executives of all branches of the industry to raise the level of salaries, security and incentive for industry employes was voiced last Thursday by Walter Reade, Jr., president of Walter Reade Theatres in New York.

Mr. Reade, in an address at the graduation exercises of the Associated Motion Picture Advertisers' Showmanship Classes, said the industry must make it attractive for young men to enter the motion picture field. Dr. Carl Ettinger, coordinator for the 12-week course, expressed hope that the school would continue and expand.

Harry K. McWilliams, AMPA president, received a scroll in appreciation of his work in organizing the 12-session course for the industry students.

U. S. Amends Complaint In Films for TV Suit

LOS ANGELES: Government attorney James McGrath on January 19 filed an amended complaint against the defendants in the 16mm. case in Federal Judge William Brynes' court. The defendants now have 30 days from January 20 when they were to receive copies of the amended complaint, to make answer.

The court had ordered the government to clarify the meaning of the phrases "among other things" and "limiting the conditions" of leasing 16mm prints.

The amended complaint virtually eliminates the first by substituting a phrase referring back to an earlier paragraph in the bill. Substituted for the second was language reading in part "by limitation upon admission prices, advertising, categories of persons to be admitted, or hours of showing."



Charles P. Skouras, president of National Theatres, Inc., which maintains its headquarters in Los Angeles.

FilmCouncils In Four-Day Convention

Three days of discussions and screenings, and attendance at luncheons and dinners where speakers were prominent personalities of exhibition, distribution and public and community relations, occupied delegates to the meeting of national Motion Picture Councils, in New York Tuesday through Thursday. Meetings and dinners were at the Museum of Modern Art; luncheons were at the Hotel Gotham; and screenings were at the Museum, theatres and projection rooms.

New vistas are opening in the motion picture industry, Eric A. Johnston, president of the Motion Picture Association, and a chief speaker at the final dinner Thursday night, told delegates. He predicted the industry would "keep in step with the electronic age." He also drew an optimistic picture of business overseas, and its role in selling America; praised the delegates for their support in the fight against political censorship; remarked upon the recent Supreme Court and Ohio decisions on freedom of the screen; and noted that in six states films may be censored for theatres but not for television. He asked continued fighting against censorship in such states.

The industry has turned to making pictures of record quality, has restored public confidence and good will, is using television as an adjunct, and will use it as a main source of advertising and also of talent, Elmer C. Rhoden, president of Fox Midwest circuit, said during the Tuesday dinner at which he was chief speaker. He also outlined his "pet" project, Children's Vacation Matinees."

That morning, the delegates had seen "The Hoaxters," and "Lili"; at luncheon had heard Mrs. Hulda McGinn, of the California Theatres Association, speak on exhibitor cooperation with the councils; and during the afternoon discussed methods of picture appraisal. During the evening they saw the show at the Radio City Music Hall.

Wednesday, delegates saw "Peter Pan"; heard members and officers of the Museum's film library headed by Richard Griffith, director; discussed selections for children, and council activities and problems.

Albany Theatre Group Will Meet Monday

ALBANY: A discussion of legislation pending at the Capitol and the establishment of a drive-in section within the Albany TOA are among the subjects on the agenda for a meeting January 26 in the organization's offices, 100 State Street here. Executive director Lewis A. Sumberg explained that the January 13 meeting had been postponed to the new date. Objectives of the drive-in group would include: collective advertising and the setting up of a separate newspaper directory for outdoor theatres.

BENNY, LUCILLE BALL, "SHOW" VOTED AIR BEST

TELEVISION editors, critics and columnists on American publications, voting in the fourth annual *Motion Picture Daily-Fame* poll on the best of 1952, picked NBC's "Your Show of Shows" as the Best Network Television Program for the third consecutive year.

The Saturday night program also was voted the Best Variety Program on TV in 1952 and won third place in the Best Comedy Program class. In addition, the show's co-star, Sid Caesar, was named the Best Comedian of 1952 and placed second in the Best Television Performer category (Champion of Champions).

Lucille Ball of CBS-TV, co-star with her husband, Desi Arnaz, of "I Love Lucy," was named Best Television Performer of 1952. In addition she was named Best Comedienne and the program itself named Best Comedy Show.

Meanwhile, in the corresponding 17th annual radio poll, Jack Benny recaptured his number one spot in the Champion of Champions category, lost in 1951 after four consecutive years at the top of the list. Mr. Benny also was voted radio's Best Comedian for 1952, making the fifth consecutive year.

TELEVISION POLL RESULTS

Following are the tabulated results of the *Motion Picture Daily-Fame* poll of newspaper television editors.

BEST NETWORK PROGRAM

1. Your Show of Shows (Multiple sponsors; NBC-TV).
2. I Love Lucy (CBS-TV).
3. See It Now (CBS-TV).

BEST TELEVISION PERFORMER

1. Lucille Ball (I Love Lucy, Philip Morris & Co., Ltd. Inc.—CBS-TV).
2. Sid Caesar (NBC-TV).
3. Imogene Coca (NBC-TV).
   Jimmy Durante (NBC-TV) (Tied).

MOST PROMISING FEMALE STAR

1. Maria Riva (Guest).
2. Joan Davis (NBC-TV).
3. Rosemary Clooney (Guest).

MOST PROMISING MALE STAR

1. Wally Cox (Reynolds Metals Co.—Russell M. Seeds Co.—NBC-TV).
2. Red Buttons (CBS-TV).

BEST DRAMATIC PROGRAM

1. Studio One (Westinghouse Electric, CBS-TV).
2. Robert Montgomery Presents (NBC-TV).
3. Television Playhouse (NBC-TV).

BEST MYSTERY PROGRAM

1. Dragnet (Liggett & Myers Tobacco Co.—NBC-TV).
2. Foreign Intrigue (Regional).
3. Racket Squad (CBS-TV).

BEST VARIETY PROGRAM

1. Your Show of Shows (NBC-TV). See Best Network Program.
2. Toast of the Town (CBS-TV).
3. All Star Revue (NBC-TV).
   Comedy Hour (NBC-TV) (Tied).

BEST COMEDY SHOW

1. I Love Lucy (CBS-TV. See Best Television Performer).
2. Colgate Comedy Hour (NBC-TV).
3. Your Show of Shows (NBC-TV).

[*Continued on page* 30, *Column* 1]



LUCILLE BALL



JACK BENNY

RADIO POLL RESULTS

Following are the tabulated results of the *Motion Picture Daily-Fame* poll of newspaper radio editors.

CHAMPION OF CHAMPIONS

1. Jack Benny Show (American Tobacco Co.—CBS).
2. Bing Crosby Show (CBS).
3. The Railroad Hour (NBC).

BEST COMEDIENNE

1. Eve Arden (Our Miss Brooks—Colgate-Palmolive-Peet Co.—CBS).
2. Marie Wilson (CBS).
3. Marion Jordan (Fibber McGee & Molly, NBC).

BEST COMEDIAN

1. Jack Benny (Jack Benny Show; see Champion of Champions' CBS).
2. Bob Hope (NBC).
3. Red Skelton (NBC).

BEST COMEDY TEAM

1. Martin & Lewis (Liggett & Myers Tobacco Co.—NBC).
2. Fibber McGee and Molly (NBC).
3. Bob (Elliott) and Ray (Goulding) (NBC).

BEST MASTER OF CEREMONIES

1. Bing Crosby (Bing Crosby Show—General Electric Co.—CBS).
2. Don Wilson (CBS).
3. Arthur Godfrey (CBS).

BEST POPULAR FEMALE VOCALIST

1. Doris Day (Doris Day Show— CBS Columbia, Inc.; CBS).
2. Dinah Shore (CBS).
3. Jo Stafford (CBS).

BEST POPULAR MALE VOCALIST

1. Bing Crosby (Bing Crosby Show; see Best Master of Ceremonies, CBS).
2. Gordon MacRae (NBC).
3. Vaughn Monroe (CBS).

BEST CLASSICAL FEMALE VOCALIST

1. Rise Stevens (Guest NBC and ABC).
2. Dorothy Kirsten (Guest NBC).
3. Marian Anderson (Guest NBC).
   Eleanor Steber (Guest NBC) (Tie).

[*Continued on page* 30, *Column* 2]

"Book

"***Sure-fire comedy!*** Well-done . . . well-played! . . . well-made! Every promise of being heavy money maker!" *FILM DAILY*

"Looks like one of the company's ***top grossers!*** Sure-fire entertainment! Rosalind Russell back in top form!" *M. P. DAILY*

"***Loaded with laughs!*** Fine escapist entertainment for general market!" *VARIETY*

"***High overall entertainment!*** Overflows with stimulating exploitation suggestions!" *BOXOFFICE*



"Chockful of laughs! ***Rollicking fun*** for any type of audience!" *HOLLYWOOD REPORTER*

"Real hilarity . . . designed for all audiences! Worthy of fine promotion and ***fine grosses!***" *M. P. HERALD*

"The sort of ***entertainment the public wants*** . . . for a generous boxoffice take!" *SHOWMEN'S TRADE REVIEW*

It!...Play It!...Can't Miss!"

—*FILM DAILY*

FREDERICK BRISSON presents

Rosalind Russell
Paul Douglas
Marie Wilson

in

"NEVER WAVE AT A WAC"



with WILLIAM CHING · ARLEEN WHELAN · LEIF ERICKSON · HILLARY BROOKE

Produced by FREDERICK BRISSON · Directed by NORMAN Z. McLEOD · Screenplay by KEN ENGLUND

Distributed by RKO RADIO PICTURES



Back BROTHERHOOD WEEK, Feb. 15-22

TELEVISION POLL RESULTS

[Continued from page 27]

BEST COMEDIENNE
1. Lucille Ball (I Love Lucy—CBS-TV. See Best Television Performer).
2. Imogene Cocoa (NBC-TV).
3. Martha Raye (NBC-TV).

BEST COMEDIAN
1. Sid Caesar (Your Show of Shows—NBC-TV. See Best Network Program).
2. Jimmy Durante (NBC-TV).
3. Red Skelton (NBC-TV).

BEST FEMALE VOCALIST
1. Dinah Shore (Chevrolet—NBC-TV).
2. Patti Page (NBC-TV).
3. Rosemary Clooney (Guest).

BEST MALE VOCALIST
1. Perry Como (Liggett & Myers Tobacco Co.—CBS-TV).
2. Tony Martin (Guest).
3. Bill Hayes (NBC-TV).

BEST CLASSICAL MUSICAL SHOW
1. Voice of Firestone (Firestone Tire & Rubber Co., NBC-TV).
2. NBC Symphony Orchestra (NBC-TV).

BEST POPULAR MUSICAL SHOW
1. Your Hit Parade (The American Tobacco Co.—NBC-TV).
2. The Fred Waring Show (CBS-TV).
3. The Perry Como Show (CBS-TV).
   Dinah Shore Show (NBC-TV) (Tied).

BEST AUDIENCE PARTICIPATION QUIZ SHOW
1. Groucho Marx Show (DeSoto Motor Corp.—NBC-TV).
2. Break the Bank (CBS-TV).
3. Strike It Rich (CBS-TV).

BEST PANEL QUIZ SHOW
1. What's My Line? (Jules Montenier, Inc.—CBS-TV).
2. The Name's the Same (ABC-TV).
3. Twenty Questions (DuMont TV).

BEST MASTER OF CEREMONIES
1. John Daly (What's My Line—CBS-TV; It's News to Me—Simmons Co.—CBS-TV).
2. Ed Sullivan (CBS-TV).
3. Bert Parks (CBS-TV).

BEST ANNOUNCER
1. Dennis James (Chance of a Lifetime—P. Lorillard Co.—ABC-TV).
2. Dick Stark (Guest).
3. George Fenneman (NBC-TV).

BEST NEWS COMMENTATOR
1. John Cameron Swayze (Camel News Caravan—R. J. Reynolds Tobacco Co.—NBC-TV).
2. Edward R. Murrow (CBS-TV).
3. Douglas Edwards (CBS-TV).

BEST SPORTSCASTER
1. Mel Allen (Sports Spot—General Cigar Company—CBS-TV).
2. Red Barber (CBS-TV).
3. Bill Stern (NBC-TV).

BEST DAYTIME PROGRAM
1. Kate Smith Hour (Multiple sponsors; NBC-TV).
2. Today with Dave Garroway (NBC-TV).
3. The Garry Moore Show (CBS-TV).

BEST CHILDREN'S PROGRAM
1. Kukla, Fran & Ollie (Radio Corp. of America—NBC-TV).
2. Zoo Parade (NBC-TV).
3. Howdy Doody (NBC-TV).

BEST RURAL MUSICAL SHOW
1. Midwestern Hayride (NBC-TV; now regional).
2. American Barn Dance (Regional).

BEST PANEL DISCUSSION PROGRAM
1. Meet the Press (Revere Copper & Brass, Inc.—NBC-TV).
2. American Forum of the Air (NBC-TV).
3. The Author Meets the Critics (Dumont TV).

RADIO POLL RESULTS

[Continued from page 27]

BEST CLASSICAL MALE VOCALIST
1. Mario Lanza (Guest NBC).
2. Ezio Pinza (Guest NBC).
3. Jerome Hines (Guest NBC).

BEST ANNOUNCER
1. Don Wilson (Jack Benny Show; see Champion of Champions and Doris Day Show; see Best Popular Female Vocalist, CBS)
2. Del Sharbert (CBS).
3. Tony Marvin (CBS).

BEST NEWS COMMENTATOR OR ANALYST
1. Edward R. Murrow (American Oil—CBS).
2. Lowell Thomas (CBS).
3. H. V. Kaltenborn (NBC).

BEST SPORTSCASTER
1. Mel Allen (special sport events all networks).
2. Bill Stern (NBC).
3. Red Barber (CBS).

BEST CHILDREN'S PROGRAM
1. Let's Pretend (Cream of Wheat Corp.—CBS).
2. Big Jon and Sparky (ABC).
3. Lone Ranger (ABC).

BEST CLASSICAL ORCHESTRA
1. NBC Symphony (sustaining NBC).
2 New York Philharmonic (CBS).
3. Firestone (NBC).

BEST POPULAR ORCHESTRA
1. Guy Lombardo (Lombardo Land—sustaining, MBC) also (Your Hit Parade—American Tobacco Co., NBC).
2. Vaughn Monroe (CBS).
3. Ralph Flanagan (sustaining).

BEST VARIETY PROGRAM
1. Bing Crosby Show (see Best Master of Ceremonies, CBS).
2. Arthur Godfrey's Talent Scouts (CBS).
3. Edgar Bergen-Charlie McCarthy Show (CBS).

BEST DRAMATIC PROGRAM
1. Theatre Guild on the Air (U.S. Steel Corp., NBC).
2. Lux Theatre (CBS).

BEST EDUCATIONAL PROGRAM
1. Cavalcade of America (E. I. DuPont de Nemours & Co.; NBC).
2. Invitation to Learning (CBS).
3. America's Town Meeting (ABC).

BEST CLASSICAL MUSICAL PROGRAM
1. Telephone Hour (The Bell Telephone System—NBC).
2. Voice of Firestone (NBC).
3. NBC Symphony Orchestra.

BEST POPULAR MUSICAL PROGRAM
1. Your Hit Parade (see Best Popular Orchestra, NBC).
2. The Railroad Hour (NBC).
3. Vaughn Monroe Show (CBS).

BEST MYSTERY PROGRAM
1. Dragnet (Liggett & Myers Tobacco Co.—NBC).
2. Suspense (CBS).
3. Mr. and Mrs. North (CBS).

BEST QUIZ SHOW
1. Groucho Marx Show (DeSoto Motor Corp., NBC).
2. 20 Questions (MBS).
3. What's My Line? (CBS).

BEST DAYTIME SHOW
1. Arthur Godfrey Show (Multiple Sponsors, CBS).
2. The Breakfast Club (ABC).
3. Welcome Traveler (NBC).

BEST RURAL MUSICAL SHOW
1. Grand Ole Opry (R. J. Reynolds Tobacco Co.—NBC).
2. The Duke of Paducah (NBC).

BEST PUBLIC SERVICE PROGRAM
1. America's Town Meeting (ABC Cooperative sponsors).
2. American Forum (NBC).
3. Meet the Press (NBC).

All over the country "Against All Flags" is taking its place with U-I's top grossers of 1952

"BEND OF THE RIVER"

"THE WORLD IN HIS ARMS"

"BECAUSE OF YOU"

AGAINST ALL FLAGS

EARLIEST OPENINGS:

Topped "Bend", "World", "Because of You" at Spreckles Theatre, San Diego... **Bigger** than "Bend" and "World", Astor Theatre, Reading, Pa.; DeAnza Theatre, Riverside, Calif.; Paramount Theatre, Waterloo, Iowa. **Outgrossed** "World" and "Because of You", Esquire, Tower, Del Paso Theatres, Sacramento... **Playing to absolutely top grosses,** Crawford Theatre, Wichita; Florida Theatre, Pensacola; Broadway Theatre, Portland; Palace Theatre, Akron; Esquire Theatre, Stockton.

BLOCK OUT PLENTY OF PLAYING TIME!

ERROL FLYNN

MAUREEN O'HARA



AGAINST ALL FLAGS

COLOR BY Technicolor

with ANTHONY QUINN • ALICE KELLEY • MILDRED NATWICK

Directed by GEORGE SHERMAN • Screenplay by AENEAS MacKENZIE and JOSEPH HOFFMAN • Produced by HOWARD CHRISTIE

A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

BACK BROTHERHOOD WEEK, FEB. 15-22.

COLUMBIA SETS 'SALOME' POLICY



SOME OF THE PRINCIPAL PERSONALITIES at the Columbia sales convention in Chicago last weekend. Above, Joseph A. McConville, president of Columbia International; Rube Jackter, assistant sales manager; A. Montague, vice-president in charge of distribution; Harvey Harnick, Canadian sales manager, and Jack Cohn, executive vice-president.

CHICAGO: The sales policy for Columbia's "Salome," forthcoming spectacle in color by Technicolor co-starring Rita Hayworth and Stewart Granger, envisions pre-release engagements at "qualified" theatres in cities of 75,000 or more beginning around Easter and backed by a $1,000,000 advertising campaign, it was announced here last week following a special two-day meeting of the company's international sales force at the Drake Hotel.

Bidding will be competitive, the company said, and will begin following screenings of the picture about February 1. The film is described as the most costly ever made or distributed in the history of Columbia Pictures.

List Bid Factors

The bids should include, according to Columbia's announcement: minimum guarantee to the company; the terms offered—Columbia states that it desires a first week participation of 50 per cent minimum; specified percentages for subsequent weeks; the minimum length of run guarantee; control figures to determine holdovers beyond the guaranteed minimum run.

The bids should also state the amount the exhibitor proposes to contribute to the advertising campaign for the advance, first week and subsequent weeks of the guaranteed run. The company also reserves the right to reject all offers and states that the run offered will be definitely established; no specific clearance will be granted.

The sales policy announcement also carefully stated: "We are fully aware that it is, by law, neither our right nor our function to fix admission prices. The prerogative belongs solely to the exhibitor. Our sales organization has received firm and explicit instructions to that effect.

"However," it continued, "we also recognize the fact that in the recent past, pictures of similar scope and stature have done extremely well in situations where the exhibitor has voluntarily presented these super-attractions at increased prices. We believe that 'Salome' offers the exhibitor the same opportunity."



CONVERSATION, between Mr. Jackter, and Paul Lazarus, Jr., left, home office executive concerned with the advertising and promotion of "Salome," the plans for which he outlined at the convention.

The announcement concluded: "It is our hope and intention that the maximum number of exhibitors will have the opportunity to play 'Salome' while this public interest is at its greatest. To facilitate this, a sales policy for further release of the picture will be announced shortly after the first pre-release openings."

The advertising campaign for the picture, as outlined to the sales officials meeting here by Paul Lazarus, Jr., home office executive, will be highlighted by the appearance of full-page, full-color ads in five top-circulation national magazines, 15 film fan magazines and three Sunday magazine supplements that are delivered with 57 Sunday newspapers in key cities from coast-to-coast. It is estimated that 176,000,000 readers will thus be contacted within a two-month period. The first ad will make its appearance February 6.

The delegates also were given a picture of the publicity and promotion campaigns already in full force. Mr. Lazarus showed copies of full color breaks of Miss Hayworth as Salome which appeared last week in the *Sunday News Magazine* and in the *American Weekly* in 23 newspapers from coast-to-coast. He also showed advance copies of the January *27 Look* which features the star on the cover and in a two-page spread inside. *Life* and other national magazines are said to have similar layouts.

"Limelight" Is in It!

Fox West Coast last week cancelled the January 21 opening of Charles Chaplin's "Limelight" at three of its Hollywood theatres and reportedly decided not to play the picture anywhere on the circuit until it is approved by the American Legion. The cancellation followed the threat of picketing action by the Legion.

Lewis Gough, national commander of the Legion, issued a statement lauding Charles P. Skouras, FWC president, and also Loew's, Inc., for postponing possible showings of the film until after the Justice Department's final decision on Mr. Chaplin's reentry into the country.

There seemed to be some confusion about the Loew's booking. Loew's executives denied booking the picture and United Artists officials confirmed the denial. They said that after extended but unsuccessful negotiations with Loew's, a deal was made with RKO Theatres for bookings in New York.

RKO Theatres officials dodged any credit that might be directed at them for defying the Legion's pressure campaign against the Chaplin picture. "We didn't even know the Legion was opposing exhibition of "Limelight," a spokesman said. "We booked it on the basis of the business it did at the Astor in New York. The Legion didn't picket the Astor."

James F. O'Neil, director of Legion publications in New York, stated that there is no national policy regarding picketing. He explained that local Legion posts have the autonomy to picket a picture.

Set Six TV Trailers for RKO "Sea Around Us"

RKO Radio is preparing a series of six television trailers for use in the promotion campaign for the documentary, "The Sea Around Us." The trailers will run from 15 to 50 seconds and will feature brief laudatory comments on the film by notables from many fields.



RCA *MILLION-PROOF* Speakers

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IN TOP-QUALITY PERFORMANCE

IN ALL-WEATHER DEPENDABILITY

Now more than a million RCA speakers offer you proof of performance, proof of dependable operation in all kinds of weather.

Over the years, since the advent of drive-ins, these RCA speakers have withstood the torture of sun, wind, sand, and rain in drive-ins across the nation. For all-weather, year-in-and-year-out dependability, your best buy is the RCA speaker, **the only speaker proven so reliable that more than a million have been sold and put in use.**

RCA draws upon a broad background in electronics and design to bring you the finest sound reproduction a drive-in speaker can deliver. In the RCA speaker you'll find only the best in speaker design. **No extra attachments to impair speaker performance—no non-functional elements.**

For trouble-free operation, for the finest in sound, it will be worth your while to check RCA speakers and RCA prices. In the wide range of RCA speaker models, you'll find there's a speaker that's right for your operation and right for your budget. **Remember you'll be getting the industry's only million-proof speaker.** Contact your RCA Theatre Supply Dealer now.

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THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: R C A VICTOR Company Limited, Montreal

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE ceaseless shiftings of the winds of popular interest that shape the course of show business hold no surprises, and no terrors, for Dick Powell, who's been buffeted, and benefitted, by more of them than anybody else of even date. They've blown him into six different careers, by offhand and probably incomplete count, and you're shortly to be sitting in judgment on his first work in a seventh. That's motion picture directing. The picture is "Split Second," an RKO melodrama, and the first of two he's to do for that company. It's in editing stage and its director's not worrying. Got over worrying, he says, way back when the waning of the wind that blew stagebands into frenzied favor wafted him gently from five-a-day behind footlights between pictures into the pictures themselves.

The "Great Days" Recalled by Powell

"Those," he remarks, as has everbody who was around then, "were the great days. The people came to the box office in endless procession, regardless of the picture being shown, and you did five shows a day, six or seven on Saturday and Sunday. Talent was plentiful, prices were right, and the management had no problems. Neither did the emcee, unless he asked for an appropriate slice of the melon, and living was easy. It was too good to last, and it didn't." Emceeing a stageband was the first Powell career.

The filmusical career that opened up for the singing stageband emcee in that fabulous succession of Warner musicals that embraced the "Gold-Digger" series requires no particularization in this company, but it may not be so widely known that the next Powell career—the melodrama phase that started with "Murder, My Sweet," and started a cycle—opened up for him strictly because he opened it. Opened it, that is, on the say-so of the late Charlie Koerner, then RKO production chief, who "took a chance" on the song-typed actor's insistence that he knew a new and better way to play a sleuth than had been used up to then. It proved for RKO stockholders one of the best chances Charlie Koerner ever took.

The next Powell career, in the film field, was as independent producer, and this career stands now in abeyance, to be reactivated when and if the winds of popular interest shift in that direction.

Momentarily in abeyance, also, is his career in weekly radio, where as Richard Diamond, private eye, he continues in essence his first film career as a singer of songs and his second as a criminal hunter.

The sixth Powell career is as one of the four stars pertained to in the title of Four Star Television Playhouse. This one, like his radio career as Richard Diamond, are among the reasons why the shifting winds of popular interest hold no terrors for him.

Made up in part of each and all of these careers, of course, is the basic one—acting—which he considers his prime profession and which a good many qualified individuals, including eligible voters in the annual Academy Awards ballotting, consider to have reached its peak in his protrayal of the novelist-scriptwriter in MGM's "The Bad and the Beautiful."

And what does a man of this varied experience, this exposure to assorted professions and publics, think of the present prospects of show business? He thinks they're good—as good as the talent on hand and coming up, for he believes no medium is or can be better than the talent it offers. And he thinks the talent on hand, and coming up, is getting better, steadily, in consequence of the increased opportunities provided by television for beginners, amateurs if you will, to gain experience and to display their ability. Who's better qualified to predict what's ahead for show business than a man who's found seven careers in it and says the best, though different, years are yet to come?

THE name Technicolor, now generally admitted to be worth more on a marquee than any save those of a very small handful of players, pops up twice in the weekly listing of the new production undertakings.

Producers William Pine and William Thomas are using Technicolor for their "Sangaree," for Paramount release, which has Fernando Lamas, Arlene Dahl, Patricia Medina and Francis L. Sullivan in the cast directed by Edward Ludwig.

Producer Jonie Taps is using Technicolor for "Cruisin' Down the River," Columbia, which Richard Quine is directing. Dick Haymes, Audrey Totter, Billy Daniels, Conniee Russell and the Bell Sisters top a big cast.

Producer Robert Bassler started "The Ship Story" for 20th-Fox, with Joseph Newman directing Jeanne Crain, Michael Rennie, Casey Adams and Mary Anderson.

Sam Bischoff rolled "Sulu Sea," for Warner release, with Arthur Lubin directing Burt Lancaster, Virginia Mayo and Hayden Roke in main roles.

Producer Anatole Litvak launched "Somewhere in the World," a Benagoss Productions venture which United Artists will distribute, with Kirk Douglas, Richard Benedice,t Sidney Chaplin and Robert Straus.

"Fort Algiers," also for UA release, is an Erco Productions undertaking, produced by Joseph E. Ermolieff and directed by Lesley Selander, with Yvonne DeCarlo and Carlos Thompson as principals.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Cruisin' Down the River (Technicolor)

INDEPENDENT
Somewhere in the World (Benagoss Prod.; France; U.A. release)
Fort Algiers (Erco Prod.; U.A. release)

PARAMOUNT
Sangaree (Pine-Thomas Prod.; Technicolor)

20TH CENTURY-FOX
The Ship Story

WARNER BROS.
Sulu Sea

COMPLETED (4)

COLUMBIA
Saginaw Trail (Gene Autry Prod.)

INDEPENDENT
A Lion Is in the Streets (Cagney; Technicolor; Warner release)

PARAMOUNT
Here Come the Girls (Technicolor)

UNIVERSAL INT'L.
All I Desire (formerly "Stopover")

SHOOTING (19)

INDEPENDENT
Cocobolo (Robert L. Peters Prod.; Lima, Peru.; Eastman color)
Cairo (Eros.; Lippert; Italy)
Spaceways (Exclusive; London; Lippert release)
Main Street to Broadway (Cinema Prod.; MGM release)

MGM
All the Brothers Were Valiant (Technicolor; Jamaica)
Fame and Fortune (formerly "Years Ago")
Latin Lovers (Technicolor)
Mogambo (Technicolor)
Band Wagon (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Untitled Comedy

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod.; London; Technicolor)

20TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)

UNIVERSAL INT'L.
It Happens Every Thursday
Drifting

WARNER BROS.
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)
Grace Moore Story (Technicolor)

Allied Artists Schedules 11 Films for Production

HOLLYWOOD: Eleven films, five in color, will be placed in production by Allied Artists between the resumption of production, on the completion of physical plant alterations now in progress, and June, Walter Mirisch, executive producer, told the company's producers this week. He also announced the promotion of associate producer Edward Morey, Jr., to full producer.

$4,900,000 To U.S. Firms From ECA

WASHINGTON: Under the information media guarantee program operated first by the Economic Cooperation Administration and now by the State Department, American film companies have managed to convert to dollars close to $4,900,000 of what otherwise would have been blocked earnings in Germany, it was learned this week.

What's more, another $1,200,000 of earnings on films distributed in Germany and Yugoslavia may still be converted later under outstanding contracts.

So far, it was learned, ECA and the State Department have made contracts with the Motion Picture Export Association and with individual film companies guaranteeing convertibility on $6,120,260 of earnings, almost entirely in Germany and Yugoslavia.

Yugoslav Deals Are New

The Yugoslav contracts, never before announced, were negotiated during the last one to four months by the State Department. They were the first contracts written for that country, with MPEA getting one contract for all the major distributors and two smaller contracts being written by independents. So far, no payments have been made under the Yugoslav contracts, which involve about $265,500 of guarantees.

All other contracts were written by ECA before it turned the program over to the State Department last summer.

State Department officials said they had received no requests for new German contracts.

The information media guarantee program was set up by Congress as part of the foreign aid program, and was designed to keep U. S. films, magazines, books and other information media circulating in Europe. The program guaranteed distributors the convertibility into dollars of so much of their earnings as was needed to cover all of their out-of-pocket expenses in connection with distributing the films covered by the contract in the particular country involved, plus a portion of the original film cost.

Following is a summary of the film contracts written so far:

Columbia Pictures: Guaranteed convertibility of $384,549 earned on distributing 11 features and four documentaries in Germany. So far, $277,772 has actually been paid.

Eagle-Lion: Guaranteed and paid $52,485 of earnings on two features distributed in Germany.

Encyclopedia Britannica: Guaranteed convertibility of $27,428 earned on showing film strips and educational pictures in Norway, and so far actually paid $19,374.

H and C Enterprises, Inc.: Guaranteed convertibility of $35,464 earned on "Cyrano" in Germany. So far, nothing paid.

Samuel Goldwyn Productions, Inc.: Guaranteed $121,320 and actually paid $120,920 on earnings of five features in Germany.

Guaranteed Pictures Co., Inc.: Guaranteed $1,200 for distributing the Charlie Chaplin film festival in Yugoslavia. So far, nothing paid.

Keystone Pictures, Inc.: Guaranteed and paid $13,013 for distributing educational news and feature films in Germany.

Loew's International Corp.: Guaranteed $734,800 and paid $733,955 for distributing 19 features, 10 shorts and one documentary in Germany.

Motion Picture Export Association: Guaranteed $1,067,394 and so far paid $827,394 on earnings of 120 features and nine shorts in Germany and Yugoslavia. Of the total guaranteed, $240,000 represents a guarantee on the earnings of 40 features in Yugoslavia; the rest covers German distribution.

Paramount Pictures: A guarantee of $617,845 on earnings of 17 features and seven shorts in Germany, with payments so far amounting to $475,124.

RKO: A total of $848,820 guaranteed and $797,172 paid so far on earnings of 20 features and 11 shorts distributed in Germany.

Republic Pictures: For distribution in Germany of nine features and one short, a guarantee of $314,000 and payment so far of $167,639.

Selznick Releasing Organization: A guarantee of $124,055 and payment so far of $95,541 on release of five features in Germany and Yugoslavia. Of the total guarantee, $13,500 is allotted to Yugoslavia.

Steelman-Kramer: A guarantee of $34,417 for distributing "The Champ" in Germany. So far, nothing paid.

Edward Small Productions, Inc.: Guaranteed and paid $25,370 for distributing one feature in Germany.

Twentieth Century-Fox International Corp.: Guaranteed $698,640 and so far paid $589,319 on release in Germany of 18 features and four shorts.

Universal: Guaranteed $517,000 and so far paid $373,381 on earnings of 16 features and seven shorts distributed in Germany.

Warner Brothers: Guaranteed $502,459 and so far paid $346,260 on distributing 15 features and one short in Germany.

People in The News

RICHARD DE ROCHEMONT, producer, took part in a University of Illinois seminar Tuesday dealing with the role of the film in the future of educational television.

LEON J. BAMBERGER, sales promotion manager for RKO Radio, addressed the National Conference of United Church Women at a luncheon Friday in New York. His topic was "Community Relations and Family Films."

PHIL WILLIAMS, recently appointed assistant to the director of television for 20th Century-Fox, has announced his resignation effective January 31 to assume a position with Ziv Television Productions in Texas.

JOHN BYRAM, play editor of Paramount Pictures, has resigned. He plans to enter theatrical production shortly.

WILLIAM BROUN has been named managing director for India for Universal International Films, Inc.

VLADIMIR LISSIM, vice-president and operations head of Motion Pictures International, has been awarded the Knight's Cross of the Legion of Honor.

SAMUEL PINANSKI, president of American Theatres Corp., has been named a member of the board of directors of the newly-formed Boston University Human Relations Center.

MILTON R. RACKMIL, president of Universal Pictures, is currently in Hollywood for production meetings with company executives.

PAUL GRAETZ, after a month in New York, sailed for England last week to continue production activity on an untitled film to be made there.

GABRIEL PASCAL, producer of RKO Radio's "Androcles and the Lion," was honored at a reception at New York's Plaza Hotel Wednesday, tendered by the Foreign Language Critics Circle.

New York Bookers Elect Louis Wolff President

The Motion Picture Bookers Club, New York, last week elected Louis Wolff president for the ensuing year. Mr. Wolff is with the Brandt circuit. Other officers elected are Sam Einhorn, of Rosenblatt and Welt Theatres, first vice-president; Louis Solkoff, Bell Pictures, second vice-president; Myron Starr, United Artists, treasurer; Harvey Reinstein, Universal, financial secretary; Shirley Levy, Warners, recording secretary; Ben Levine, Realart, sergeant-at-arms; Fred Mayer, Universal, and Kitty Flynn, Paramount, trustees; and Archie Berish, Alex Arnswalder, George Trilling, Harold Klein, Harry Margolis, and Lillian Seidman, directors. Formal installation will be February 2 at the Hotel Taft, New York.

California Exhibitor Unit Changes Official Setup

SAN FRANCISCO: Northern California Theatre Owners abolished the office of president and changed the format of their meetings at their January session under the gavel of Homer Tegtmeier, vice-president. The new plan calls for the association to be guided by a board of directors, headed by a chairman. Rotus Harvey, who resigned the presidency August 1, 1952, was named a director for the coming year along with David Bolton, Lee Dibble, Gerald Hardy, Al Laurice, Ben Levin, August Panero, Ed Rowden, Ray Syufy, Tegtmeier and Harry J. Weaverling. First chairman will be appointed by a special committee late this month.

BRITISH PAPERS GROWL AT FILM

Beaverbrook Group Hits Back at the Companies Withdrawing Their Ads

by PETER BURNUP

LONDON: The Beaverbrook newspaper group has hit back hard, editorially speaking, at the film men who recently withdrew their advertising from his lordship's newspapers as a riposte "to the continued spleen and spite" therein displayed in respect to film reviews.

The Standard, for example, told its readers last week that the time had come when Britain can no longer "pour out her hard-earned, scanty dollars on Hollywood products good, bad or indifferent, while she cuts down on the import of feeding stuff for her cattle." The newspaper also declared that the films required here can easily be made in Britain or obtained from France or Italy, where no hard currency question arose.

Display Injured Dignity

The *Sunday Express* editorialized in much the same fashion while the parent organ, the *Daily Express,* sought a day later to gather up its skirts of injured dignity. Said the *Express:* "The freedom from advertisers' dictation is a solemn trust to the public which newspapers must discharge at whatever cost to themselves."

The *Express* also published a column of comment from other London newspapers quoted as applauding Lord Beaverbrook's refusal to compromise on film criticism. Among these papers were the conservative business journal, *The Recorder;* the left-wing labor paper, *The Tribune,* and two liberal journals, *The News Chronicle* and *The Spectator.*

The American companies and J. Arthur Rank, whose action precipitated the attacks, are meanwhile pursuing a policy of silence with respect to the editorial comment, which most here believe ultimately will pay dividends to the industry.

Proposes Get-Together

Lord Kemsley has written to film advertising chiefs proposing a friendly get-together. Also, the Critics Circle declined at an emergency meeting to support a resolution denouncing the allegedly "star-chamber methods" of the film trade. The Circle contented itself with a proposal that it have a talk with the Newspaper Proprietors' Association, clearly designed to lead to talks in turn with the film people.

Lord Beaverbrook, vacationing in the West Indies, has been told that he is in danger of finding himself with no allies in his tilting in the film business. There has been no discernible decline in theatre attendance either, as a result of the discontinuance of the advertising.

▽

Despite strong opposition from an influential minority in its membership, the Cinematograph Exhibitors' Association has agreed formally to continue the Eady Plan or some refinement thereof—but with qualifications. The agreement and its implied qualifications are contained in a subtly—some say caustically—drafted resolution adopted at last week's meeting of the Association's General Council.

Albert Hovell Dies; Was Head of Century

Albert A. Hovell, 75, president of Century Circuit, died in New York last Thursday at University Hospital. He succeeded A. H. Schwartz, the founder of Century Circuit, and was associated with the company since its beginning 35 years ago. Mr. Hovell was also a senior partner in the law firm of Hovell, Clarkson and Klupt, and associated with several real estate firms. A son, two daughters and a brother survive.

Samuel Miller Edwards, Pioneer Exhibitor

Samuel Miller Edwards, a pioneer showman of North Carolina, died January 11 at Mill Rivers, that state, aged 98. He was retired. Mr. Edwards was known for his beginnings in the business as a "magic lantern" entertainer. He traveled the route between Asheville, in the western part of the state, and Atlanta, Ga., rugged terrain, with a lantern cranked by hand and lit with oil. Then he began using the new medium of motion pictures, traveling by train or by "buggy," and giving shows in churches, school houses, and other auditoriums. His were the first motion picture showings at such towns as Canton, Waynesville, Bryson City, Sylvan and Murphy.

T. J. Shea, Assistant To IATSE President

Thomas J. Shea, 53, assistant president of the IATSE, died January 13, at the Will Rogers Memorial Hospital, Saranac Lake, N. Y. He had been a patient there for several months. A native of Middletown, Conn., Mr. Shea began his career as a stage employee there and joined the IATSE in 1918. He was vice-president of the Connecticut State Federation of Labor from 1933 to 1935 and president from 1935 to 1938. In 1934, Mr. Shea became a member of the Connecticut Legislature, serving until 1938, when he was appointed Appeals Commissioner in the State Department of Labor. Mr. Shea was appointed an international representative of the IATSE by president Richard F. Walsh in 1943 and was advanced to the office of assistant president in 1945.

IN NEWSREELS

FOX MOVIETONE NEWS, No. 7—Truman says farewell. Pope appoints new Cardinals. Train smash-up in Union Station. Queen Elizabeth attends wedding. Ike's son home. Mamie's inaugural gown. West trims East for cage title. Boat steeplechase.

FOX MOVIETONE NEWS, No. 8—Inauguration day.

NEWS OF THE DAY, No. 241—Station train wreck. Truman's outgoing talk. New Cardinal. Venezuela inauguration. Mamie's ball gown. Boat hurdle race. Ski thriller.

NEWS OF THE DAY, No. 242—Pope elevates new Cardinals. Nazi murder trial stirs France. Red spies seized. New prison riot. Eisenhower reunion. Ski jump classic. Battle of the Rams. Surf riding.

PARAMOUNT NEWS, No. 44—End "two-platoon" system. Freak accident in Union Station. Elevation of Cardinals. Truman's farewell. Eisenhowers ready for big show. Basketball East vs. West.

PARAMOUNT NEWS, No. 45—Prison violence. Dam rising at tourist site. Pope confers hat on new Cardinals. Malaya fights Reds. Ski doings.

TELENEWS DIGEST, No. 3B—Truman's farewell message. Largest steel ingot. Seton Hall tops Fordham.

TELENEWS DIGEST, No. 4A—Churchill vacations. Ships to Japan. New Cardinals get hats. Missing link fish. Cars of future. Wilt wins K. of C. mile.

UNIVERSAL NEWS, No. 431—Truman valedictory. New Cardinal. Mamie models gown. Train plows through station. Venezuela gets new president. Motor boat jockies.

UNIVERSAL NEWS, No. 432—France mourns Nazi victims. New Cardinals. Building explosion in Capitol. French Korean vets. Autos of tomorrow. Ski meet. Water skiing.

WARNER PATHE NEWS, No. 46—Runaway train. Truman reviews administration. Mrs. Eisenhower shows gown. New Cardinals. Queen Elizabeth goes to wedding. "The Jazz Singer" aids March of Dimes. Basketball. Silver skates. Speed boats.

WARNER PATHE NEWS, No. 47—Eisenhower inaugural.

Jesse W. Bridgham

BOSTON: Funeral services were held here last Thursday for Jesse W. Bridgham, 76, prominent theatre owner. He operated theatres in Maine, New Hampshire and Vermont since 1925.

Colorado Senator Eulogizes O'Hara

WASHINGTON: Senator Edwin C. Johnson, Colorado Democrat, declared that the late Joyce O'Hara, vice president of the Motion Picture Association, was "the kind of strong man which American industry can ill afford to lose."

Senator Johnson included in the *Congressional Record* a statement eulogizing Mr. O'Hara. He said that as a Senator and as chairman of the Senate Commerce Committee, he had numerous occasions to confer with film industry leaders. "Without exception," he said, "these men have proven themselves to be patriotic, conscientious and devoted Americans. But the man who ranks first in my memory as outstanding in every respect was Joyce O'Hara."

The statement described Mr. O'Hara as "honest, upright and forthright." The Senator said the late film industry official had "another quality which so many who deal with public officials do not have—absolute sincerity and the courage to call a spade a spade."

Plan Census Of Industry This Year

WASHINGTON: The Census Bureau is well along on work on a new census of the motion picture industry, one which it hopes will get far more comprehensive information than ever before obtained.

The census, part of a general census of manufacturing and business, will cover all branches of the industry. Forms will go out late this year or early next year, with the information sought based on 1953 business.

The bureau has already completed tentative forms and has submitted them for comment to the Motion Picture Association, Theatre Owners of America, Allied States Association and other leading industry associations.

There will be two different questionnaires. One will cover production, distribution and service companies. For the first time, the companies will be asked for information on production for television, production abroad and other items. The other questionnaire will be for theatre owners, and it will try to develop for the first time data on the number of showings during the year, number of double features, the age of the theatres, and receipts and costs of theatre television programs.

Some basic information from the returns may be public by late 1954, but most will not be published until well into 1955. The last census of production was taken in 1948, based on 1947 business. The last census of distribution and exhibition was taken in 1949, based on 1948 business. From now on the two censuses will be taken jointly every five years.

Legion Approves Three Of Six New Films

The National Legion of Decency this week reviewed six films, putting three in Class A, Section I, morally unobjectionable for general patronage, and three in Class B, morally objectionable in part for all. In Section I are "The Jazz Singer," "Savage Mutiny" and "Treasure of the Golden Condor." In Class B are "Girls in the Night," because of "suggestive dancing; tends to condone illicit actions"; "Moulin Rouge," because of "low moral tone; tends to condone immoral actions; contains material offensive to religion and morality," and "Niagara," because of "suggestive costuming, dialogue and situations."

Grossman Buys Theatre

Edward Grossman, owner of the Panorama theatre in Van Nuys, Calif., and three theatres in Illinois, has added the Bay theatre in Pacific Palisades, Calif., to his circuit.

Showmen on Coast Invest In Future

SAN FRANCISCO: The theatre picture in Northern California is lively, with four showmen of experience investing heavily in the future. Guy Meek, president of the Guy Meek Circuit, purchased the old studio grounds at San Mateo at a cost of $97,000 and is completing the 500-car drive-in there started by Lester Park before his death two years ago. When completed this theatre will have two auditoriums totaling 300 rocking chair loge seats.

Charles Holtz, owner of the Sequoia, Sacramento, and co-owner of the Burbank, San Jose, purchased the 850-seat Colonial, Sacramento, from United-California for an estimated $250,000. J. Leslie Jacobs, theatre broker, handled the transaction. Mr. Holtz originally built the theatre in 1940 and was owner-manager until 1948 when

E. M. Graybill opened a new 490-seat Graybill theatre at San Miguel and appointed the Robert Clark Agency to do the booking.

In San Francisco, John Parsons, district manager of the Telenews, announced his theatre has been made ready for three-dimensional films.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

STANLEY KRAMER'S Production of
THE MEMBER OF THE WEDDING
starring
ETHEL WATERS · JULIE HARRIS · BRANDON DE WILDE
Directed by FRED ZINNEMANN
Screen Play by EDNA and EDWARD ANHALT
Based upon the book and play by CARSON McCULLERS
Produced on the stage by Robert Whitehead, Oliver Rea and Stanley Martineau
Associate Producers—EDNA and EDWARD ANHALT
General Release: March

PRINCE OF PIRATES
Color by TECHNICOLOR
starring JOHN DEREK
with BARBARA RUSH · Carla Balenda
Screen Play by JOHN O'DEA and SAMUEL NEWMAN
Produced by SAM KATZMAN • Directed by SIDNEY SALKOW
General Release: March

The J. Arthur Rank Organization presents
Jean KENT · Dirk BOGARDE · John McCALLUM · Susan SHAW
in FIVE ANGLES ON MURDER
Screenplay by JOHN CRESSWELL
Produced by TEDDY BAIRD • Directed by ANTHONY ASQUITH
General Release: March

ALL ASHORE Color by TECHNICOLOR
starring MICKEY ROONEY · DICK HAYMES
PEGGY RYAN · RAY McDONALD
with Barbara Bates • Jody Lawrance
Screen Play by BLAKE EDWARDS and RICHARD QUINE
Produced by JONIE TAPS • Directed by RICHARD QUINE
General Release: March

JOHNNY WEISSMULLER as Jungle Jim
in SAVAGE MUTINY
with Angela Stevens • Lester Matthews • Nelson Leigh and Tamba
Based upon the famous Jungle Jim King Features Syndicate newspaper feature
Screen Play by SOL SHOR • Produced by SAM KATZMAN • Directed by SPENCER G. BENNET
General Release: March

GENE AUTRY and CHAMPION
in ON TOP OF OLD SMOKY
with Gail Davis • Grandon Rhodes • Cass County Boys and SMILEY BURNETTE
Story and Screen Play by GERALD GERAGHTY • Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION
General Release: March

The National Spotlight

ALBANY

A surprise dualer is "Because of You," which drew solidly at the Strand here, in Watertown and several other cities. . . . The Variety Club dinner for the retiring chief barker, Nate Winig, and the formal installation of new officers headed by Jules Perlmutter will be held the latter part of February. . . . Charles A. Smakwitz and Warner Theatres associates acted as kings for the day in the first of a series of Variety Club dinners. Saul J. Ullman and Fabian Theatres Associations will do likewise Jan. 26. . . . Visitors included: Martin Moskovitz, Empire State division manager for 20th Century-Fox, and Alex Harrison, home office representative; John Scully, Universal-International district manager from Boston; Ben Hobbs, owner of Dannemora theatre and Plattsburgh drive-in. . . . A daughter, Amy Ann, was born to Mr. and Mrs. Leonard L. Rosenthal in Memorial Hospital, Jan. 11. Father is counsel and adviser on film buying for Upstate Theatres, Inc.

BALTIMORE

Stanley theatre is having new equipment installed for its showing of "Bwana Devil" January 28, according Rodney Collier, manager. . . . Fred Schanberger Jr., Keith's theatre, in Bon Secours hospital after being taken ill while in New York. . . . Harry Welch, Mayfair publicist, is back from a New York trip. . . . Variety Club Tent No. 19 is planning a benefit wrestling show. The main bout will be a title bout with Thesz, the current title holder, putting his title on the line. . . . Jerry Adams, MGM branch manager, showing Metro's "The Hoaxters" for civic, fraternal and veterans organization heads. . . . Jack Sidney, Loew manager, assisting with the inaugural show in Washington on the 19th. . . . Harry Frock is new to the projection staff at the Stanley theatre. . . . Mr. & Mrs. Jack Fruchtman, Southern Maryland Theatres, have returned from Florida.

BOSTON

I.F.E. Releasing Corp. has opened a Boston office at 14 Piedmont Street for the distribution of motion pictures in the New England and Albany exchange areas, with Ellis Gordon as sales representative. . . . A daughter Jean was born to the Jerry Crowleys. Dad is the head booker at Daytz Theatre Enterprises. . . . John Walton has resigned from the Warner exchange and is now booking at Columbia, replacing Meyer Fox who has gone to Buffalo for Columbia as city salesman. . . . Mrs. Lillian Couture has closed the Gem and Strand theatres, Fitchburg, and has placed the Gem up for sale. . . . A mass for Richard J. Dobbyn, Jr., RKO salesman killed in an accident a year ago, will be held next Monday at Our Lady of Victories Church.

BUFFALO

Ted O'Shea, Jr., son of the vice-president of Paramount Distributing Corporation, has passed his bar examination in Rochester and has been admitted to active practice. . . . The "Hands-Across-the-Border" dual-premiere of the Fox production of "Niagara" will be staged January 28 at the Seneca theatre in Niagara Falls, Ont., Canada and the Cataract theatre, Niagara Falls, N. Y. Dale Robertson will be the star attraction at both premieres. . . . Evelyn Garnham and Genevieve Gaynor, both inspectresses at the local Fox exchange, are confined to their homes with illness. . . . Noted at the annual luncheon of the Board of Community Relations the other day in the YWCA were Elmer F. Lux, general manager, Elmart Theatres, and council president, who spoke; George H. Mackenna, general manager, Basil's Lafayette; Arthur Krolick, general manager, UPT, Buffalo and Rochester, and Charles B. Taylor, associate general manager, UPT. . . . Mrs. Rose Roberts has retired after 30 years service in the distribution end of the local film industry. Her last position was in the inspection department of Clark Film Co. . . . Irving and Rose Fried celebrated their 28th wedding anniversary the other day.

WHEN AND WHERE

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

March 25-26: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Richmond, Va.

CHICAGO

With the operators' union and the management of Eitel's Palace hurling accusations at each other, negotiations for settlement of the scale for projectionists during a possible showing of "This Is Cinerama" in the Palace have broken down. The bone of contention is whether the Palace should pay regular top pay or road show scale to the operators. . . . Bob Harrison, of Goodman and Harrison Theatres, has been appointed chairman of the amusement division of the Chicago Red Cross drive. . . . Art Stern, who operated several theatres here with his father, is managing the Ritz, Los Angeles. . . . Abe Feder has sold the Metro Theatre building; the new owner has not announced his plans for the theatre. . . . Peoria's first TV station will go into operation on or about Feb. 1. It will be in the UHF band. . . . Ed Trinz was in from the West Coast on his way to New York.

CINCINNATI

Radio Cincinnati, Inc., owned by the Cincinnati Times-Star, operating stations WKRC and WKRC-T, has purchased television station WTVN, Columbus, Ohio, for a reported $1,500,000. . . . Tyrone Power, native son, here for a part in the stage play, "John Brown's Body," at the Cox theatre, was a luncheon guest of officials of the local General Electric Company, which is sponsoring his radio serial, "Freedom U.S.A." . . ."Road to Bali," which opened at the RKO Albee, and moved to the RKO Grand for a holdover week, is playing an extra week at the latter house, somewhat of a rarity at this stand. . . . A mail poll of the Allied of West Virginia membership resulted in a unanimous vote approving the entire policy program of Allied States, especially the portion relating to the rejection of arbitration, it was reported by Rube Shor, Cincinnati circuit operator, who is a director of the West Virginia Allied unit.

CLEVELAND

Frank Murphy, Loew theatre division manager, was guest speaker at the January meeting of the Cleveland Motion Picture Council. . . . James A. Beidler, member of the Toledo firm of Smith and Beidler, circuit owners, who has been out of circulation for several months due to an eye operation, was on Film Row this week. . . . Edward Heiber, U.I. local branch manager on loan to Detroit during the illness of Ben Robins, is back in town. . . . Alden Brinham, manager of Skirball's Weslin theatre,

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Massilon, prior to 1945, is back at that post after having spent the past seven years on the west coast. . . . M. B. Horwitz, head of the Washington Circuit and Mrs. Horwitz celebrated their 30th wedding anniversary. . . . Funeral services were held here January 14 for Mrs. Sarach Charnas, 85, widow of pioneer exhibitor Morris, and mother of Harry L. of Los Angeles, Nat and Phil of Toledo and Mrs. Jean Rosenschein of Cleveland. . . . Nate Gerson, Warner head booker, has been elected to serve a two-year period as president of Local F-5, IATSE, succeeding Ed Graves.

COLUMBUS

Repeal of the three percent admission tax at Lancaster, Ohio, will become effective February 1. . . . Melvin Girbert, 38-year-old general contractor, has reopened the Grove at Grove City, Ohio and renamed it the Community. The house formerly was operated by Kenneth Hill. . . . April 1 is the target date for the start of construction of the $3,200,000 Franklin County Veterans' Memorial auditorium. Bids will be opened March 5. . . . Mrs. Tyrone Power Sr., mother of the film star, was a house guest of Mr. and Mrs. Paul Becker, Jr., Worthington, Ohio. . . . Herman F. "Bud" Kissel, former theatre editor of the *Citizen,* has joined Capitol Attractions here as public relations director. . . . Earl Gratton has resigned as assistant manager of Loew's Ohio. He has received his draft notice.

DENVER

Clarence Olson, formerly United Artists branch manager in three exchanges, Denver, Salt Lake City and San Francisco, has been named sales manager for Preferred Pictures. . . . Don Sanders, Santa Fe manager, said he bluffed three robbers when he told them he did not know the safe combination. . . . One of the holdups in the $1,000 Nov. 1 robbery at the Tower got a 10-20 year sentence. . . . Edward Anderson, 87, former owner of theatres in Denver, Greeley, Pueblo and Salt Lake City, died last week. He retired in 1938. . . . Dave Warnock has sold the Lake, Johnstown, Colo., to Merf Evans, manager for Gibralter Theatres at Craig, Colo. . . . Fred Brown, Black Hills Amusement Co. buyer and booker, went to the Rapid City, S. D., headquarters for conferences, and was delayed in getting back because of heavy snow.

DES MOINES

Art Stolte, city manager in charge of the Paramount theatre in Waterloo, is retiring from the theatre business after nearly 40 years. He entered show business in 1914 and managed theatres at Vinton and Cedar Rapids before becoming associated with A. H. Blank in 1918. He remained with Blank until 1950, serving in the booking, buying and management department in Des Moines. He is being succeeded in Waterloo by Robert Leonard, former city manager in Des management department in Des Moines. He is being succeeded in Waterloo by Robert Leonard, former city manager in Des Moines. . . . Variety club of Des Moines has appointed its committees for the new year. They include: Entertainment: Byron Shapiro, chairman; Membership: Bill Feld, chairman; Heart: Don Conley, chairman; Hospital: Don Hicks and Nate Sandler; Publicity: Sol Yaeger, chairman; Bingo: Lou Levy. . . . Mary Lou Vaughn has left Warners to work for Columbia. . . . A number of Filmrowers have been on the sick list with the flu that has been making the rounds. . . . The Liberty theatre at Council Bluffs has reopened following extensive repairs and redecoration. . . . Work is nearing conclusion on the new theatre at Marcus. It's a community venture with most labor being donated by those living in the Marcus area.

AT BUFFALO INSTALLATION



The new officers of Tent No. 7, Variety Club of Buffalo-"shot" at the annual installation ceremonies in the Hotel Statler. Left to right: Dewey Michaels, chief barker; Billy Keaton, WGR, first assistant chief barker; Marvin Jacobs, Sportservice (retired) second assistant chief barker, and W. E. J. Martin, secretary.

HARTFORD

Atty. Herman M. Levy, general counsel of TOA, New York, and executive secretary, MPTO of Connecticut, has been named to the executive committee of the New Haven March of Dimes Campaign. Harry F. Shaw, division manager, Loew's Poli-New England Theatres, will serve as head of the campaign's amusements section. . . . Joseph Quinn, assistant manager, Loew's Poli Elm St. Theatre, Worcester, Mass., has been transferred to a similar position at Loew's Poli, Springfield, Mass. . . . Bernie Levy of Amalgamated Buying and Booking Service, New Haven, returns to Connecticut shortly from a Miami vacation. . . . Anthony Nodolomky has been named assistant manager of the Crown theatre, Hartford. . . . Atty. Steven Perakos, son of Peter Perakos, head of Perakos Theatre Associates, New Britain, Conn., has been named chairman of the local Young Republican Club's Constitution Committee. . . . Edward Fitzgerald, formerly with the Paramount New Haven exchange, and later Buffalo branch manager, has been discharged from the Army with the rank of lieutenant colonel and is now operating a popcorn business in the city of Dallas.

INDIANAPOLIS

The date of the Allied Theatre Owners of Indiana regional film clinic at Fort Wayne has been changed from Jan. 27 to Jan. 28. The clinic set for New Albany, March 24, has been shifted to Louisville, to meet with the KATO convention there. . . . Al Hendricks drew 2,900 customers at $1 a head for the Indiana-Illinois Big Ten basketball game on his big screen TV Saturday night, picking it up by antenna from a Bloomington, Ind., telecast. . . . Hendricks was to admit the public free to see the inauguration ceremonies on the big TV screen at the Indiana Tuesday morning. . . . Claude Flater, Spencer exhibitor, died Jan. 17. . . . Thelma Allison, wife of Claude Allison, manager of the Williston circuit, died Jan. 16 after a long illness.

KANSAS CITY

Due to the current virus, nearly every film office has one or more personnel home ill. . . . C. E. Cook, Maryville, Mo., exhibitor, chairman for the film industry in the Missouri March of Dimes, is promoting collections in theatres for the last week of the campaign. In Kansas City, the Motion Picture Association of Greater Kansas City will spearhead promotion of the fund by theatres, in cooperation with the official polio organizations. . . . The board of directors, Kansas-Missouri Theatre Association, meeting January 14, took these actions: Set March 3 and 4 for an exhibit and school for drive-in operators. Instructed Elmer C. Rhoden, Sr., Senn Lawler and C. E. Cook, delegates to the TOA board meeting, to secure all possible data on arbitration plans, so that the area plans may be developed in accord with any national program. . . . Robert McKinley,

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booker, Republic, has been made head booker, succeeding John Scott, who has moved to Albuquerque, and is not in the film industry.

LOS ANGELES

Norman Moray, Warner's short subjects sales chief, planed in for West Coast conferences with company executives. . . . Henry Balk, who retired a few years ago, is back at Allied Artists as a salesman. . . . Saul Levin, brother of Irving Levin, Realart Pictures, recently passed away after an illness. . . . Alex Ratovich has resigned his position as assistant shipper at Warner Bros. . . . Ed Penn, formerly a salesman with the Lippert organization, has joined the I.F.E. Releasing Corp. in San Francisco. . . . Eva Woods, Warner inspectress, has resigned to serve in a similar capacity for Consolidated Films. . . . Alex Cooperman, branch manager of the I.F.E. Releasing Corp. here, has been upped to the position of western division sales manager. . . . Charles Kranz and Irving Levin returned from a meeting of Lippert franchise holders held in Chicago. . . . The virus "bug" hit Anita Ham, contract clerk for the Warner exchange in the territory.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue, tax revenue on amusement (combined) for November 1952 was $95,197.79 as compared to $122,247.15 for November 1951, indicating a decrease of $27,049.36. Tax revenue for July through November 1952 was $702,207.64, as compared to $726,025.45 for July through November, 1951, for a decrease of $23,816.81. . . . James E. Thompson, manager of the Sunset drive-in theatre, Bowling Green, Kentucky, stopped over for a visit to the row en-route to Washington, Philadelphia and New York. . . . Santa Claus was on hand at the Riverside drive-in theatre in Bowling Green prior to Christmas Day with tricks and treats for the kiddies. . . . Sam Thompson, manager of the Lyric theatre, Guthrie, Kentucky, is the proud father of a new daughter, born Saturday January 10. . . . At the recent election of officers of local IATSE No. 163 the following were installed: Clarence Young, re-elected president; A. A. Ansbach, Sr., elected vice-president replacing Henry Kirk. Chester Demaree was re-elected business agent. Henry Kirk was elected recording secretary replacing Jack Hulett; A. A. Ansback, Jr., was elected financial secretary replacing Ed Williams.

MEMPHIS

Following a premiere at Malco for Variety's fund to build a home for convalescent children, "The Mississippi Gambler" has been doing a landoffice business. The premiere netted $14,000 for the fund. . . . An upturn in first run attendance which continued into 1953 after good Christmas week business is continuing. . . . Ritz, which Christmas Day started a policy of no admission with patrons donating whatever they wanted to give as they left the theatre, reports this operation is still successful and will be continued for an indefinite period. . . . . M. A. Lightman, Jr., Malco official, made a business trip to New Orleans and Fort Smith where Malco has interests. . . . 20th-Fox employed two new workers in its Memphis exchange, Peggy McGee and Adlaide Simmons. . . . Mid-South exhibitors in Memphis included Ned Green, Mayfield; Mr. and Mrs. W. F. Ruffin, Jr., Covington; Louise Mask, Bolivar; Henry Haven, Forrest City; and Gordon Hutchins, who is from Corning.

MIAMI

At a mammoth March of Dimes labor jamboree . . . the fifth annual . . . attended by many dignitaries including Miami's Mayor Charles Senerchia and Sheriff Tom Kelly, an iron lung was presented to Variety Hospital prexy, George Hoover, who is division manager of Florida State Theatres' lower east coast area. Presentation of the $1,400 portable lung was made by W. O. Frazier. . . . Doug Jernigan, manager of the Little River reports a new assistant, Charles Tritton. . . . Harry Kronewitz, manager of the Parkway, reports popular demand held over a lobby art exhibit of paintings by University of Miami art students. . . . Ed Melniker newly elected chief Barker of Tent 33, Miami's Variety Club, addressed a meeting of the women workers of Variety Children's Hospital. New appointments included Mrs. A. W. Corbett as chairman of Women's Committee of Variety and Mrs. Arthur S. Friedman, chairman of Women's Volunteer Board.

MILWAUKEE

Attending the 20th Century-Fox midwest divisional meeting here the other week were Edwin W. Aaron, western sales manager, and M. A. Levy, divisional sales manager. . . . William Charboneau, has purchased two acres of land at Lancaster for a future drive-in. . . . Don Brown of the Mars theatre, LaFarge, is vacationing in Florida. . . . Howard Krueger, head shipper at National Screen, is back at work after returning from two years of service. . . . John O'Conner, Plattville, is planning on opening his new drive-in in late spring. . . . The Hollywood theatre here, operated by Barney Sherman, is closed at least two nights during the week. . . . Sig Goldberg, Wausau, and president of Wisconsin Allied, returned from California where he was fortunate to see the Rose Bowl game.

MINNEAPOLIS

Carroll Puchiato, vice-president of Realart Pictures was in visiting Don Swartz, franchise holder for Minneapolis and Milwaukee. . . . Don Palmquist, Monogram salesman, was badly bruised in a head-on collision near Gary, S. D., when he skidded on icy pavement. . . . Orville Saewert opened his Cogswell, Cogswell, N. D., this week. The theatre, a remodeled store, has completely new equipment. . . . Oscar Henriksen owner of the Strand at Grafton, N. D., died. He had been ill for some time and his son has been operating the house. . . . Charles J. Howard, a film distributor, branch manager and equipment distributor in Minneapolis for some 25 years, died at St. Marys, Ohio. . . . Harold J. Engler, son of the owner of the Hopkins and Star theatres at suburban Hopkins, is engaged to Elaine Blustin. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, and his wife are off on a West Indies cruise.

NEW ORLEANS

Asphalting operations on the Crescent drive-in's lot is expected to be completed by February. It is the first of the 5 open-air theatres on the East bank of the city to have its surface asphalted. . . . J. Omer Herbert recently re-opened the Bayour Sorrell, Louisiana theatre which was darkened several years ago. . . . A new all negro patronage theatre is being constructed on St. Claud near Coffin St. . . . Allied Gulf members seen about film row before and after the convention included Wm. Sendy, Patio; Lefty Cheramie, Golden Meadows, La.; E. R. Sellers, Yam drive-in, Opelousas, La.; Milton Guidry, Nona, Lafayette, La.; F. G. Prat, Jr., Vacherie, La.; L. E. Downing Haven, Brookhaven, Miss.; Claude Darce New Opera House, Morgan City, La.; Jack O'Quinn, Kaplan, La., and E. W. Ansardi, Burras, La. . . . T. G. Perry, of Pittman Theatres will handle the buying and booking for Thomas E. McElroy's Centenary, Glenwood, Broadmoor and Rex theatres in Shreveport, La. and the Tem in Monroe, La.

OKLAHOMA CITY

Harold Combs, manager of the concessions department of the Barton Theatres has been ill for the past week, but is on the road to recovery. . . . Oklahoma Tax Commission reports sales tax for the month of November, 1952 for theatres. The report shows 294 returns, $32,483.04 tax, as compared with 327 returns, $32,843.62 tax for the month of November 1951. . . . At Bristow, Okla., construction of a 215-car drive-in theatre has been announced by Henry Simpson, co-owner with Mrs. Kathryn Hendrix of the Walmur and Princess theatres. The theatre, to cost approximately $40,000, will be built on a site about two miles west of Bristow on U. S. 66 and will be completed by summer. . . . Chester V. Fleming, Nowata, Okla., owner, has posted a $100 reward for information leading to arrest and conviction of burglars who cracked his theatre safe and escaped with $1,500 Jan. 2.

OMAHA

A special meeting of exhibitors in this territory has been scheduled at the Paxton Hotel January 26, the day of the Variety Club's Inaugural Ball. Iowa-Nebraska Allied officials who called the session announced that a number of hot topics, topped by the 20 per cent Federal admission tax, will be on the agenda. . . . Robert Taylor (born Spangler Arlington Brugh at Filley, Neb.) received a top-level reception and oodles of press, radio and television attention when he visited his home state in connection with his coming film, "Above and Beyond". . . . Warner Office manager Alice Neal returned after being laid up for more than a month. . . . Dedication of the Circle A theatre at Ashland, Neb., January 17 brought a civic celebration far beyond expectations of owner Woody Simek. The town has been without movies since Simek's Neu theatre was burned out a year ago.

PHILADELPHIA

The trolley transit strike made a serious dent in boxoffice activity in the downtown district. Harold Seidenberg, managing di-

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rector of the Fox, blamed the crippling strike on the fact that the opening of "Ruby Gentry" was 50 per cent off. Reports were a little brighter from other first-run houses, with estimates on the drop-off ranging from 50 to 10 per cent. . . . Mel Fox, who operates a number of regular theatres and drive-in operations in the territory, adds to his holdings in taking over the drive-in theatres in Vineland and in Bridgeton, N. J. . . . Perry Hoffman, operating the Park and 19th Street in Allentown, Pa., is out of the Royersford, Pa., hospital. . . . Jack Greenberg, independent circuit owner, who has been ailing goes back to the hospital for further treatment. . . . Cliff Gunnett, former manager of the Warner, Atlantic City, N. J., succeeded James Boyer as manager of the State, Hanover, Pa. . . . Ben Stern, National Screen Service salesman, is back at work after a siege of illness. . . . Veteran exhibitor Leo Posel is one of the leaders in the current drive of the Downtown Jewish Home for the Aged, where he is chairman of the board.

PITTSBURGH

No picture in a decade here has proven more sensational than "Bwana Devil" which appears to be headed for a long run at the Warner. It is a 2,000-seat house and 9,000 fans jammed their way in one day. A $35,000 gross is sensational to say the least. . . . The Dave Silvermans, he's RKO branch manager, recently celebrated their 24th wedding anniversary. . . . Mt. Lebanon business men are trying to buy the Harris Denis theatre to build a parking garage on the site. It's the only theatre in the community of 25,000. . . . John O. Hooley, the grand old man of this city's theatre managers, celebrated his 79th birthday as assistant manager of the J. P. Harris. He has been a familiar figure in theatre circles here for more than 50 years. . . . After helping to get "Bwana Devil" launched, Sid Jacobs and his missus headed for a three weeks vacation at Miami Beach. . . . Morty Henderson, the Perry theatre manager, has chalked up another birthday.

PORTLAND

Business continues to be good at nearly all first run theatres this week with strong product showing. Bookers are scratching their heads to keep the hot products on their screens. The town is overloaded with field men. . . . Walter Hoffman, Paramount Pictures, here for several days. . . . Max Bercut, Warner Brothers, also here. . . . Sammy Siegel, Columbia , ditto . . . and Allan Wieder, MGM, same. Mrs. J. J. Parker has just returned from a business trip to the film capitol. . . . Mayfair theatre manager Herb Royster doing a swell job for the Shrine Children's Hospital. . . . Hamrick's Roxy theatre getting set for TV on their screen. . . . Paramount Theatre has inked the Betty Hutton Show for four days starting Feb. 20.

PROVIDENCE

When a court injunction against the Providence License Board permitted Edward Gould to present a "revised" version of "Tobacco Road" on the stage at The Playhouse, the police stepped in and arrested Gould for offering an "immoral and indecent exhibition." The play had run for five of the six days scheduled before the situation came to a head. Gould claims, in his defense plea, now before the lower courts, that the licensing officials refused to read the "revised" script from which had been deleted all of the questionable lines which had prompted the board of censors to refuse a license. . . . A recent 3-day storm which brought snow, sleet, hail and rain, so tied-up traffic that local houses were virtually empty. Blocked highways upset all forms of transportation. . . . An early-evening fire in a meat packing plant added further woes to the over-burdened shoulders of local exhibitors, as fire apparatus blocked roads leading to downtown Providence.

SAN FRANCISCO

In town last week were Jim Schiller, field representative, who returned to Allied Artists in November, here working on "Hiawatha"; Mike Newman, Columbia field man, in for "The Four Poster" advance campaign; Murry Lafayette, United Artists publicist, setting up campaign on "Moulin Rouge"; Sherrill Corwin, president, North Coast Theatres and Norman Newman, film buyer, here for conferences with district manager Graham Kislingbury. . . . Exhibitors visiting the row were Earl Baughman of George Mann Theatres; Fred Fisher of Weott; Emil Palermo of Stockton and Guy Meek of Palo Alto. . . . Changes in personnel include the resignation of North Coast secretary Lorraine Stearns, to return to Chicago. . . . Abbott Thibdeaux, Orpheum treasurer, is now in Korea. . . . Donald Topplef, treasurer, United Artists theatre, resigned to return to school. . . . Sam Levin, co-owner, the Seaview, is nursing a broken arm as the result of an auto accident.

ST. LOUIS

Special meeting of the officers and directors of MPTO of St. Louis eastern Missouri and So. Ill., was held last week with president Tom Bloomer outlining local exhibitors' views on various industry problems to regional MPTO representatives for presentation at TOA directors' meeting in New York later this month. . . . Subjects discussed included repeal of 20 percent theatre admission tax; grievance committee report and by-laws committee report on streamlining the organization. . . . Harry Arthur, president Fanchon and Marco, in town from New York. . . . Rani Pedruccie, feature booker for Frixina Amusement Company of Springfield, Ill., in hospital there for minor operation. . . . Harry Haas, Paramount manager back from district sales meeting in New Orleans. . . . Amusement Employees Welfare Fund met last week. . . . Mrs. Irene French-Thomas-McDonald, wife of W. C McDonald (McDonald Entertainment Agency) died early this month. . . . Herman Ferguson of Malden, Mo., recovering from auto accident.

TORONTO

Canada's first RCA Synchro-Screen will be installed by Perkins Electric and RCA engineers at the Odeon Carlton here. . . . Raoul Auerbach, vice-president of Twentieth Century Theatres, is touring western Canada with Doug Rosen, general manager of International Film Distributors. Auerbach's tour, his first, is seen as a prelude to further expansion by his company in that territory. His company presently operates three houses in that area, as well as over 40 in Ontario. . . . Net proceeds of an evening performance of the Paramount and Majestic theatres in New Waterford, N. S., were donated by the managements to the relief fund of a local union. . . . Dawson Exley is the proud papa of a second boy. Dawson is a booker at Odeon. . . . Howard Binns moved to Montreal as house manager of the Seville, where Archie Laurie is managing director.

VANCOUVER

"Road to Bali" smashed a 22-year attendance record at the Capitol. The run started on New Year's Day. . . . "Stars and Stripes Forever" also doing well at the Odeon-Vogue. . . . Edward Forsyte, assistant general manager of Odeon Theatres, is a local visitor. . . . Roma Escott, head usherette at the Vogue, has resigned to become a housewife. . . . Shirl Wilson, manager of Perkins Electric, is showing his daylite screen for outdoor theatres at the PNE exhibition. Drive-in operators are showing plenty of interest. . . . Jack Bermack, RKO Calgary salesman, is the father of a baby girl. . . . Frank Soltice, of the Pines drive-in at Penticton, and his wife are on a California vacation. Soltice reports that he will enlarge the outdoor theatre to accommodate another 100 cars. It now holds 250 cars. . . . Ivan Ackery, Orpheum manager, for his date on "Plymouth Adventure" tied up with a local car agency putting on display a 1953 Plymouth car in his lobby. . . . Dorothy Garrett, Capitol secretary, resigned to await a visit from the stork. . . . Mrs. Henderson, sister of Dave Borland, Dominion manager, died suddenly this week. . . . Marion Rich, former cashier at the Paradise, is now candy counter girl at the Plaza.

WASHINGTON

The "natural vision" feature length picture "Bwana Devil" opens at the Warner Theatre on January 29. . . . Rudolph Berger, southern sales division manager for MGM, attended a 3-day meeting of his company in Chicago. Also attending a Chicago meeting of his company was Sam Galanty, midwest division manager for Columbia Pictures. . . . Alexandria, Virginia officials have received complaints from residents of a South Arlington, Virginia community who oppose the construction of an open-air theatre a short distance from their homes. Frank Boucher is president of the Arlandria Drive-In Theatre Corp., which is making plans to build the $115,000 theatre. . . . Local showmen received praise from two drama critics this past week for their outstanding work on the entertainment committee for the Inauguration. George Murphy's committee included Orville Crouch, George Dorsey, Robert Denton, J. B. Brecheen, Tony Muto, J. Raymond Bell, George Crouch, Frank La Falce and Allan Zee.

Plans 400-Car Drive-In

OAK RIDGE, TENN.: Excavation is in progress for a new 400-car drive-in theatre on Solway Road, to be completed for opening March 1. It will be part of a new community, according to the owner, Ed Burchfield.

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ORDER NOW, OPEN IN 1953. EQUIPMENT FOR all sizes drive-ins from $1,595. In car-speakers, $15.90 pair with junction box. Underground cable $65M. Ramp signs, $14.95. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

GENERAL MANAGER IN FULL CHARGE OF two 1,000 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

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EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interview. Reply BOX 2702 MOTION PICTURE HERALD

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

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OTHERS DO IT. YOU CAN, TOO! SHOOT LOCAL newsreels, TV commercials and make advertising tieups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

SUPER SALE ON SUPER SIMPLEX MECHANisms, excellent condition, only $262.50 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $475. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50, aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING FAST! USED MARQUEE LETTERS: 100—10" Wagner plastic @ 60c; 500—8" Wagner aluminum @ 60c; 150—10" Adler aluminum @ 75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

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RECTIFIER BULBS 15 AMP., $4.59; REPLACEment parts for Simplex, Powers, 25% off; Reflectors 20% discount; 9'x12' plastic screens, $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

CHAIR BUY OF A LIFETIME! 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only $5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

"Gambler" Benefit for Charity Nets $20,000

MEMPHIS: The benefit premiere of Universal-International's "The Mississippi Gambler" at the Malco theatre here January 14 raised $20,000 for the local Variety Club Tent No. 20 proposed Home for Convalescent Children. Civic officials joined with U-I stars in launching the premiere. Among the players present were Piper Laurie, Julia Adams and Jackie Loughery. The benefit was part of a three-city world premiere launching more than 350 pre-release dates in the Mississippi Valley territory.

Autry Launches 49-City Personal Appearance Tour

Gene Autry, Columbia star, last week started a 49-city "in person" tour. With a cast of 30 performers he opened in Wichita, Kan., then was to swing eastward through Omaha, Des Moines, Detroit, northward to include a number of Canadian stops, thence back into eastern United States to play, among other cities, Rochester, Albany, and Philadelphia, Pa. He winds up the tour in Washington, D. C., March 1. The Gene Autry Show will be a complete western variety revue with the cowboy himself as master of ceremonies.

Shipments of TV Sets Show Increase In 1952

WASHINGTON: A total of 5,208,614 television sets were shipped to dealers during the first 11 months of 1952, compared with 4,415,422 shipped during the same period in 1951, the Radio-Television Manufacturers Association reported. It estimated November shipments at 756,855 TV sets, to 409,681 sets a year earlier. Retail sales in November were put at 803,327 sets, compared with 847,219 sets sold in the previous month.

List Censorship Basis In Providence Measure

PROVIDENCE, R. I.: An ordinance for licensing and censoring motion pictures and stage shows, establishing four specific grounds for restrictions, has won first passage in the City Council, following a lengthy attack by the Republican minority. The measure would set up a requirement for licensing public shows, would restrict censoring to four grounds—immorality, indecency, profanity and obscenity—and would provide the means of appeal, to the City Council committee on licenses.

Use Magnetic Recording

Paramount Pictures has adopted magnetic film recording for master prints of dubbed foreign versions. First features employing this method have been shipped. In making the foreign release prints abroad, the magnetic record will be converted to an optical track for standard reproduction.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Public Will Choose Its Own "Ten Best"

THE turn of the year always brings the proverbial lists of the ten best pictures, in the opinion of sundry and various critics and authorities, and always, we feel that the public will make its own choice, whether these published opinions are a matter of record, or not. The varied lists have one thing in common, they often represent either a personal or a political preference that is so slanted in favor of friends and fellow travelers that it is easily identified. Show us a list and we'll name the source of the selection, from memory of the peculiarities and peccadillos.

Currently, in New York, the *Journal American* is running a contest, with a coupon ballot printed daily in the newspaper, which gives its readers a chance to name their own preferences in motion pictures, stars and performances. We like that, because we believe it is good newspaper practice, and good for motion picture business. It is our understanding that the sum total of this balloting by the readers of the *Journal American* is to be matched against the final decisions in the Associated Press poll of newspaper critics, or in some other way, made comparative with other newspaper opinions.

In the past, on this page, we have praised the policy of the *London Daily Mail,* a national newspaper in Britain, which has conducted its own contest to determine the public's choice of the best movies of the year, and brought this right down to the theatre lobby by including the theatre manager and his box office in the selling approach. A ballot box is installed in the theatre lobby, and the coupons clipped from the pages of the *Daily Mail* are deposited here, under the supervision of the manager. The newspaper offers modest prizes, ranging from one to five pounds, to the theatre manager who turns in the greatest number of ballots. Naturally, every ballot means a copy of the *Daily Mail* in circulation.

We hope that the example shown in the *Journal American* contest will spread across the country, and that it will be lead by the Hearst newspapers in all their cities. This is a true opinion of the public, at the point of sale. It is vital to film industry to point up the public's choice, and it can be mutually advantageous on a cooperative basis to newspapers in every type of community, to convince some authorities that the public makes up its own mind in these opinions, without too much edging by critics.

THIS, TOO, IS AN OPINION POLL



The one, accurate and indispensable poll of audience opinion in this country is taken on *voting machines*, similar to the one shown here, which you, and a hundred million others will recognize as the ticket machine at your favorite box office.

Here, the public really express their choice, and no matter what professional critics may say, or what theatrical, literary and political sources may believe, *this* is the opinion that *really* matters. We've seen examples of pictures picked by critic's circles that wound up No. 101 on a list of comparative grosses, based on popularity where the public pays admission.

Motion Picture Herald for 21 years has conducted a poll of Exhibitor's Preferences, which is widely quoted by the lay press, throughout the country. You'll find these opinions for the current year in the issue of December 27th, 1952, and it will pay you to refresh your memory, in a comparison of opinions.

¶ Another newspaper story is contained in this week's news, with the publication in the New York papers of an advertisement by the *Kansas City Star,* outlining their defense in the Government's suit against them for violation of the anti-trust laws. We are in sympathy with the defense and not with the Government's suit.

There are many instances, across the nation, of one newspaper in a city or town, sometimes publishing a morning and an afternoon paper from the same presses. For that matter, it is an old story in film industry that as many as 8,000 theatres are in *non-competitive* situations, cities and towns where the theatres are under one management. The basic strength of the independent theatre operators is in such towns.

Someone, long ago, gave us a formula, which we have always remembered. He said, there were three things in every small town that should be monopolies, operated for the community. One was the theatre, one was the newspaper and one was the hotel. We can see where there are many which have civic responsibilities and a sincere desire to serve their community as good citizens should.

¶ Gordon White 'phones us from the Motion Picture Association, with a story of how the recent AMPA School obtained results, on the line, for enrolled students. One of these, the manager of a small theatre on New York's east side, got up to tell the others that he had proposed something to his circuit, as a result of his studies, and when Gordon queried him "Did you get a raise?" he said he did, and they were appreciative of his application of the AMPA sessions. Another young woman, who will also remain nameless, stood up in meeting to say that she, too, had turned in the result of her studies, in concrete form, and received negotiable and substantial recognition. It is a pleasure, Mr. McWilliams, to add to your scroll.—*Walter Brooks*

Youth Must Be Served

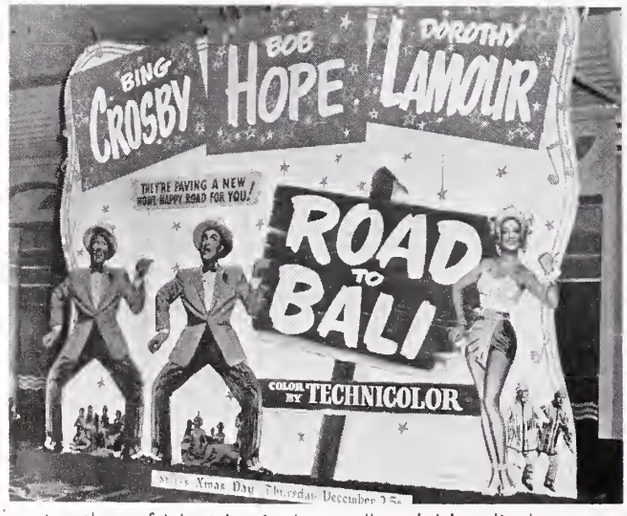
Young ideas—that's what we need—to hold show business to the line—to keep that ever-loving audience for the movies—they grow up, and are replaced—with a younger audience—in the cycle of showmanship.



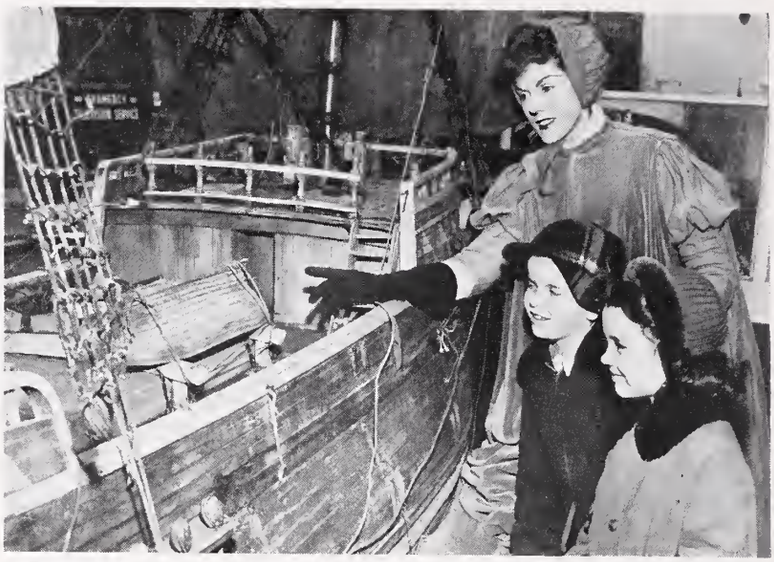
A family of full-bred Indians, on tour, welcome Yvette Dugay, co-star of Allied Artists' production of "Hiawatha," who made a personal appearance at the Bijou theatre, on Broadway.



Mort Levine, manager of the Stanley theatre, in Philadelphia, greets the winner in his "Jane Russell" contest.



Another of Mort Levine's excellent lobby display stunts at Warner's Stanley in Philadelphia.



Eager youngsters enthralled with the actual replica of the Mayflower, and an attractive Pilgrim in costume to guide them, in the exploitation of "Plymouth Adventure" in Loew's theatre, in the New York area.



F. H. Stiles, manager of the Uptown theatre, Richland, Wash., was awarded a $200 Savings Bond in Paramount's Pine-Thomas contest for the best handling of "Caribbean"—this is fine use of poster cut-outs as lobby display in a small situation.



Harold Cummings, manager of the Lewiston Drive-In, Lewiston, Maine, arranged with his local French-language tabloid newspaper to print a special front-and-back-page for "Caribbean"—and then put these boys on the street, crying "Wuxtry!" for a "great sea battle" raging in the picture. Incidentally, the opening night was a sell-out, with about 300 turned away.

VIC NOWE, CANADA, AND ART STANISCH, KY., WIN

Overboard, we were, with potential prize-winning campaigns, from Canada and overseas, and a shortage of better examples of showmanship from the domestic market, comparatively speaking. That was the opinion of our judges in the fourth quarter for the Quigley Awards, sitting in their judicial robes, in this office, last Friday. It just happens this was a panel of judges who have been here before, and they were equally in agreement that showmanship, as such, is in the ascendency, here and abroad. But they take off their hats to the supremacy of our neighbors, across the borders.

Vic Nowe, manager of the Odeon Hyland theatre, Toronto, was an easy victor, with Al Jenkins, manager of the Odeon Vogue theatre, Vancouver, pushing him so hard it was a toss-up, most of the way. And Art Stanisch, manager of Sam Switow's Kentucky theatre, Louisville, who won in the third quarter of 1952, was in again with four grand campaigns, which again qualified him for the first honors in a smaller situation. The judges consider these two top awards of equal weight, with a lot of puzzlement about the runners-up, who become Scroll of Honor winners, in the usual alphabetical order:

Ivan Ackery, Orpheum Theatre, Vancouver, B. C., Canada
G. C. Dilley, Ritz Theatre, Edgware, England
Al Jenkins, Vogue Theatre, Vancouver, B. C., Canada
George Peters, Loew's Theatre, Richmond, Va.
Boyd Sparrow, Warfield Theatre, San Francisco, Calif.
Rodney Toups, State Theatre, New Orleans, La.
W. G. Wells, Metro Theatre, Bondi Junction, Australia

Picking these seven was a greater task than choosing two top winners, for any or either could have won, on merits, and it became a matter of points in their favor, with each contender. For instance, consider Ivan Ackery, with two campaigns, and all judges thoroughly familiar with his techniques. All we can say, Ivan was in close company, giving him as good as he sends, and it has to work out that way, when the cards are on the table. And there are others, among the citation winners, who were a breath and a shadow from the goal-posts, when the judges rang the bell.

Overseas, in this quarter, was an epoch, a dream of showmanship. Sometimes we wish for more and better entries from around the world. This time, by unanimous consent, the top honors go to Harry Gent, of the Royal Hippodrome, Liverpool, for his 50th Anniversary, Golden Jubilee.



Just eighteen months ago, this same panel of experts sat in judgment at a quarterly examination in the Quigley Awards competition. !They say, now, they're going to take the production on the road!) We admire our judges, and like to have them well broken in, and trained in their judicial duties. In the usual photographic order, as in July, 1951, are Samuel Cohen, overseas publicity manager for United Artists Corporation in New York, Edgar Goth, advertising and publicity director for Fabian Theatres in New York, and Charles Hacker, manager of operations of the world-famed Radio City Music Hall—experienced, substantial, practical showmen, sitting in judgment.

4th Quarter Citation Winners

JOE BECK
Premier, Brooklyn

HUGH S. BORLAND
Louis, Chicago, Ill.

ELLIOTT BROWN
Odeon, Victoria, Can.

WILLIAM J. BURKE
Capitol,
Brantford, Can.

R. CALF
Plaza, Plymouth, Eng.

AL CAMILLO
Modjeska,
Milwaukee, Wis.

IRVING CANTOR
Town, Baltimore, Md.

BOB CARNEY
Poli, Waterbury, Conn.

RALPH CONNOR
Odeon
Ladysmith, Eng.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

BENNO ERB
Metro
Santiago, Chile

DOUGLAS EWIN
Regal, Oxford, Eng.

HAL GLEN
Metro, Brisbane, Aust.

R. E. GORDON
Odeon, Sketty, Eng.

ROBERT P. GOSS
Gaumont, Chester, Eng.

ART GRABURN
Plaza, Vancouver, Can.

H. HALL
Cavendish,
Derby, Eng.

BOB HARVEY
Capitol,
North Bay, Can.

STANLEY D. HOLMAN
Plaza, Plymouth, Eng.

SIDNEY HOPKINSON
Oxford,
Manchester, Eng.

DAVID C. KERR
Ritz
Cambuslang, Scotland

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

T. MURRAY LYNCH
Paramount,
Moncton, Can.

J. P. MC DONOUGH
Tivoli,
Hamilton, Can.

S. R. MC MANUS
Odeon,
Ft. William, Can.

TONY MASELLA
Palace, Meriden, Conn.

KEKI MODI
Excelsior,
Bombay, India

R. W. PARKER
Regal, Torquay, Eng.

AL PERKINS
Roxy, Midland, Can.

A. PRAGNELL
Metro
Perth, W. Aust.

JOE REAL
Midwest
Oklahoma City, Okla.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

DALE SMILEY
Del Paso
N. Sacramento, Cal.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

M. Y. SWAMY
Sri Gayathri
Mysore, S. India

PAUL G. THOMAS
Strand, Muncie, Ind.

ROY TUOHY
Ozone, Mildura, Aust.

BILL TRAMBUKIS
Regent, Harrisburg, Pa.

WILLIAM K. TRUDELL
Capitol, London, Can.

DAVID B. WILLIAMS
Gaumont, Preston, Eng.

C. R. WILLIAMSON
Odeon, Reading, Eng.

HARRY F. WILSON
Capitol, Chatham, Can.

LEW YOUNG
Norgan,
Palmerston, Can.

"Gambler" Goes Down The River

Universal's "Mississippi Gambler" had a saturation premiere in the Mississippi River Valley, starting with the opening of the picture at the Fox theatre in St. Louis, and going down the River, to the Malco theatre in Memphis, and then rolling along to the Joy theatre, in New Orleans. The three successive dates will launch 350 pre-release engagements in the delta country, which are supported, in Dave Lipton's typical fashion, with a saturation advertising campaign, to benefit these and subsequent runs.

St. Louis, teeing off, had the Mutual Broadcasting national network program, "True or False," over 535 stations, operating from the stage of the Fox theatre, with a nifty tie-in. Tyrone Power has been aiding in the build-up of the picture, and Piper Laurie, Julie Adams and other featured players are making personal appearances in some fifty Mississippi River towns. In St. Louis, the stars appeared on ten different television and radio shows for the area. Several big store tieups, and other promotions, are featured.

The Malco theatre premiere in Memphis was a benefit for the local Variety Club Tent No. 20, and raised $20,000 for the proposed Home for Convalescent Children, which is the Club's Heart Fund objective. Ed MacKenna, at the Joy theatre, in New Orleans, had a civic celebration to launch his premiere and one of the most comprehensive promotional campaigns.

Paramount's Big, New Plastic Stick-Ons

Paramount has a new plastic stick-on, 12 x 14 inches, which is considerably larger than former efforts along this line, as an accessory for "Road to Bali" available from National Screen Service. . The transparent sheet has plenty of color, including a white background for effect; it sticks to any glass surface without difficulty and is not affected by the weather.



Ed Gallner, MGM field man, at right, presents cash awards to Robert Hannon, of the Murphy Dept. Store, and Bill Trambukis, manager of Loew's theatre, Harrisburg, Pa., for a joint window display on MGM Records.

Walter Kessler Does It Again in Columbus, O.

Manager Walter Kessler of Loew's Ohio, Columbus, tied in with the five full pages of the Ohio State Journal's Christmas Gift Guide promotion with a Masked Stars Contest. The newspaper supplied the top prize of $25 for each of the five breaks, the theatre contributing guest tickets. As a tie-breaker, contestants had to answer questions like "All I want for Christmas is ..... (in 10 additional words or less). The five-part promotion attracted thousands of entries. Stars used in contest included Marilyn Monroe, Arlene Dahl, Shelley Winters, Janet Leigh and Cyd Charisse. Contestants also had to name a current or coming picture of the star. Guest tickets were good for holiday-time pictures at the Ohio, thus giving plugs for current product at the theatre in each of the five breaks.

Ideal Theatre In An Ideal (Nebr.) Town

Fred Teller, Jr., manager of the Strand theatre, Hastings, Nebraska, sends us tear sheets from the *Hastings Daily Record* to show the excellent amusement page in this small city daily paper. We know, and appreciate the situation, for we've been in such places and know the kind of cooperation you can get, in a town of 15,000 with a good daily newspaper. Hastings is a *little* more advanced than we've met, offhand, for this excellent newspaper has "color-on-the-press," and that's something to crow about in a place of this size. It's extraordinary to use two colors in a press-book ad, but it can be done—and it makes us real anxious to go back and try it again. We never had color in our day. The small city newspapers, those cities and towns that are just graduating from the strong weekly newspaper to the good daily paper, are the towns where showmanship will thrive, for the editors and publishers are showmen, too.

Local Imprinting For "Above and Beyond"

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., used 10,000 imprinted shopping bags as exploitation for his run of "Above and Beyond" with lucky numbers and the overall print job underwritten by local sponsors. Theatre donated guest tickets as prizes, otherwise no cost. Lou says this is an especially good way to advertise a woman's picture, because they carry the shopping bags and take the ads right into the buses and directly home. Each store donated five pairs of nylons as their contribution to the gift schedule.

Bob Carney Mounts 6-Sheets

Bob Carney, manager of Loew's Poli theatre, Waterbury, uses six sheet cut-outs and mounted display on both ends of his marquee, for "Million Dollar Mermaid" and other attractions. The size and shape of the space available makes the 6-sheet just about right for the purpose, so there are plenty to choose from.

The Schines Schine On!

Seymour Morris, advertising and publicity director for the Schine circuit, Gloversville, knows exactly what we mean. His bulletins from headquarters tell us of numerous and sundry examples of showmanship, sometimes too numerous for repetition here, but we appreciate it, just the same. It wouldn't be difficult, at all, to make whole Round Table meetings of Schine showmanship. That's why we have to deal with it wholesale, instead of on a retail basis.

Among things we like are Nick Yost's disc-jockey tie-up for "Because of You" at the Strand, Cumberland, Md. The local platter-spinner really gave time and effort to making the recordings of this theme music popular in advance of the playdates. Mrs. Pearl Bryant, manager of the Federal theatre, Federalsburg, Md., gets another front page story in her small town, for good community relations. Joe DeSilva, at the Schine theatre, Auburn, had eight grocery stores in a tieup for "Bonzo Goes to College." Ben Geary, manager of Schine's theatre in Athens, Ohio, had a fine display for "The Quiet Man" and local girls in a "leg-o-genic" contest. Lew Thompson, at the Holland, Bellfontaine, sold "Springfield Rifle" with local sponsors.

George Snyder, who moved to Schine's Paramount theatre, Syracuse, and took over an established showmanship record in the same theatre, is entering in the 20th Century-Fox $7500 contest for "Something for the Birds," and we already see something in the offing.

Tallman Uses the Herald In His Advertising

William G. Tallman, Jr., manager of the Ceramic theatre, East Liverpool, Ohio, bought paid space in the *East Liverpool Review* to tell his patrons that out of 12 pictures named in the *Motion Picture Herald* poll of box-office hits for 1952, the Ceramic theatre had played six of them, and would maintain its high level of entertainment value throughout the coming year. The public is always interested in polls, and especially professional and trade opinions.



Marvin Rosen, manager of the Lee theatre, with Mayor Bottjer, of Fort Lee, N. J., watch lovely Grace Kelly, of "High Noon" cut the theatre's first birthday cake, as Larry Morris, of B. S. Moss Theatres, looks on.

'Capitol' is A Word for Competence

When a whole row of letterheads all spelled out one theatre name, we thought it was time to accent the factor that puts "Capitol" in Famous Players-Canadian, and 'capitol' is a word for competent showmanship. There's Bill Burke, from the Capitol, Brantford; Bob Harvey, from the Capitol, North Bay; Harry Wilson, from the Capitol, Chatham, and Eddie Landsborough, from the Capitol, Galt, all spread out on our Round Table desk, at this precise moment, with exhibits to prove our little theory. It just happens that Bill Trudell, of the Capitol, London, and Hammy Bowes, of the Capitol, Sarnia, haven't anything in our current mail. And there are a few other "Bills" and a few more "Capitols" to be heard from, including Bill Novak, of the Capitol, Winnipeg, who was mentioned in dispatches recently.

Bill Burke had some good stuff in the recent Quigley Awards judging, on "Ivanhoe" and "Les Miserables." Harry Wilson has a new exhibit, received too late for the last judging, and now entered for the next quarter, on "Snow White and the Seven Dwarfs." Bob Harvey's new book, received here this week, contains ideas for keeping the people of North Bay movie conscious, and becomes an entry. As he says, nothing is too small or too large for ballyhoo purposes. These are the kind of bills we like to get in the mail.

Ed Rosenfield Is Transferred

Since Brandt's Murray Hill theatre was closed to make room for Horn and Hardart, Ed Rosenfield has been transferred to the Trans-lux theatre 85th St., New York, and he sends us a good photo of the window display he promoted with a neighborhood Chrysler dealer for "Plymouth Adventure."



Applause from this corner, as Matt Saunders, manager of Poli's Bridgeport, and Lou Cohen, manager of Loew's Poli, Hartford, receive their checks as winners in Metro's Promotion of the Month contest on "Carbine Williams." Harry Shaw, division manager, supervises, as MGM branch manager, Phil Gravitz, passes out the prize money.

Selling Approach

MY COUSIN RACHEL—20th Century-Fox. Daphne du Maurier's best selling novel, one of the most important books of the year, starring Olivia de Havilland, multiple Academy Award winner, with Richard Burton, important new discovery. "It was love like a burning fever . . . and suspicion like a slow poison. In his heart, a desire for her . . . and in his hand, the letter that doomed her!" This picture has two pressbooks and a supplement, to benefit all good showmen. Excellent posters and accessories, far above average, and free 24-sheets for those who will post them. The herald keys the campaign with superior showmanship. Newspaper ad mats are strong, filled with intrigue, love; hate, and murder. The book is now so widely known that millions will recognize the situations. "Was she woman, or witch, or madonna, or murderess" She was a woman with an aurora of mystery and such strange desires! Her lips like a red wound! Her touch like searing flame! You'll find large and small ads to carry out this theme, and two sets of teasers, to introduce a major film accomplishment, with the big 35c economy-size, complete-campaign mat for small situations. Look at the halftone teasers for sheer dramatic strength.

MONSOON—United Artists. In color by Technicolor. Filmed in India's forbidden land of "Love Temples" and introducing the Most Beautiful Girl in the World, in the Most Daring Picture ever filmed. Nothing can match its tempest and temptation, and the pressbook suggests that Ursula Theiss' role excels that of Hedy LaMarr in "Ecstasy." A teaser campaign along these lines will draw comparisons from those who saw that historical film. A set of art stills, the 24-sheet poster and other accessories, will show you Ursula in swimming. All advertising is keyed with this approach and it's the right one for this picture, which won't let you down. The herald, in particular, keys the campaign, and several of the newspaper ad mats have good display of this memorable scene. A set of teaser ads, containing all of the selling approach, will serve many situations, and offer a change from the usual. A "pin up" newspaper feature, five columns wide (Mat 5A), will give you five striking pictures of "the most beautiful girl in the world" for your critics to decide. A teaser poster (MP-X1) reveals the nature girl in the temple lagoon. Color adds to an exciting story in an authentic setting.

THE BAD AND THE BEAUTIFUL—MGM. The boldest drama of the year! Should be beautiful box office, and not a bad picture. Forecast: So powerful, so wonderful, it's headed for the "10 Best" lists—current attraction at the Radio City Music Hall. Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell. No holds barred in this story of a Blonde and a Brute. 24-sheet and all posters designed to make cut-outs. Jumbo herald keys the campaign for most situations. Special MGM accessories include 8 sizzling scene stills, 11x14, with sock dialogue captions. Also, sock-sational display pieces and 4-in-1 bargain photos. Newspaper ad mats are vivid enough to sell this exciting picture. We like the unusual No. 409, which has action. Many others are clinches—and cliches. An 8-column story mat, across the bottom of a magazine page, will interest editors in free space. Other publicity mats are up to MGM's high standard. The big 35c economy-size, complete campaign mat for small situations includes ten mats and two kinds of lino borders you can use. Metro deserves a round of applause for introducing this money-saving device to encourage the use of mats. Fashion stores will be looking for star stills from this picture.

ANDROCLES AND THE LION — RKO-Radio Pictures. Gasp at its spectacle! Glow at its romance! Howl at its laughs! George Bernard Shaw's greatest play, ten times more thrilling on the screen! An all-star cast, in an all-star comedy romance, with all of its wondrous action, tender love story and high wit and humor, in the original settings of ancient Rome. 24-sheet and other posters will make convincing cut-outs for lobby and marquee display. There is a herald, window card and panel insert. Newspaper ad mats are adequate, and help to sell the cast, including Jean Simmons, Alan Young, Victor Mature, Robert Newton and Maurice Evans, with each star identified in his role. Composite ad and publicity mat for 35c is sufficient for small situations. Picture will appeal to admirers of George Bernard Shaw, which means the hard-to-get audience for a motion picture. Sell it to the well-read, club and society groups. Pressbook suggests a benefit for local charities under the sponsorship of some organization that will get out and sell tickets in advance.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

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"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

BATTLE ZONE: John Hodiak, Linda Christian—Excellent Korean war picture, well made and acted. Give it your best playing time. Don't think this is just another war picture; it has a different angle, showing the danger of photographers in the war. Did above average business. Played Wednesday, Thursday, December 31, January 1.—E. J. Pennell, New Bronson Theatre, Bronson, Mich.

Columbia

RAINBOW 'ROUND MY SHOULDER: Frankie Laine, Billy Daniels—I highly recommend this picture, not that it will do a record business, but it will put over a good message for your theatre, as well as Hollywood. Also your patrons will see a nice musical in color. Weather rainy. Small town patronage. Played on Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

THIEF OF DAMASCUS: Paul Henreid, Jeff Donnell—A nice adventure picture in color which was liked here. Did average business in this small town. Played Friday, Saturday, January 2, 3.—Francis Gill, Paonia Theatre, Paonia, Colo.

Metro-Goldwyn-Mayer

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—This is the first Mario Lanza picture we have ever played, so the people here weren't familiar enough with him. The trailer built up Lanza but not the picture, and the public didn't take to him. However, it is an excellent picture and comments were favorable, though few. Played Sunday, Monday, December 28, 29.—Frank Chamrod, West Theatre, George West, Texas.

DEVIL MAKES THREE, THE: Gene Kelly, Pier Angeli—A good title, but picture doesn't back it up. Don't expect too much when you play it. Played Thursday, Friday, November 13, 14.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Huh-uh, Metro didn't have us in mind when they made this picture. Even if it did have Red in it, didn't draw and wasn't liked. Might go over in some communities, but certainly not here. However, we never lose much money on Metro pictures as their prices are so reasonable. Played Sunday, Monday, January 4, 5.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney, Van Johnson—Slow moving. Spencer Tracy at his worst—I don't know whether he has forgotten how to act or if he needs a new director. The picture itself was well made and the Technicolor beautiful. Did below average business. Played Sunday, Monday, Tuesday, December 28, 29, 30.—E. J. Pennell, New Bronson Theatre, Bronson, Mich.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney, Van Johnson—A very good picture, but too slow and draggy for present day movie-goers. Played Thursday, Friday, December 18, 19.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

SKIRTS AHOY!: Esther Williams, Barry Sullivan—A Technicolor musical which everyone enjoyed. All comments good. Miss Williams is certainly a top box office draw. Business fine. Played Monday, Tuesday, December 29, 30.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis—The folks liked it, so what more can you ask? Did average business in this small town. Played Wednesday, Thursday, December 17, 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

TALK ABOUT A STRANGER: George Murphy, Nancy Davis—Double billed with "Young Man With Ideas" (MGM) as the lower half. Entertaining enough story of a boy and his dog, but when the dog is found poisoned, the story turns into a canine mystery "who-dun-it." However, it was different, and as a second feature will please well. Played Wednesday, Thursday, December 17, 18.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TALL TARGET, THE: Dick Powell, Paula Raymond—If you like to ride on a train, this is it. 'Taint a bad picture for the kind. Good acting. Played Tuesday, Wednesday, December 16, 17.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Monogram

FLAT TOP: Sterling Hayden, Richard Carlson—Very good picture. This was taken on the U.S.S. Princeton, Navy aircraft carrier, and it is very well made. Give it your best playing time. It shows the need of discipline in time of war, regardless of an o..cer's personal feelngs. In the past few months it has looked like the small companies are the ones that are going to keep the exhibitors in business. They are making good pictures and selling them right. They are not saying they want a certain amount and then after you play the picture, saying "This is the least we will take, regardless of whether you've made a dime or not." Maybe the larger companies think they can make more money with closed theatre, rather than to go along and try and keep the doors open. More power to men like Steve Broidy. If you know him personally, you will know why Monogram and Allied Artists are getting on top. I say to all exhibitors, get behind a company like this and give them all the playdates you can. Yes, they have had to sell some pictures to TV to stay out of the red—only because you did not support them. If they ask for a couple of bucks more for a picture that you already have under contract, don't be afraid to give it to them. It is not like some companies that ask you 40% for a picture, then it takes a nose dive and they get real big-hearted and give you a 5% reduction. Played Sunday, Monday, Tuesday, January 4, 5, 6.—E. J. Pennell, New Bronson Theatre, Bronson, Mich.

Paramount

CARRIE: Jennifer Jones, Laurence Olivier—A fine motion picture that was thoroughly enjoyed by the few who ventured out to see it. Extra advertising didn't help any; this type of picture just doesn't go over in this small town. Played Wednesday, Thursday, December 17, 18.—Frank Chamrod, West Theatre, George West, Texas.

DENVER AND RIO GRANDE: This picture has beautiful color and has as much action as a western, although the story is about the building of a railroad. Comments and draw a good average. Weather cold. Small town patronage. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

HURRICANE SMITH: Yvonne De Carlo, John Ireland—All the advertising on this made the picture look like any average screen fare, so we didn't expect much from it. However, it proved to be a very good picture; our patrons loved it; business was above average and we are still surprised about it all. Played Sunday, Monday, January 4, 5.—Frank Chamrod, West Theatre, George West, Texas.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Hope and Russell do not draw much here, so Roy Rogers must have had something to do with the tremendous business we did. This picture gave us our best Sunday-Monday gross in two months, and I don't believe anyone was disappointed in the picture, judging from the roars of laughter from the audience. Played Sunday, Monday, December 14, 15.—Frank Chamrod, West Theatre, George West, Texas.

RKO-Radio

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—A he-man picture about the early trappers. Good average draw here, but believe picture would have done better in color. Weather cold. Small town patronage. Played on Sunday and Monday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—This is a good picture, and considering present box o..ce ills, did a nice business for me. Can heartily recommend it. Played Thursday, Friday, November 6, 7.—Henry Suarks, Sparks-Grand Theatres, Cooper, Texas.

HUNCHBACK OF NOTRE DAME: Charles Laughton, Maureen O'Sullivan—We double billed this reissue with "Cat People" (RKO), and of the two "Hunchback" is the finer picture. Guess it is not what small town audiences are looking for. Yet I thought the first named film one of the best reissues I have seen. Obviously my patrons don't agree. Played Monday, Tuesday, January 5, 6.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

TOUGHEST MAN IN ARIZONA: Vaughn Monroe, Joan Leslie—If you are looking for a western that's above average, play this one. Played Thursday, Friday, November 20, 21.—Henry Sparks, Sparks-Grand Theatre, Cooper, Texas.

Twentieth Century-Fox

BELLES ON THEIR TOES: Jeanne Crain, Myrna Loy, Debra Paget—If you don't play this one, you are going to miss the jingle of bells in your box office. A swell picture—better than average business in this small town. Played Sunday, Monday, Tuesday, December 28, 29, 30.—Francis Gill, Paonia Theatre, Paonia, Colo.

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—Picked this for a Christmas picture, and was I lucky—it's the kind that will please 99% of your audience. Played Thursday, Friday, December 25, 26.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—Another one with a title to draw them in. The picture doesn't back it up—it's just ordinary. Played Tuesday, Wednesday, November 18, 19.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

DREAM BOAT: Clifton Webb, Ginger Rogers—A very funny comedy which pokes fun at TV, so if you have it in your area, it should go over very well, at the same time pointing out to patrons the difference in quality of entertainment between the two mediums. Business good. Double billed with "Cattletown" (WB), which has Dennis Morgan's name and plenty of action for weekend playing. Played Friday, Saturday, January 2, 3.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

NO HIGHWAY IN THE SKY: James Stewart, Marlene Dietrich—A good story, well handled by James Stewart. Did average business in this small

(*Continued on opposite page*)

(Continued from preceding page)

town. Played Friday, Saturday, January 2, 3.—Francis Gill, Paonia Theatre, Paonia, Colo.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—Very good outdoor picture. Walter Brennan is outstanding in this picture. Give it your best playing time. Did average business, but we had one of our first cold snaps which kept some away. You can't go wrong on this one. Played Sunday, Monday, December 14, 15.—James Hardy, Shoals Theatre, Shoals, Ind.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—Played this late but did nice business the first two days; fell down on the last day and gross was not as good as expected. It is a fine production though, fine scenery, beautiful Technicolor and good acting. Rural patronage; population 2500. Played Wednesday, Thursday, Friday, December 10, 11, 12.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

HIGH NOON: Gary Cooper, Grace Kelly—Very good. Holds our record on attendance and comments were good. Played Sunday, Monday, September 28, 29.—R. Kelley, The Bel-Air Drive-In Theatre, Osgood, Indiana.

WHEN I GROW UP: Bobby Driscoll—The best family picture I have played in a long time and Bobby Driscoll was tops in his part. Business good and everybody happy. This picture will stand up wtih better playing time than I gave it. Rural patronage; population 2500. Played Tuesday (Bargain Day), December 9.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Good comedy and good business. Will please most any audience. Played Sunday, Monday, November 30, December 1.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

HORIZONS WEST: Robert Ryan, Julia Adams—Not up to Universal's standard of westerns—just a program picture allocated in a high bracket. Played Sunday, Monday, November 9, 10.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzie Green—The poorest A. & C. ever—another like this and they are finished. I did average business for the dates, but I would recommend using it only on Saturday or bargain night. Rural patronage; population 2500. Played Friday, Saturday, December 19, 20.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Good war comedy and business was above average. Played Thursday, Friday, November 27, 28.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—Could this perchance be a remake of the Warner comedy "Brother Rat"? It is now in Technicolor with some songs and dances added, and judging by our audience's reaction, they enjoyed it. Business slightly above average. It remains in my book, however, as a big slice of corn in Technicolor. Played Wednesday, Thursday, January 7, 8.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—Didn't draw too well. They make these musicals too far-fetched. No complaints about it though, and the "drunk" scene was a bit of fine acting, at least I assume it was acting. This was one of those weekends where we just broke even. Played Sunday, Monday, January 11, 12.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Don't expect too much when you play this. It was a disappointment here, both in quality and box o..ce. Played Thursday, Friday, December 11, 12.—Henry Sparks, Sparks-Grand Theatres, Cooper, Texas.

WAIT 'TIL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—This was one of the worst nights we've ever had—snow, cold, sleet and ice—but still this picture brought them in. People loved it and said they wished we would have more of the same. I think it would do well in any small community, and I highly recommend it. Played Wednesday, January 7.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WINNING TEAM, THE: Doris Day, Ronald Reagan—From the trailer, I didn't expect too much from this picture, but I was pleasantly surprised. Although not as good as "The Stratton Story," it did have enough interest in its plot to satisfy the non-baseball fans in the audience (mostly ladies). All comments good; business above average. Played Wednesday, Thursday, December 31, January 1.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Short Product in First Run Houses

NEW YORK—Week of Jan. 19

ASTOR: Bannie Scatland ..... ***Republic***
Feature: Limelight ..... United Artists

CAPITOL: Calling an Capetawn ..... ***MGM***
Don't Give Up the Sheep ..... ***Warners***
Over the Wall ..... ***Warners***
Feature: Androcles and the Lion ..... RKO

CRITERION: Calar Rhapsodies ..... ***Nemeth***
Feature: Hans Christian Andersen ..... RKO

GLOBE: Picnic with Papa ***20th-Fax***
Junior Jive Bombers ..... ***Warners***
Sparting Caurage ..... ***Warners***
Feature: Taxi 20th-Fox

MAYFAIR: Are Animals Actars? ..... ***Warners***
Mause Meets Bird ***20th-Fax***
Feature: Ruby Gentry 20th-Fox

PARAMOUNT: Fiesta far Sports ..... ***Warners***
Mice Capades ..... ***Paramaunt***
Feature: Jazz Singer ..... Warners

RIVOLI: Birth af Venus ***20th-Fax***
Feature: My Cousin Rachel 20th-Fox

MUSIC HALL: Hunter's Holiday ..... ***Columbia***
Feature: Bad and the Beautiful ..... MGM

CHICAGO—Week of Jan. 19

CARNEGIE: Open Up That Golden Gate ..... ***Warners***
Faal Coverage ..... ***Warners***
Feature: Spider and the Fly ..... Lippert

CHICAGO: Flag af Humanity ..... ***Warners***
So Yau Want ta Be a Millionaire ..... ***Warners***
Feature: My Cousin Rachel 20th-Fox

ESQUIRE: Madeleine ..... ***Columbia***
Feature: The Four Poster ..... Columbia

SURF: Fantasy an London Life ..... ***Fine Arts***
Spook Sparts ..... ***Nemeth***
Feature: The Promoter ..... Universal

UNITED ARTISTS: Snow Business ..... ***Warners***
Feature: Thunderbirds ..... Republic
Feature: Ride the Man Down ..... Republic

WOODS: Golden Glaves Across the Sea ..... ***Drake***
Feature: Limelight ..... United Artists

Dale Tysinger Holds Local Plant Parties

Dale Tysinger, manager of Shea's theatres in Ashtabula, Ohio, held two local "plant parties" in December, one for the employees and families of the Electro Metallurgical Co., a division of Union Carbide and Chemical Corp., and the second for the employees and friends of National Distillers Chemical Co. Each company bought all tickets and gave presents to their guests. Another tieup which we admire was with the Nescafe people, who provided Nescafe instant coffee for all patrons of the theatre, through the holiday season.

We Swore We'd Never Use Another Picture

—Of another guy wearing a monkey suit, as advertising for "King Kong"—but Robert C. Osborne, manager of the Ritz theatre, Jersey City, really has us over the barrel, for he sends in a photo of his head usher, disguised as "King Kong," and himself, holding the creature at bay, with a high-powered rifle. He says, "The guy holding the gun is the Mgr." and that's why we break down. We always print the picture of the manager, whenever possible, and this is going to be possible, on an upcoming picture page. He also distributed a good herald, and reports, "mission successful"—from door to door!

Mrs. Elaine George Is Honored In Heppner

Mrs. Elaine George, owner-manager of the Star theatre, Heppner, Oregon (population, 1000) sends us tear sheets from the Heppner *Gazette Times,* published every Thursday, with her picture, receiving a prize of $50 from Joe Warren, Metro field man out of Portland, as a winner in MGM's "Promotion of the Month" contest in the recent advertising of "When in Rome." We like the fact that a small situation has a chance to win, and does. We like the fact that Heppner people and a Heppner newspaper praises a local theatre manager and says, with pride, "The contest was nation wide." That makes it something for all of us to be proud of, including Metro-Goldwyn-Mayer, for it brings showmanship into focus, down to the grass roots, and up from the local level.

John Falco, Beloit, Hits High Grosses

John Falco, manager of Standard's Majestic theatre, Beloit, Wisc., exploited "Stars and Stripes Forever" up to the hilt, and hit the highest grosses they've had in that town for two years. He invited all the band teachers, leaders and members in the local high school music department. The biggest thing to come out of the promotion was a special supplement to the tabloid *Beloit Daily News* devoted to Sousa and the nostalgic quality of the motion picture, coupled with the fact that many local people had personal history records with Sousa band organizations. Naturally, since Sousa is the patron saint of all high school bands, the local schools were wholeheartedly on the side of "Stars and Stripes Forever."

Buys New York State House

Jules Permutter, of Albany, N. Y., is operating the Warren, formerly the Fairyland, in Warrensburg, N. Y., after taking it over from Phil Baroudi, of the Northwood, North Creek, N. Y., and modernizing the 300-seat theatre. He has appointed Jerry La Rocque as Warren manager.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres This report covers 120 attractions, 5,314 playdates.

Tjtles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

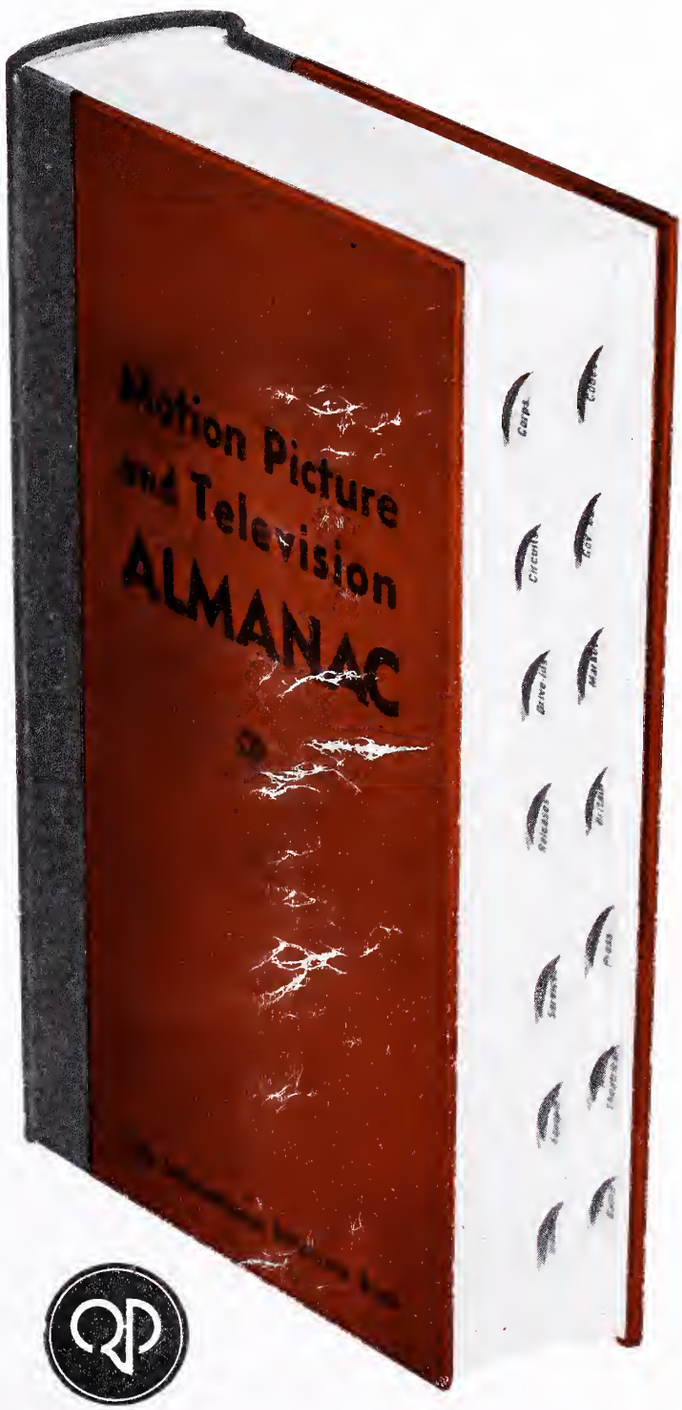
Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYERS RATING

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	–	13	–	–
†Above and Beyond (MGM)	–	6	2	–	–
Affair in Trinidad (Col.)	8	12	20	16	8
†Against All Flags (Univ.)	–	3	5	5	–
Apache War Smoke (MGM)	–	5	7	4	2
†April in Paris (Col.)	4	5	1	–	–
Assignment—Paris (Col.)	–	–	4	5	–
Battle Zone (AA)	1	3	5	1	–
Because of You (Univ.)	6	27	16	4	1
Because You're Mine (MGM)	–	11	21	25	5
Beware, My Lovely (RKO)	–	1	–	3	4
Big Jim McLain (WB)	4	30	44	19	4
Big Sky, The (RKO)	1	27	37	12	1
Black Castle, The (Univ.)	–	–	2	3	1
Blackbeard, the Pirate (RKO)	–	2	4	–	–
Blazing Forest (Para.)	–	2	6	6	–
Bloodhounds of Broadway (20th-Fox)	–	3	7	8	3
Bonzo Goes to College (Univ.)	–	11	43	10	–
*Brigand, The (Col.)	–	–	11	5	5
California Conquest (Col.)	1	6	18	18	2
Captain Pirate (Col.)	–	–	2	6	14
Caribbean (Para.)	–	4	20	26	7
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	1	3	3	3
Crimson Pirate (WB)	1	21	42	16	5
Cripple Creek (Col.)	1	8	22	8	2
Devil Makes Three, The (MGM)	–	–	14	11	2
*Diplomatic Courier (20th-Fox)	1	3	16	32	18
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	30	28	19
Duel at Silver Creek (Univ.)	2	12	33	9	3
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	14	35	16	–
Fearless Fagan (MGM)	–	8	20	20	18
Feudin' Fools (Mono.)	2	11	3	2	2
Flat Top (AA)	1	9	5	1	–
Francis Goes to West Point (Univ.)	17	44	24	7	12
Golden Hawk, The (Col.)	–	7	14	13	3
Greatest Show on Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	12	6	1	2
†Happy Time, The (Col.)	4	–	1	3	–
Has Anybody Seen My Gal? (Univ.)	2	30	46	10	2
Hellgate (Lippert)	–	3	8	8	3
High Noon (UA)	9	35	21	6	–
Holiday for Sinners (MGM)	–	–	1	3	2
Horizons West (Univ.)	–	5	9	5	7
Hour of 13, The (MGM)	–	5	1	1	–
Hurricane Smith (Para.)	–	1	23	16	2
Iron Mistress, The (WB)	4	16	29	4	–
Island of Desire (UA)	–	19	34	7	4
It Grows on Trees (Univ.)	–	1	2	16	4
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	12	11
Jumping Jacks (Para.)	37	33	12	12	2
Jungle, The (Lippert)	–	–	2	4	–
Just for You (Para.)	5	21	29	8	2
*Kangaroo (20th-Fox)	1	2	36	29	24
Lady in the Iron Mask (20th-Fox)	–	–	3	6	3
Les Miserables (20th-Fox)	–	2	13	4	2
Lost in Alaska (Univ.)	2	24	43	12	5
Lovely to Look At (MGM)	13	46	24	22	3
Lure of the Wilderness (20th-Fox)	31	34	23	14	3
Lusty Men (RKO)	1	13	26	5	1
Merry Widow, The (MGM)	4	15	36	31	4
Million Dollar Mermaid (MGM)	7	15	2	–	–
Miracle of Fatima, The (WB)	2	4	6	–	1
Monkey Business (20th-Fox)	2	37	25	12	6
Montana Belle (RKO)	–	1	8	4	–
My Man and I (MGM)	–	–	10	5	11
My Pal Gus (20th-Fox)	2	5	6	2	2
My Wife's Best Friend (20th-Fox)	–	–	10	14	9
Night Without Sleep (20th-Fox)	–	–	–	3	2
O. Henry's Full House (20th-Fox)	–	4	14	23	1
One Minute to Zero (RKO)	5	52	18	5	2
Operation Secret (WB)	–	3	8	7	2
Outcast of the Islands (UA)	–	6	5	4	3
Paula (Col.)	–	3	17	17	10
Plymouth Adventure (MGM)	3	16	17	13	3
Pony Soldier (20th-Fox)	–	12	7	9	1
Prisoner of Zenda (MGM)	–	8	18	16	–
Quiet Man, The (Rep.)	15	30	14	9	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	1	6	9	2
Rainbow 'Round My Shoulder (Col.)	–	4	17	9	4
Ride the Man Down (Rep.)	–	–	1	4	–
†Road to Bali (Para.)	12	1	1	–	–
Rose Bowl Story, The (Mono.)	1	1	21	8	11
*Sally and Saint Anne (Univ.)	–	2	24	16	17
Savage, The (Para.)	6	5	17	7	2
Snows of Kilimanjaro (20th-Fox)	10	20	4	1	–
Somebody Loves Me (Para.)	1	2	31	2	5
Something for the Birds (20th-Fox)	–	1	–	9	14
Son of Ali Baba (Univ.)	1	9	19	12	8
Son of Paleface (Para.)	28	27	19	2	1
Springfield Rifle (WB)	4	22	43	3	5
Stars and Stripes Forever (20th-Fox)	6	14	2	1	–
Steel Trap (20th-Fox)	–	2	5	6	4
Story of Robin Hood (RKO)	6	30	27	12	5
Story of Will Rogers, The (WB)	31	44	18	4	9
Sudden Fear (RKO)	–	9	11	26	5
Thief, The (UA)	–	3	7	6	8
Thunderbirds (Rep.)	1	5	12	3	–
Toughest Man in Arizona (Rep.)	–	6	5	5	2
Turning Point, The (Para.)	–	–	12	6	2
Untamed Frontier (Univ.)	–	11	28	24	6
Wac from Walla Walla (Rep.)	–	9	7	3	1
*Wagons West (Mono.)	–	–	15	7	1
Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	21	28	23
*Walk East on Beacon (Col.)	2	8	11	13	6
*Washington Story (MGM)	–	–	6	22	33
Way of a Gaucho (20th-Fox)	–	–	16	22	11
*We're Not Married (20th-Fox)	4	23	28	27	7
What Price Glory (20th-Fox)	–	16	39	34	13
Where's Charley? (WB)	–	1	14	35	31
Wild Heart, The (RKO)	2	3	16	7	2
Willie and Joe Back at the Front (Univ.)	–	8	28	16	7
Woman of the North Country (Rep.)	–	1	20	11	3
World in His Arms, The (Univ.)	3	30	39	7	3
Yankee Buccaneer (Univ.)	–	8	14	10	4
You for Me (MGM)	–	1	7	22	8

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JANUARY 31, 1953

MOTION PICTURE HERALD

3-D

What It's All About

REVIEWS *(In Product Digest)*: TONIGHT WE SING, BATTLE CIRCUS, THE STARS ARE SINGING

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas. $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

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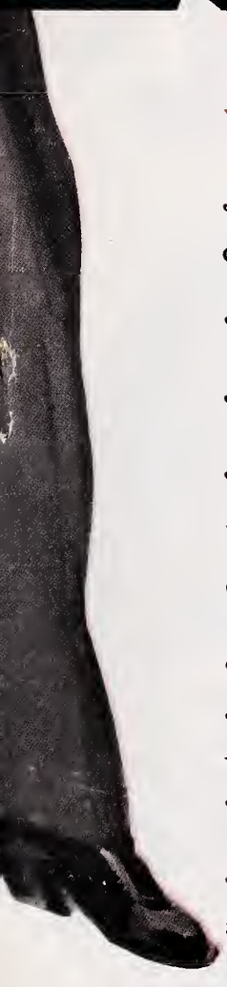
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(Back Brotherhood Week's Silver Anniversary — Feb. 15-22, 1953)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 5

January 31, 1953

Information, Please!

MR. ROY BREWER, chairman of the Hollywood American Federation of Labor Film Council and international representative of the International Alliance of Theatrical Stage Employes, in conjunction with representatives of the American Legion, has been spearheading boycott and other pressures against the theatrical exhibition of Charles Chaplin's production, "Limelight."

The position of Mr. Brewer, and that of the Legion, is that Mr. Chaplin's record through the years has been such as to create suspicion in the minds of many persons as to Mr. Chaplin's loyalty to the American form of government and its institutions.

Mr. Chaplin's record, whatever it is, for long has been well known. Nothing in the subject matter of his current release sheds new light on his political inclinations. The recent action of the Department of Justice in taking steps to question the right of Mr. Chaplin, an alien, to reenter the United States if he chooses to attempt to do so likewise discloses nothing that has not been commonly known for a long time.

In view of the absence of new information on Mr. Chaplin and in presence of the fact that his record, whatever it is, has been commonly known for a long time, the question arises as to how Mr. Brewer and his Hollywood labor associates justify their present action against "Limelight" and the fact that the picture was produced, and could only have been produced, with the assistance of the numerous labor crafts which Mr. Brewer represents.

With the Hollywood labor organizations knowing as much about Mr. Chaplin at the time their members were accepting employment and compensation for assisting in the production of "Limelight" as they do now the current efforts to hinder the exhibition of the picture create a situation which could do with some explaining.

■ ■ ■

TOA's Arbitration Position

MR. ALFRED STARR, TOA president, has made it clear that recent developments on the arbitration front have not discouraged that organization. TOA still believes in an industry arbitration plan. It also, unlike Allied, accepts the so-called "distributors" draft as a basis for further discussion. The "plus" factors of the draft (listed by Mr. Abram F. Myers at the Allied convention) TOA likes; the "minus" factors it wants to negotiate further.

The fact that TOA does not advocate the establishment of arbitration without the participation of Allied is also welcome news. Instead Mr. Starr plans to appoint a committee to confer with Allied leaders. Under the present mandate of the Allied board its officers are not empowered to confer formally about arbitration with either distributors or exhibitors. However, discussions between TOA and Allied leaders might do much to establish a common ground on some trade practice matters and from this could follow eventual agreement on a new approach to an arbitration system. It must be remembered that TOA and Allied—and the other exhibitor organizations represented—worked together harmoniously during the long arbitration conference meetings last Spring and Summer.

The only substantial difference between the arbitration goals of TOA and Allied is that the former does not consider that film rentals can be arbitrated, while the latter believes that "distress" situations should be arbitrated. Since the distributors have made it clear that film rentals may not be arbitrated, this difference of opinion should not be a barrier to agreement between TOA and Allied on what stand to take on both trade practices and arbitration.

■ ■ ■

Brotherhood Week

PRESIDENT EISENHOWER has summed up the importance of brotherhood to the United States in these words: "Without understanding of each other or without a spirit of *brotherhood*, we would soon cease to exist as a great nation." Every year all branches of the motion picture industry have energetically supported Brotherhood Week, sponsored by the National Conference of Christians and Jews. This year the observance will be from February 15 to 22. Mr. Sol A. Schwartz, amusement industry national chairman, and his associates have completed the work of organizing the campaign. Now the responsibility for its success lies with each theatre and with every exchange.

■ ■ ■

¶ The motion picture exhibitors in Caracas, Venezuela, last month employed a form of concerted action to defend their interests in a way that commends itself for repetition in other cities of the world, when occasion demands. Having been subjected to a bitter campaign in the chief newspapers about admission prices, the association of exhibitors took a full page in six daily newspapers to tell the public "The Truth About Motion Picture Theatres." A complete answer was given not only to criticism of admissions but to other charges of improper practices made against exhibitors. The long defense began with the pertinent observation, "Because exhibitors depend on the public, there is no group more tolerant toward criticism. . . . almost always criticisms are contradictory because, while for some, the cinema is an art, for others it is nothing but entertainment."

Letters to the Herald

The "Art Theatre"

To the Editor:

I'm still trying to figure out what Terry Ramsaye had in mind when he penned his editorial comments on "The Art House" in Motion Picture Herald of January 10.

Of course, the seer, Mr. Ramsaye, long has been noted for his devotion to Hollywood—and for his sympathy toward films that represent an intellectual level closer to infantile mewling and puking than to adulthood. The fact that when foreign films are bad, they're "plenty bad" is a truism reduced to banal stupidity. You can apply that truism to Hollywood, too. But in many foreign films there is an approach that is fresh, interesting and mature—and they are the factors that make them important to an "art house" box office.

The fact that many distributors of foreign films seem to go overboard on emphasizing sex has its foundation in the background of these vendors, most of whom had their grooming in film selling on behalf of Hollywood product. And the answer to the sex angle is that the art theatre operator (who depends upon above-average and mature audiences) soon will lose out if he underestimates the intelligence and taste of his patrons.

Maybe, as Mr. Ramsaye says, "the dew is off the rose" (and, Mr. Ramsaye, how hackneyed can *you* get?) but I have yet to hear of an American distributor who refuses to sell us selected product because we use many British and foreign language films. True, The Georgetown theatre is not a first run situation, but our programming includes some of the finer films from such studios as Columbia, MGM, Paramount, 20th Century-Fox, Universal, RKO, Warners, etc. And in some instances, our knowledge of films that appeal to selected audiences enables us to revive motion pictures that might still be gathering dust on film exchange shelves.

Insofar as cost factors are concerned, there have been some high-priced flops made both here and abroad. And surely Mr. Ramsaye doesn't want us to believe that cost is the criterion that assures box office success? If cost was "art" then "Caesar and Cleopatra" should have been an "art theatre" success, when first released. Now at long last it is coming into its own, just to quote facts, not fancies.

It seems to me that Mr. Ramsaye shouldn't smack down a phase of film entertainment that is fostering a movie-going habit again among the mature, the elder, the very individuals who (judging from our audiences) are fast approaching the Ramsayian seniority. These oldsters (and their middle-aged friends) seek entertainment without juvenile "distractions." They aren't as fortunate as your editorial solon who, at the very least, can see his movies in the quiet and comfort of a projection room, while press-agents hover to do his every bidding. It seems to me that there's a nice ivory tower from which to criticize the "art theatre" operator who, after all, has studied his patrons and is interested in them as cash customers—and not as pass holder.

Mr. Ramsaye, grow young, grow young! —*AL SHERMAN, Georgetown Theatre, Washington, D. C.*

To the Editor:

Mr. Sherman should have no confusion about what "Terry Ramsaye had in mind" anent the "art house." He stated it. Mr. Sherman's letter speaks from a single, and minor theatre, which he defines as "not a first run." Mr. Ramsaye's observations were based upon two independent and extensive examinations of the specialized theatre situation, here and in Canada, a total of about 550 inquiries. Mr. Sherman's incidental literary criticism of Mr. Ramsaye's expression is noted with full appreciation of his eminent authority. His personal observations are conditioned by the fact that we are not acquainted.—TERRY RAMSAYE, New Canaan, Conn.

Having Faith

To the Editor:

The most important factor is to have faith in the industry. The trend now is away from the television. The public wants to get out and away from TV because they are fed up with it. Our biggest problem to survive is to get the 20 per cent discriminatory tax eliminated.—*MEYER STANZLER, President, Independent Theatres of Rhode Island.*

Arbitration

To the Editor:

My feeling is that the most important trend of the year in our industry in 1952 was the adoption of the principle of arbitration by all of its important segments, followed by the drafting of an industry system of arbitration. The fact that that particular draft has not as yet been accepted, or that it does not include everything that everybody wants, is unfortunate, but not catastrophic. Arbitration is here and I have a sincere feeling that a compromise plan will be forthcoming and that it will be the result of round-table discussion, approached by conferees in good faith.—*HERMAN M. LEVY, General Counsel, Theatre Owners of America.*

Third-Dimension

To the Editor:

Third-dimensional pictures in my opinion are a must if we are to survive. Our business is finding more every day that its chief competition is its own failure to deliver the entertainment the public wants to buy and its failure to show definite signs of progress and improvement. Something new and novel in the theatres will start every one talking about motion pictures. During the last few years we have been so dormant that the public is making plans to attend our funeral.—*AL MYRICK, President, Allied Independent Theatre Owners of Iowa and Nebraska.*

Halt Western Cycle

To the Editor:

Just a couple of years ago people were staying away from the theatres in great numbers, partly because of the type of pictures which were being made. Hollywood completely forgot that women were our best patrons, that they mainly do the movie shopping for the family. We had a great parade of Western pictures which women do not like, and so they just got out of the habit and stayed away from the movies.

The parade of Westerns has started again. It seems that the studios are repeating the cycles of cowboys and Indians and soldiers as they did a couple of years ago.

Does Hollywood never learn a lesson?—*Georgia Exhibitor.*

The Big Fight

To the Editor:

We, the managers of the American theatres, have a big fight on our hands. What is this fight? It is the fight for repeal of the theatre admission tax. This is truly a big fight and every manager of a theatre, whether large or small, must get behind it.

If we all sit down and take a few minutes to write a letter to our Congressman we will surely get big results, but it will take every manager's letter to get anything done. Do yourself and all the other theatre managers this one big favor. Do it today.—*VICTOR PROFUGHI, Manager, Dixon Theatre, Dixonville, Pa.*

MOTION PICTURE HERALD

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POLAROID ready to produce a flood of spectacles for 3-D Page 17

UNITED ARTISTS wins race to get "Bwana Devil" release Page 17

FCC hearings on theatre TV resume; cost a factor Page 20

PARAMOUNT has big schedule; Balaban voices optimism Page 22

TOA directors insist arbitration system can work out Page 23

MOTION picture on the spot as Commons resumes deliberations Page 26

GOETZ and MUHL head Universal studio in realignment Page 28

COLUMBIA announces plans to do 30 films in color by Technicolor Page 30

CATHOLICS hold annual Communion Breakfast in New York Sunday Page 31

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ON THE HORIZON

► The artisans who write pictures want more money. How much more was disclosed this week as the Screen Writers Guild went to the mat with the Association of Motion Picture Producers. They are asking for minimums of $150 per week, for 26 weeks, for writers with no previous experience; and a minimum of $250 per week for the second 26 weeks. Qualified writers would receive a minimum of $400 per week. Such writers would be those employed 52 weeks, or working on a picture costing $100,000 or more, or with credits on two more pictures. "Flat deal" writers would receive at least $3,200 on films less than $100,000, and at least $4,800 on those costing more. The Guild also is presenting a formula of compensation for writers whose pictures may be shown on television.

► Senator Joseph McCarthy, of investigatorial sensation, will have a famed industry name as an aide. He is David Schine, son of J. Myer Schine, Schine circuit partner. Young Mr. Schine will be chief consultant to the Senate Investigating Sub-committee. This group will probably investigate Communist activities, and is a part of Senator McCarthy's Committee on Government Operations.

► Observers doubt there's much chance of Congressional approval of Senator Tobey's bill to deny television licenses to film companies convicted in a government anti-trust suit. But the New Hampshire Republican could, by long hearings, put the film industry on another public hot seat.

► Who'll head Republic sales? This was the question at mid-week; and the guessing game in New York frequently had as candidate an Australian named Bruce Newbery, the company's managing director in England, who arrived in New York last week after being summoned "in urgency" by Herbert J. Yates, company president. The reason for it all is the impending departure of James R. Grainger, executive vice-president and sales chief, who goes to RKO Radio as president. Mr. Newbery gained stature in the Hoyt's circuit in Australia, and then with 20th-Fox in the Far East. He joined Republic in 1945 as Australian and Far Eastern supervisor.

► The motion picture's honorable record in the science fiction field, dating back to George Melies' "Trip to the Moon," is not to be surrendered to television or the comic books. RKO producer Edmund Grainger has registered the title "Space Pioneer" and is proceeding with plans to film a story about the first man-made space island. At Paramount George Pal is completing "Conquest of Space," on the same subject.

► Federal Civil Defense Administration officials hope for two theatre television training programs early next year—one beamed at plant managers and the other at union officials.

► National Production Authority officials say that apparently all would-be theatre builders are being taken care of under the new self-authorization procedures that went into effect January 1. They have no cases pending for larger amounts of materials.

► Sociology note. Alfred Starr, president of Theatre Owners of America, discussing general industry trends and problems at a press conference in New York last week, offered the "one, fundamental reason" for the phenomenal growth of drive-ins in the United States. Said Mr. Starr: "There is a great body of American middle class who only feel at home in their cars."

► Ike is making news in newsdom. He has ordered that newsreels and television may cover his press conferences once monthly. James C. Hagerty, press officer, said, in part:

"In this way, the President is going to give the news of his administration directly to the people in theatres and homes throughout the country."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRonite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



by the Herald

THE PARAMOUNT STORY, as told by A. W. Schwalberg, left, president of Paramount Film Distributing Corp., at the week-long sales convention in New York. With him at the speakers' table are Jerome Pickman, vice-president in charge of advertising, publicity, and exploitation; E. K. "Ted" O'Shea, distribution vice-president; and Oscar Morgan, short subjects sales manager. See page 22.

THE FUTURE RKO RADIO PRESIDENT, James R. Grainger, presides as executive vice-president at one of his last Republic meetings, the sales conference in New York. With Mr. Grainger are Leon Herman, Buffalo manager; and Meyer Lavenstein, chief counsel; and, in background, John P. Curtin, sales manager, and Richard G. Yates, Mr. Grainger's assistant.



by the Herald

FINALE of the community relations conference in New York last week, sponsored by the Motion Picture Association; the final banquet with Eric A. Johnston, MPAA president, the chief speaker. With him are Ralph Hetzel, MPAA vice-president; Marjorie Dawson, MPAA; and Rene d'Harnoncourt, director of the Museum of Modern Art.



by the Herald

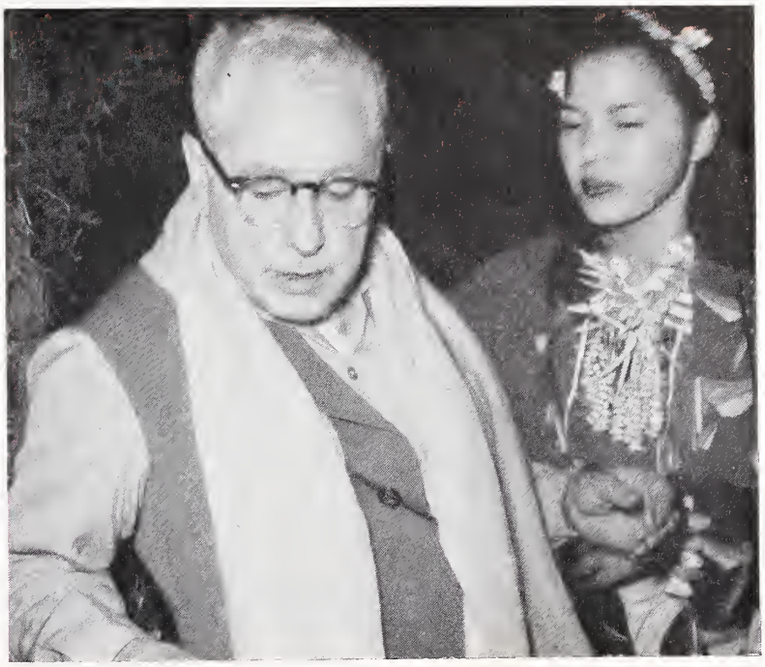
WISCONSIN GOVERNOR Walter J. Kohler, and wife, left, are guests at the Warner studio, and are shown around by Jack Warner, Jr. They visited the set of "The Grace Moore Story."







PROMOTIONS at Columbia Pictures, in New York. Harry McWilliams, left, leaves his post as its exploitation director, for Screen Gems, controlled by that company. He will be advertising and public relations director. Al Rylander, right, succeeds him at Columbia. Mr. Rylander has for the past seven years been its director of special events.



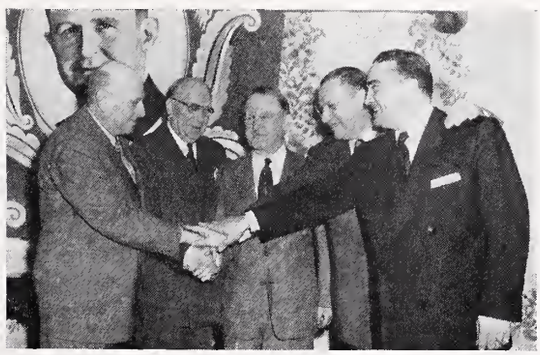
MAKING FEATURES IN JAPAN is veteran Josef von Sternberg, above, shown with his new star discovery, Akemi Negishi. The picture being made is "Anatahan," a Daiwa Production. Shooting is at Kyoto.



by the Herald

CELEBRATING Piper Laurie's 21st birthday, below, Miss Laurie is shown with two friends among the more than 250 who came to the affair, which, appropriately, was at the 21 Club, New York. The men are Universal's Phil Gerard, a host; and Ernest Emerling, Loew's Theatres advertising chief.

AS NEW YORK VARIETY opened its new clubrooms at the Hotel Piccadilly, and was host Tuesday to the local industry at luncheon. Above, chief barker Edward Lachman reports on current affairs. With him are first assistant chief barker Ed Fabian, Rabbi Abraham Birstein, property master Ira Meinhardt, dough guy Harold Klein, and second assistant chief barker Martin Levine.



FILM BUYER John P. Dromey, center, Publix-Great States circuit, receives felicitations at a Chicago luncheon marking 30 years' service, from Roy Haines, Warners; W. Banford, MGM; and David Wallerstein and Duncan Kennedy, PGS vice-presidents.



by the Herald

THIRD DIMENSION AND ITS COUSINS ARE PERCHED ON EXHIBITION'S DOORSTEP

by GEORGE SCHUTZ
Editor, Better Theatres

Developments in motion picture technique have been making news of late in a way not observable since the early years of sound. Like sound at its very beginning, they portend a radical advance in the art. But whereas the revolution of 1926-30 had a clear objective — to end the screen's silence — today's technical innovations produce stories quite unrelated, sometimes, indeed, conflicting with each other.

Headlines of today, for example, announce public exhibition and reception of "Cinerama" and of third-dimensional films, which now include a full-length dramatic feature, "Bwana Devil." Both are phenomenally successful at the box office. Technically, they have nothing in common.

In the news also is a trend toward much larger screen images than used to be thought necessary, or even desirable. This movement, long urged in some areas of the business as improvements in projection light sources made it practicable, has been energized by home television and more recently accelerated by public reaction to "Cinerama," in which "scale" is a critical factor.

Truly third-dimension pictures—stereoscopy—not only tend to appear somewhat smaller than the image actually is, but the loss of light between projection lenses and the viewers' eyes, amounting to somewhere between 60 and 70 per cent of the output of the arc and optical system, is in drastic opposition to this trend.

In the news also are devices of the screen itself by which the time-honored black masking can be feasibly eliminated. More than elimination of the invasive, distorting black border is achieved. An incidental effect is to make the image seem *larger* than it is, thus to exploit advantages of scale; a further and deliberate objective of screens with surrounding surfaces utilizing the light of the image itself is to minimize the effect of a frame around the performance; and whatever may be the limitations of present adaptations to existing theatres, this function has important bearing upon further extension of the performance area, with the screen basically integrated to the auditorium architecturally.

New Interest in "Aspect Ratio" of 35mm Picture

Evidence of revived interest in the "aspect ratio" of the picture projected from 35mm film has also crept into the news. Twentieth Century-Fox recently acquired rights in a French compression-expansion method which employs wide-angle lenses to *compress* into the present standard film frame a photographic field of greater lateral proportion. In projection, lenses of matched angle *expand* the image to the proportions of the field, producing a screen image much wider in relation to height than the standard frame would normally give. (The method is also of interest as a theoretical means of photographing both images of stereoscopic motion pictures on one film.)

This matter of standard image proportions has provoked discussion among motion picture engineers since the infancy of the art. To provide an aspect ratio more nearly conforming to the natural field of human vision, a film width of 50mm has been recommended at one time or another. Such a fundamental change of course would involve alterations in equipment all down the line, from studio to theatre; furthermore, it would aggravate the problem of heat at the projector aperture, and increase the cost of film besides.

The established aspect ratio does not now, and may never, assume an importance likely to get that kind of attention. Agitation for larger and still larger pictures has taken it off the shelf, however, and put it into the pot of technical explorations currently on the fire, and it may not boil out altogether. Into the news recently came the RKO 58th Street theatre in New York, where a "Synchro-Screen" had been installed for a picture 30 feet, 7 inches wide but only 23 feet instead of 24 feet, 10 inches high as it normally would have been. It was found that about 7½ per cent of the height could be eliminated at the aperture without cutting off significant material. Here was practical notice, in the field, of aspect ratio as a factor of the art not to be entirely dismissed.

See Possible Reduction in Picture's Vertical Height

And it has been pointed out that regular cinematography could easily allow greater reduction of the vertical height, without touching the frame itself, by restricting the scene vertically a mite more than it already does. Quite probably that will be proposed sooner or later.

Observations among studio technologists indicate that it will not have a very hearty reception; however, such a reaction could be changed by continued adoption of larger pictures. About that we shall have more to say presently.

Among the developments, and their implications, which make up today's news concerning the future of the art, third-dimension comes closer to sound than any other one innovation in potential impact. The mind can supply a picture depth pretty well, but speech and music not at all; nevertheless, despite the fact that a great industry was built on an art of sheer pantomime, search for a way to supply the missing *dimension* began while the motion picture was still mute. Among persons interested in the art, there have always been some, both lay and technological, who were convinced that stereoscopy was essential to fulfillment of the medium.

In consequence, third-dimensional motion pictures were exhibited, rather effectively, as early as 1924. The process was the same in principle as any used since for public projection; and that method was again employed for short novelties released by MGM in the middle thirties.

Difference Exists Between Old and New Stereo Process

An important difference between the stereo process used for these productions, and that which brings to the theatre "Bwana Devil" and the Tri-Opticon shorts of today, is the medium by which the disparate images are confined to their corresponding eyes. The light formerly was directed by the medium of color; filters for the current films are light-polarizers. But the light-polarizing principle, utilizing Polaroid filters like those employed in the Natural Vision and Tri-Opticon systems of today, was applied by J. A. Norling to stereoscopic

"BWANA" BREAKS ALL CHICAGO RECORDS

CHICAGO: Solid indication that public appetite for three-dimension pictures is deeper than "novelty interest" is seen in the fact that "Bwana Devil" at the Chicago Theatre here grossed a smash $44,000 in the first three days, although the Tri-Opticon three-dimension program has been playing almost across the street for weeks. Chicago is the first city in which both "Bwana Devil," in Natural Vision process, and Tri-Opticon, in Stereo-techniques process, have played. Chicago Theatre's record for a week is around $80,000, set by Martin and Lewis in a personal appearance.

commercial pictures projected at the New York World's Fair in 1939-40. Even then the Polaroid method allowed the use of stereoscopy with color cinematography.

To those who have wondered—and many have wondered—why a stereoscopic feature motion picture of dramatic character was not brought to the screen until the end of 1952, the answer would seem, quite definitely: fear of public reaction to spectacles. Interest in stereoscopy might have been greater within the industry—greater, perhaps, than in sound, toward which it was at first rather cool—if there had not been the hope that somebody, somewhere, somehow would sometime come up with a third-dimensional process that would not require those damn glasses!

Hope for 3-D Without Glasses Seems in Vain

And it still hopes. Vainly? It would seem so. Theatrical stereoscopic motion pictures present enough complexities of vision without having the process revolve around a complicated screen. And as Dr. H. E. Ives, after many years of research in cine-stereoscopy, has testified, the disparate images must be resolved either at the screen or at the spectators' eyes.

So far, however, the spectacles have proved no burden. "Bwana Devil" thrills audiences (largely by its physical characteristics, if the critics are to be believed) wherever it is shown, and that is at such different places as Los Angeles, Dallas, Philadelphia and Syracuse. Sol Lesser's Tri-Opticon shorts, brought over from England where they were made for the Festival of Britain, are enjoying a similar reception. And all, of course, at advanced prices.

Under the impetus of such convincing testimony that spectacles are not necessarily a commercial impediment, stereoscopy is at last to be given an effectual trial on the nation's screens. Plans of the studios are reported in an adjoining story.

For the practical considerations of exhibition, the techniques represented by "Bwana Devil" and the Tri-Opticon shorts are similar—both employing the Polaroid Corporation's light polarizing material instead of films and spectacles in complementary colors. The difference between the two lies in the cameras, one of which (Tri-Opticon) photographs directly with two lenses, the other having the lenses facing each other and picking up the image produced by a mirror system.

Time and Research Can Bring Change in Processes

Much of what constitutes cine-stereoscopy as used for the current theatrical presentations are of course subject to change, not without notice, but with research and time. Should true stereoscopy become a regular, or at least a common, device of screen entertainment, projectors would be likely to undergo considerable modification for it. And might both of the disparate images be placed on one film? It has been done experimentally.

But here, as to everywhere else one turns in contemplation of the advancement of the art, the attainment of additional light at the screen is a key factor. As observed above, this is particularly important to third-dimensional projection; but it bears heavily, too, upon the planning of those who would expand the screen image until it more nearly dominates the visual field more than any picture we have today—except "Cinerama." And sufficient gain in light for that now appears to be stymied by the present limit of heat at the aperture. Eastman has reported research on this problem, and presumably investigation is continuing—there and elsewhere.

Pending determination of the status of stereoscopic productions in the motion picture scheme, they of course introduce some extra chores and expense at the theatre end. As probably is understood now by just about everybody in the business, two projectors—and few theatres have more—project two films in what must be substantially perfect synchronism (more than one frame off is too much to avoid eye strain, although the image is not likely to be impaired noticeably by that much lag). So far, the projector interlock has been effected for the most part by the method employed for cine-stereoscopy through the years—that is, an electrical hookup of the projector motors through Selsyn motors.

Curiously, the hookup for the first public showing of "Bwana Devil," at the Paramount in Los Angeles, was a mechanical one. Harry Rubin of New York, Paramount supervisor of projection, rigged a shaft across the front wall of the projection room with sprockets at each end; then the soundhead shafts (which here were of a type permitting it) were similarly fitted with sprockets and connected to the wall shaft with chains. This method applied to either projector motors or soundheads, is included among methods cited by the Natural Vision Corporation's instruction sheet. Those instructions, however, recommend the Selsyn interlock.

The producers of "Bwana Devil," which more latterly have made up "kits" of equipment for the projection installation, provide for another, simple mechanical hookup for projectors with motors mounted longitudinally, in which cases motor shafts can be fitted for drive chain interlock directly across.

Another type of direct mechanical interlock, available through supply dealers, consists in a flexible cable that operates a small two-gear train at each end, the latter being fastened to the motor shafts simply by locknuts.

For installations of its mechanisms, the Century Projector Corporation has made available a mechanical "synchronizer," which employs a chain drive interlocking the shutter shafts. It can also be applied to the soundheads.

The simplest method of introducing polarizing filters ahead of the projection lenses (filters can be mounted at a suitable distance on the projectors) is to place them over the projection ports. The Natural Vision kit includes filters of this type, ready for installation. They have to be removable for synchronization of the projectors before threading up, for which purpose a fabric alignment

(Continued on following page, column 3)

THE HERALD PRESENTS:

ON these and the following pages *Motion Picture Herald* this week presents a complete report and careful survey of the past, present and future of third-dimension for motion pictures and the parallel developments in wide angle and large screen projection.

Beginning on the opposite page a wide examination of all the developments currently in the news, George Schutz, editor of *Better Theatres*, says:

> ***"Like sound at its very beginning these portend a radical advance in the art. But whereas the revolution of 1926-30 had a clear objective—to end the screen's silence—today's technical innovations produce stories quite unrelated, sometimes indeed, conflicting with each other."***

Discussing the need for organized research by the entire industry and the hopeful signs that this will come, Terry Ramsaye, on page 16, says:

> ***"But now and forever, one fact, as it was in the beginning, remains. The function of the theatre is to tell stories, retail vicarious experience to emotion hungry people. Any invention which can enhance the power of narration of the already magnificently able motion picture, will be a triumph. Anything else is a gadget."***

Reporting the activity at every major studio, William R. Weaver, Quigley Publications' Hollywood editor, has this to say:

> ***"Anybody wishing to take up the quest for stereoscopy, or a reasonable equivalent at the point where these processes leave off, or to simply fabricate identical mechanisms, is quite free to do so. Nobody has a legal fence around anything."***

In addition to these articles, a news story on page 17 tells the facts about Polaroid increasing 20-fold the production of viewers. Other stories on the same page tell of the week's developments in the field and in the laboratories.

HOLLYWOOD, EYING GROSSES, COOKS UP A MESS OF 3-D

by WILLIAM R. WEAVER

Hollywood Editor

Although some haven't admitted it, every studio in town is now, has been or shortly will begin experimenting on stereoscopy, depth-deception or a variant. There's a good reason why they should — those grosses streaming from "Bwana Devil" in Natural Vision—and no reason why they shouldn't. Nobody has a legal fence around anything an experimenter chooses to use.

All Studios Experiment

Every studio in town worthy of the name has on its staff a number of skilled technicians, of all kinds, and all of the major studios are co-beneficiaries of the work and research of the Motion Picture Research Council, which they jointly maintain and finance. It is among the functions of the Research Council to keep in close touch with inventions and devices of all kinds that can possibly affect the motion picture in any of its phases, and to make formal, detailed reports on each to the several studios paying the cost of this many-sided operation.

One of the chores coming up in the normal course of Research Council activity was to make a clinically-complete inspection of Milton L. Gunzberg's Natural Vision mechanisms and methods, and inspection in which the inventor extended the complete cooperation he has practiced from the first demonstration nearly two years ago to the present time, and to make a full reporting on the same to the sponsoring studios.

Thus, there are no structural secrets standing in the way of an emulator, either of the Gunzberg mechanisms nor of the Stereo-Cine apparatus recently acquired from a commercial photographer by Sol Lesser, which are basically similar. In a word, anybody wishing to take up the quest for stereoscopy or a reasonable equivalent at the point where these processes leave off, or to simply fabricate identical mechanisms and copy direct, is quite free to do so. The Messrs. Gunzberg and Lesser say these mechanisms cannot be patented.

Similar to Natural Vision

Most of the experimenting being done in Hollywood at this time is in the Natural Vision type of system, described in these pages too frequently to require repeated explanation. The rest of it is in the depth-deception field, and ranges from the enlarged-screen school of illusion, re-inspired after several decades by the success of Cinerama, to the uses of wired surfaces and other ponderosities reportedly developed with laboratory success by the Russians years ago.

Talk is plentiful. Facts are few.

It is a fact that Warners are shooting "House of Wax" in WarnerColor with the Gunzberg Natural Vision mechanism, and are committed for a second feature.

It is a fact that Sol Lesser has filmed a 30-minute subject featuring Lili St. Cyr in Ansco color, using the Stereo-Cine equipment already mentioned, and intends to use it in a program of shorts which he expects to make available to exhibitors singly or in program groups. He also intends to produce at least one feature himself, and to finance other independent producers to make features in the Stereo-Cine process.

It is a fact that Pine and Thomas are shooting their "Sangaree" in Technicolor with two cameras, using Paramount-developed equipment, and plan to make it available to exhibitors either flat or in 3-dimension.

It is a fact that MGM will produce "Arena" in the Natural Vision process, in Ansco color, a rodeo story by Arthur Loew, Jr., who will also produce.

It is a fact that Columbia has a 3-picture commitment for use of the Natural Vision photographing equipment.

It is a basic fact that all of the production mentioned in the six preceding paragraphs contemplates use of Polaroid viewers in the theatre, and that Milton L. Gunzberg has sole American distribution rights to Polaroid viewers, at least until July 15, 1953.

It is a fact that Universal-International will join the three-dimension parade, using a secret system when the studio begins shooting "It Came from Outer Space," next Monday. Although no information of any kind is offered about the production, it is believed some variant of the two-camera method, requiring Polaroid glasses for viewing, will be utilized.

It is a report, unverified, that the Warners are interested in and have conducted preliminary tests on a combining of the Natural Vision-type process with the Cinerama-type screen, and have found the tests gratifying.

It is a report, dodged but not denied, that Paramount has a deep-screen development which it hopes will give an acceptable impression of stereoscopy without use of glasses.

It is known that nobody has succeeded so far, even in test-tube experimentation, in obtaining a completely three-dimensional motion picture without requiring the use of a viewing device.

3-D STORY

(Continued from preceding page)

loop is supplied in the kit. Another item is a "static master brush" for cleaning the polaroid port filters; and yet two more items are small electric fans for cooling these filters—if they get too warm they curl, possibly disintegrate.

The screen must of course be specular rather than purely diffusive, so that the current third-dimension pictures have brought back the "silver screen." Today metallic screens are made with the aluminum powder mixed with a plastic coating, and the method of application is said to be such as to minimize somewhat the fadeaway characteristic of old-time metallic screens.

"Packages" Also Include Polaroid Spectacles

That's the "package"—except for those spectacles. With Tri-Opticon showings, permanent type polaroid spectacles are used; Natural Vision supplies a throw-away kind with cardboard frames. The latter are fairly fragile as so far fabricated, and of a design not altogether compatible with the firmness with which they should be kept in position; however, inquiries have produced no evidence of complaints from patrons who have seen "Bwana Devil." (At the engagement in Syracuse, N. Y., patrons were told they might take the spectacles home as souvenirs, and most of them did.)

At theatres presenting the Tri-Opticon shorts, the plastic-frame spectacles used are of course collected for reuse (to satisfy any squeamishness that might be encountered, the spectacles are dipped before reuse in an antiseptic solution). These spectacles are not sold to the theatres, but are supplied, along with all other necessary equipment and materials—interlocking devices, filters, etc.—on a rental basis in addition to the films themselves.

While third-dimensional pictures add yet another innovation to lure public attention back to the theatre, "Cinerama" carries its brilliant success on Broadway into its fourth month, with the prospect that its special sensations will soon be available to the people of other cities. The part that sheer magnitude plays in the creation of its special sensations has been mentioned. But in the cautious term "new dimension," exploitation material of "Cinerama" possibly suggests the heightened sense of perspective—third dimension, if you will—that its panorama undeniably can produce.

Cinerama Shows Relation Between Size and Depth

"Cinerama" thus notably demonstrates the relationship of size to the psychological experience of depth in the observance of two-dimensional pictures. This has been noted before; "Cinerama" underscores it. There are other factors, such as movement and composition; but dimensions are highly influential.

This is true, of course, with standard projection, hence general strengthening of the

(Continued on page 17, column 1)

THE "ADDED ATTRACTION" THAT'S STEALING THE SHOW!

M·G·M's THE HOAXTERS

THE INSIDE STORY OF THE WORLD'S GREATEST FRAUD!

For instance!

"Finest of its kind I've ever seen. I've doubled my playing time for 'The Hoaxters'."

—GUY B. AMES
Strand, Princess, Laco Drive-in
Lexington, Tenn.

New! Different! Exciting! It is The Year's Most Exploitable Picture!

TAKE A TIP FROM TEXAS!

(This plan is being used nationwide)

Texas COMPO selected "THE HOAXTERS" as its Public Relations Picture of 1953. *Here's what they did:*

SPECIAL PROMOTION KIT:

Special screenings for civic leaders, American Legion, Parents, Teachers, Clergy, etc.

Special Publicity Stories
Special Trailer
Special Radio Platter
Special Press Sheet

Print screened for the Governor, his staff and Representatives of the Texas Legislature, to obtain state proclamation. Resolution also obtained from American Legion urging national endorsement by this organization.

Take a Tip from Texas! Get behind it!

THE PRESS ACCLAIMS IT!

Editorials in Albany, N.Y., Knickerbocker Press; Peoria (Ill.) Journal and Peoria Star and Illinois State Register (Springfield, Ill.) to mention just a few, are typical of attention the film receives wherever it is shown. Saturday Review of Literature acclaims it. Trade press urges every theatre to book it: "Hardhitting. Merits wide circulation."—*Variety* · "It's a 'must' for every theatre."—*The Exhibitor* · "Extraordinary."—*M. P. Herald* · "Should be played by every theatre everywhere. Most thrilling."—*Hollywood Reporter* · "A virtual 'must' booking for showmen."—*Boxoffice* · "Merits wide circulation and special attention."—*M. P. Daily* · "Exhibitors should be able to exploit it profitably."—*Film Bulletin* · "Top notch offering. Every American will hail it."—*Showmen's Trade Review*

★

Narration by MARILYN ERSKINE · HOWARD KEEL · GEORGE MURPHY · WALTER PIDGEON
DORE SCHARY · BARRY SULLIVAN · ROBERT TAYLOR · JAMES WHITMORE
Written by HERMAN HOFFMAN · Produced by DORE SCHARY
From material compiled and arranged by Victor Lasky and William Hebert

(A date to remember. Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

Terry Ramsaye Says

HOPING FOR MIRACLE

THE FIRST INSTITUTIONAL recognition of research, science and technologies as essential to the functioning and development of the motion picture has come at last in 1953. It is about time, fifty years after the nickelodeon dawn. This recognition from the organized industry comes from Exhibition, the branch most affected by today's chaotic state of flux, a state of turmoil in every aspect of the art and the industry without precedent in continuously hectic years behind us.

This official recognition comes with the annual meeting of the board of directors of the Theatre Owners of America and the call of Alfred Starr, president, for a special session devoted to the subject of research. If effect is to be had there will have to be many another. Nine leaders and executives of production and supply of theatre equipment were invited to attend and report on activities of today and tomorrow.

That is an intelligent start. From these men and their concerns and contemporaries the new tools of the theatre will come, and must be evolved in intimate relation to what research will be delivering as new implements to Production and the studio. The pursuit, of course, must work back to the laboratories which must be basic.

Encouragement for now comes from the sheer fact that the very essential branch of exhibition should now declare an aggressive interest. For many and many the year it has been given to waiting for what might arrive in the film can.

But exhibition is inevitably the ultimate voice of the consumer, the only authority in this industry who cannot be fired. The consumer's powerful and final decision, however, cannot be made until late in the process, when the product is delivered. Despite Howard Dietz's pungent crack that "sometimes the public is a flop" its decisions are beyond appeal. It has been making some of those decisions, spending his pastime money for a lot of competing diversions and gadgets. The resulting diminuendo for movies is probably less attributable to any failure in the screen's performance than to the rise of diversified appeal not available before.

This sends the screen in quest of scientific miracle to restore the old high dominance of the theatre.

Miracles do not come to order. Also there is no assurance that any conceivable stride in the technology of the art can restore the motion picture to the position it held when there was little else that the war-wage rich customers could buy.

The constructive element now is that the industry at last and for the first time is ready to welcome even technological revolution. That is the milestone.

The other day at a New York community relations conference Eric Johnston was quoted as observing that this industry moves fast and its most exciting days are ahead of it. "Perhaps the prophets of disaster need a little boning up on the history . . . maybe they might stumble over the fact that the film industry has never been afraid of change and development. From the first it has been dynamic and expanding—flexible and adaptable to the entertainment needs of all the people." A bit o' blarney appropriate to the occasion.

That's fine for a speech, but about that matter of history: ever since the industry found prosperity it has sought to maintain the current status quo and enjoy it. "The industry" once was Thomas Edison, who made peep-show arcade machines and was not interested in projection. The nickelodeon age industry resisted pictures longer than one reel. Ambitious multiple reel productions from Europe were denounced in 1912 as pertaining to the "feature craze." Competent two component color, from England, met defeat at the hands of American industry which wanted no invasion of change, or expense of re-equipment.

Color had to be delivered in form for existing projectors, fifteen years later, before it started to go anywhere, and the going was very slow for years. Competition, not over-all enterprise, brought it to today's position. All the makings of Sound were available for years before it reached the screen and even then it was resisted and dismissed as a gadget by the leaders of the industry then. Some are leaders yet.

Until now every revolutionary step forward has been made by individuals or individual interests unsatisfied with their place in the status quo. They had to kick the door open and put a foot in it. The decision was then made by the customers upon delivery of convincing samples.

That is the history of the whole of all industry.

Just now the whole of movieland, from studio stage to theatre screen, is dissatisfied with that status quo. The great constructive fact is that for a while now every promise, glint or hint, will be pursued and examined. It would appear that Mr. Starr of TOA is admirably equipped by education, background and experience to be a voice.

Meanwhile, though it is helpful to have this emphasis put on the significance of research, it is most likely that whatever technological progress may be achieved is going to come as it has before from one special focus of individual endeavor.

It is appropriate to take cognizance that there is now and has been for the last several years past a very considerable number of lines of special effort in pursuit of new implementation, entirely within the industry. We have been from time to time informed about some of it, and there are several busy laboratories here and in Hollywood with locked doors where the lights burn late at night. Consider what has been variously given out and percolated about the research endeavor of Paramount, working with several television adaptations and cognizant of projection processes; Twentieth Century-Fox pursuing simultaneously about four lines pertaining to television, projection and color; Warner's intensive pursuit of color, and what else they are not saying. And if we may rate Bing Crosby's Foundation within the industry there's that exciting research into the exciting possibilities of electronic motion picture recording on magnetic tape.

Always, too, outside the industry's intimate structure, the researches of Eastman and Dupont and Ansco and General Precision go on and on.

Even if there is no miracle there will be progress, and the more the industry evidences its active encouraging interest the more progress will be had, the quicker.

But now and forever one fact, as it was in the beginning, remains. The function of the theatre is to tell stories, retail vicarious experience to emotion-hungry people. Any invention which can enhance the power of narration of the already magnificently able motion picture will be a triumph. Anything else is a gadget.

3-D Exciting Abroad: Daff

The progress in this country in the three-dimensional field has excited exhibitors throughout the world and they look forward to the day when they will be able to show the films, Alfred E. Daff, executive vice-president of Universal Pictures, disclosed in New York Tuesday upon his return from a five-week trip around the world.

Mr. Daff cited the reaction to three-dimensional developments as a positive one, in contrast to the negative attitude he met abroad about the health of the American industry. A major portion of his efforts abroad was spent attempting to dispel fear among exhibitors that the U. S. industry was on the decline, he said.

Expressing optimism about the industry, Mr. Daff predicted that Universal would consolidate its foreign income and possibly raise it in the current fiscal year.

U. A. Wins Race to Get "Bwana"

United Artists this week announced arrangements for the worldwide distribution of Arch Oboler's "Bwana Devil," the three-dimensional, stereoscopic, Natural Vision film.

The picture will have its New York premiere at Loew's State February 18. Arrangements have been made for Altec and RCA Sound Service to offer their services for surveys, new equipment recommendations and supervision of equipment installation to theatres which have contracted or will contract to show the picture.

United Artists' acquisition of the film required no financing, indicating UA's good financial position under the comparatively new management regime. The purchase price is reported to be in excess of $1,500,000 with a $500,000 down payment to Mr. Oboler, and his associates, paid out from company funds. The balance is to be paid off from revenue accruing from the play-offs.

All exhibition contracts made to date for the film have been taken over by United Artists. Lige Brien, special events director of UA, has been named coordinator of exploitation for the film.

The picture has had initial engagements in Los Angeles, Hollywood, San Francisco, Detroit, Philadelphia, Dallas, Houston, San Antonio and Pittsburgh.

3-D STORY

(Continued from page 14)

illusion, not mere "impressiveness" and not only "performance presence," is an objective of those who are thinking of widths of 30 to 40 feet, for some theatres more, when they urge continued enlargement of the image.

With relatively little expansion, proportional increase in the height of the picture normally produced by the standard frame, allowing only for projection angle, is not of great moment. It would universally become so, however, with desired widths reaching upwards of 40 feet and more. In many theatres, structural conditions would make it impossible, or at least costly, to increase the height proportionally; but since the field of effective vision is over two times wider than it is high, by far most of the expansion is needed in the lateral direction.

The prospect of such measures has suggested various problems of focal action and plausibility of scale. There are interested persons who take these lightly, pointing out that once the public got used to following focal action wherever it might be distributed (as it often does in stage plays), and became accustomed to exaggerated enlargement (as it has to the "closeup"), it would accept them. Others not so convinced nevertheless believe that these conditions could be readily dealt with by greater retention of scenic material in closeup shots, and by variably contracting the outer areas of the image as desired, this—so-called "peripheral modulation"—to be effected partly in cinematography, partly in printing.

It is further pointed out, however, that the width of a picture required to give visual domination is dependent not only on the width of the seating plan, but on the shape and surfaces of the auditorium in relation to the performance area. What these proponents of the idea are after is a blending of performance area with auditorium surround, and related design and surface treatment would not introduce architectural elements which now give the eye a yardstick by which to judge picture size.

While at the moment the truly third-dimensional picture may be set off more or less by itself among the newer tools and ideas bestirring the art and its business, that situation is owing to obscurities of newness. Actually, within any limits of theatrical exhibition, the larger the image the more successful is stereoscopic projection. And technologists who have long worked with it testify that the illusion of depth is greatly enhanced by a surround which is compatible in tone or color, and that has a minimum of definition.

New Lesser Film Has Pacific Coast Opening

SAN FRANCISCO: Sol Lesser's three-dimensional film produced under Process Stereo Techniques, Ltd., was to have its Pacific Coast premiere at the Telenews Theatre in Oakland Thursday.

POLAROID READY TO MAKE A FLOOD OF 3-D VIEWERS

Faced with filling an avalanche of orders for light polarizing spectacles, the Polaroid Corporation which is now in a position to produce "many tens of thousands per day," is taking measures to increase production 20 times within the next two months, the *Herald* was told this week by Richard T. Kriebel, distribution executive of the Polaroid Corporation, Cambridge, Mass.

These orders have been placed by Milton Gunzberg, head of Natural Vision, Inc., of Hollywood, who has an exclusive contract with Polaroid covering distribution of its light-polarizing material for the viewing of stereoscopic motion pictures.

Mr. Kriebel said: "Natural Vision, Inc., is our exclusive distributor for Polaroid three-dimensional picture viewers and projection filters for use in admission-paying theatres through July 15, 1953."

Asked if the present exclusive distribution arrangement would be continued beyond that date, Mr. Kriebel replied that he could not comment on that possibility at this time, adding:

"I prefer to say that after July 15th the spectacles will be readily available to all on a first come, first served basis."

Pointing out that he knew of no other light-polarizing material suited to the purpose, Mr. Kriebel said that production could meet demand, provided there was indication of the amount some two or three months in advance.

Changes in the style of the paper throw-away type of spectacles are already underway, he said for the purpose of making them more comfortable and secure. An immediate improvement cited is longer bows to make the spectacles better for persons who wear glasses.

The throw-away type is now sold to the theatre at 10 cents each. The permanent style, with plastic frames, which are the same as those sold on the open market for viewing stereo photos and which are being used by theatres showing the Tri-Opticon shorts, retail at 75 cents. These spectacles are not sold to theatres, but are rented as part of a "package" including the films, projector interlocking devices, filters, etc.

Cinerama in 300th Show

"This Is Cinerama" reached its 300th showing at the Broadway theatre in New York Tuesday night. Joseph Kaufman, director of exhibition for the film, estimated that 400,000 have seen it since the opening September 30.

C. V. Whitney last week was elected a member of the board of directors of Cinerama Productions Corp. In making the announcement, Dudley Roberts, Jr., president, said that Mr. Whitney also will become special assistant to the president, and in that capacity make his headquarters temporarily in Hollywood. There he will work with chairman of the board Louis B. Mayer, and with Merian C. Cooper, production vice-president.

Mr. Whitney is chairman of the board of Hudson Bay Mining and Smelting Co. Also announced was the joining of the company by Cliff Giesseman in an executive capacity handling regional exhibition plans. He will work under Mr. Kaufman.

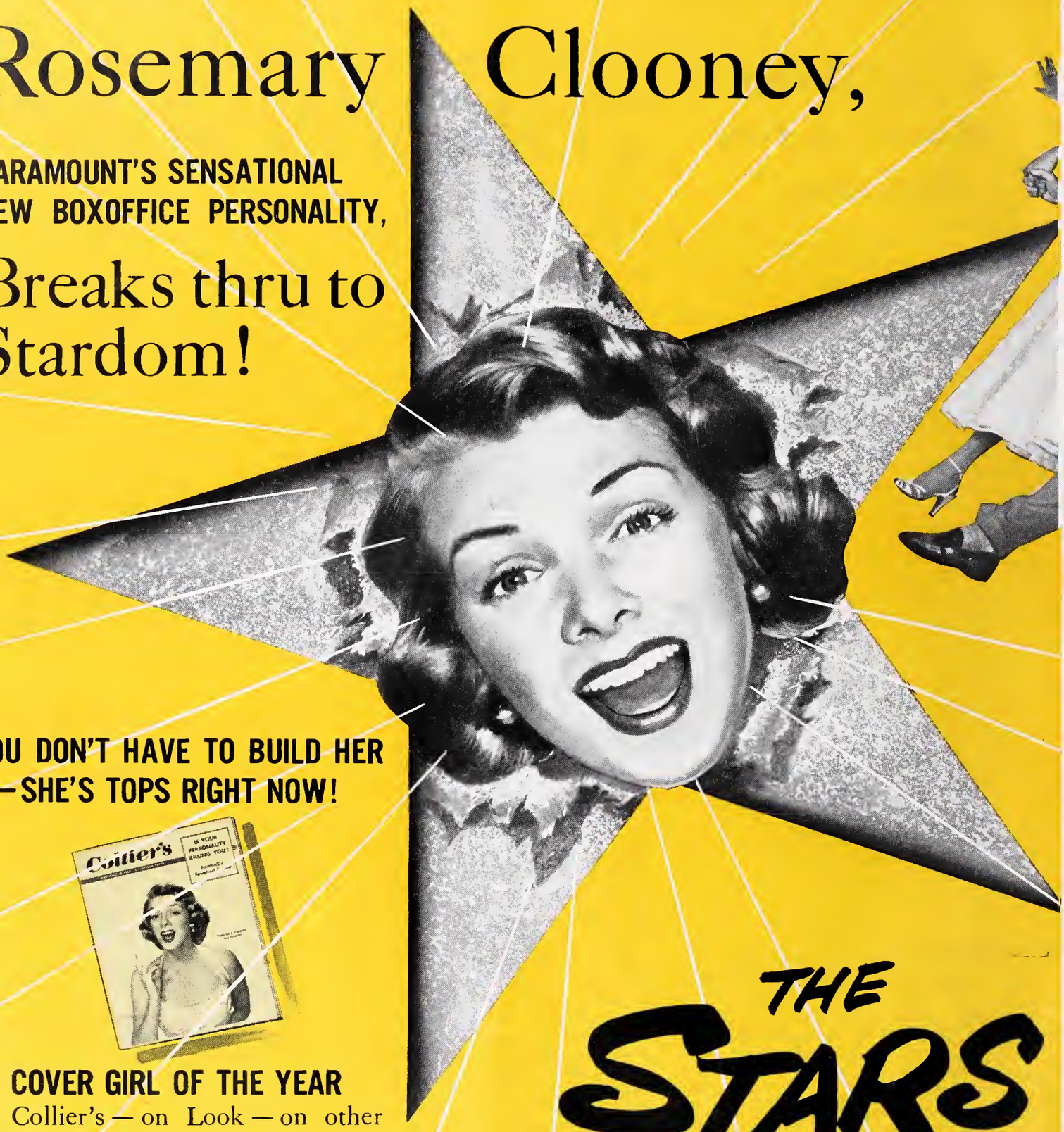
Brandt House to Have Tri-Opticon Showing

Harry Brandt, president of Brandt Theatres, announced this week an early presentation at the Globe theatre in New York of Tri-Opticon three-dimension films. Arrangements have been completed with Sol Lesser and Tri-Opticon sales head Seymour Poe for the presentation, Mr. Brandt said.

Rosemary Clooney,

PARAMOUNT'S SENSATIONAL NEW BOXOFFICE PERSONALITY,

Breaks thru to Stardom!



YOU DON'T HAVE TO BUILD HER —SHE'S TOPS RIGHT NOW!

COVER GIRL OF THE YEAR
on Collier's — on Look — on other important national magazines soon!

WOMAN OF THE YEAR IN MUSIC
in Associated Press Poll because she's today's biggest selling recording star!

HOME-TOWN GIRL OF THE YEAR
as nationwide headlines this week heralded her return home to launch

THE STARS
Starring ROSEMARY CLOONEY

...World Premiere Engagement Now Playing
RUSSELL THEATRE, MAYSVILLE, KY.

Brotherhood Week's Silver Anniversory Feb. 15-22, 1953

...and all this too:

ROMANTIC DANCING TALENT OF TOM MORTON—

GLORIOUS YOUNG VOICE OF ANNA MARIA ALBERGHETTI—

GRAND OPERA'S GRANDEST GUY, LAURITZ MELCHIOR—

WORLD'S FUNNIEST AND LAZIEST DOG—RED DUST



Songs!

"Haven't Got A Worry"
"My Kind O' Day" • "Because"
"Lovely Weather For Ducks"
"My Heart Is Home"
"I Do! I Do! I Do!"
"Come On-A My House"
"Vesti La Giubba"
and many others!

ARE SINGING

ANNA MARIA ALBERGHETTI ★ LAURITZ MELCHIOR

COLOR BY TECHNICOLOR

with

BOB WILLIAMS · TOM MORTON · FRED CLARK
JOHN ARCHER and RED DUST

Produced by IRVING ASHER · Directed by NORMAN TAUROG · Screenplay by LIAM O'BRIEN

Based on a story by Paul Hervey Fox

'Way Ahead of Playdate, Play The Sparkling 7-Minute Musical Short
"MEET ROSEMARY CLOONEY"
Color by Technicolor
Contact Your Paramount Branch Now For This Free Short.

HUNDREDS OF SHOWMEN ARE PLAYING IT WASHINGTON'S BIRTHDAY

COST IS BIG FACTOR AS FCC HEARINGS RESUME

See Long Session as Film Industry Asks Its Own Theatre TV Channels

WASHINGTON: Cost factor testimony highlighted the opening sessions here Monday and Tuesday in the motion picture industry's renewed fight for exclusive theatre television frequencies before the full Federal Communications Commission.

Earlier hopes, admittedly optimistic, that the case could be concluded after about 20 days of hearings, were dashed by the FCC announcement that hearings would be limited to Mondays and Tuesdays of each week. To alleviate this situation to a certain extent, Paul A. Walker, FCC chairman, has scheduled night sessions.

No Decision Expected Before Mid-Summer

In any case, the 20 days of hearings will take a minimum of 10 weeks, and most observers agree that it will be well into summer before a final Commission decision is made.

Monday's major witness was Manfred K. Toeppen, who led off the testimony of technical and cost accounting experts of the Motion Picture Association of America and the National Exhibitors Theatre Television Committee. These men are concluding testimony they began at hearings last October 20 and 27.

Mr. Toeppen spent the greater part of the day outlining the capital costs and annual operating costs of a theatre television transmission service that could offer up to six simultaneous competing programs to a maximum of 1,398 theatres in nine cities on a New York to Washington hookup.

He gave $58,272,500 as the total capital investment. The average capital investment per theatre would be $41,683, and the average investment per seat $36.56, he said.

Claims Costs Go Down As Users Increase

He also pointed out that an average of about 85 per cent of the total cost of setting up the theatre television transmission system went into supplying individual theatre receivers and antennæ. He gave the Commission similar figures for one, two and three programs simultaneously servicing from 233 to 1,398 theatres, showing that as the number of theatres and the numbers of programs increased, the capital costs decreased. The same ratio was true, he said, for annual operating costs.

Covering three hours of daily operation and representing a five-year amortization period, Mr. Toeppen gave three cents per seat as the operation cost for 233—one-third of the 1,398 theatres—using one program out of three competing programs offered. He gave as the most expensive per seat operating figure a little more than eight cents —which would occur if only 10 theatres were using the same service on the same terms.

Marcus Cohn, attorney for the NETTC, and Vincent Welch, attorney for the MPAA, who are presenting the industry's case to the Commission, pointed out that no matter how many times a day the seat was used, the operating cost per seat remained the same.

Contend Figures Prove It "Economically Possible"

Questioned by Benedict Cottone, FCC general counsel, as to the relevency of Mr. Toeppen's testimony, Mr. Welch declared that Mr. Toeppen's figures—which were based on specifications drawn up by industry engineers—were meant to prove that a theatre television transmission system is "economically possible."

Cost figures for such a service which had been previously given to the industry by the American Telephone and Telegraph Company, Mr. Welch said, indicated that the cost of such a system was "too high to make it economically feasible."

This week's hearings recessed earlier than expected Tuesday noon when Mr. Toeppen finished his testimony. When the hearings resume next Monday, A.T. & T. will present its cost figures to members of the Commission.

Mr. Welch estimated this phase of the testimony will occupy the hearing until March, when industry witnesses on programming testimony will appear.

Would Bar TV Licenses To Anti-Trust Violators

WASHINGTON: Motion picture companies convicted of anti-trust violations would be barred from receiving television station licenses under a bill introduced last week by Senator Tobey (R., N. H.), chairman of the Senate Interstate Commerce Committee. Although the Senator's bill stems from his opposition to the United Paramount Theatres-American Broadcasting Company merger, industry attorneys feel that if the Federal Communications Commission approves the merger it would do so before the Tobey bill could possibly become law. They also point out that UPT never has been convicted of anti-trust violation and question whether the company would fall under the bill's anti-trust ban. Senator Tobey, who already announced he would hold hearings on the ABC-UPT merger, also said he will hold hearings on the bill. No dates for either set of hearings have been set.

Industry Will Survive TV, MGM's Dietz Promises

The motion picture industry will survive in spite of television which has temporarily dislocated it, Howard Dietz, MGM vice-president in charge of advertising, publicity and exploitation, told the Boston Advertising Club Tuesday at luncheon. He added he believes newspaper advertising remains the key to success in sale of all products, and is vital to sale of motion pictures. The advertising men attending the luncheon, dedicated to the motion picture industry, also saw "The Hoaxters," an MGM picture. Some of New England's leading film industry personalities were present, mingling with the representatives of advertising world.

Consider Equity Theatre TV Scale as Ruinous

Theatre television interests consider the new Actors Equity pay scale for theatre TV would be ruinous. The pay proposals submitted to Leo Rosen, television director for Fabian Theatres, were based on a percentage of the actor's salary multiplied by the number of theatres in the network. Theatre television interests contend that the medium could only grow on a flat rate payment to cast members and other stage personnel for a theatre TV event. These proposals submitted by Equity are only tentative and considered a basis for further bargaining in the matter.

Balaban & Katz Try TV To Build Attendance

"Family Movie Quiz," a sponsored program designed to stimulate interest in, and knowledge about, the industry, is being tried weekday evenings over Balaban and Katz television station, WBKB, Chicago. The audience participates. Those who have registered at theatres are eligible to be phoned and asked what is playing at their favorite theatre that night. The prize each evening is a night out: dinner for the family at a leading restaurant, admission to a theatre of its choice, and a chance to win a jackpot prize.

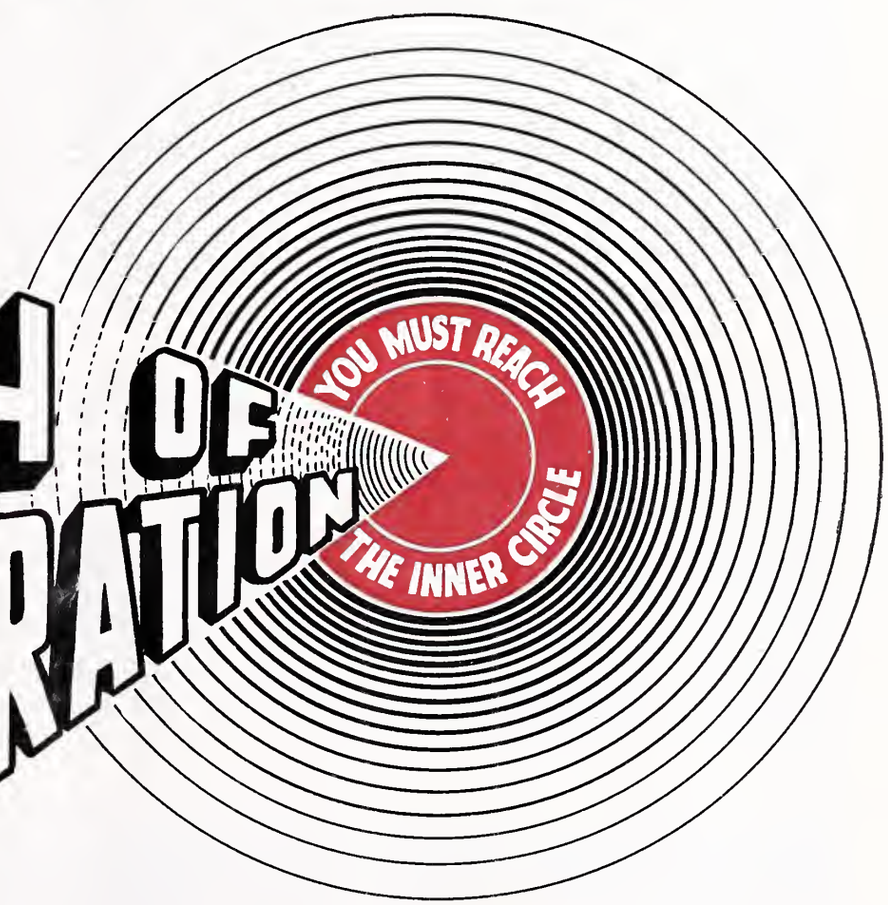
Station WPIX Buys 26 Recent Feature Films

Television station WPIX, New York, has bought a block of 26 independently-produced feature films for exclusive showing in the New York metropolitan area, all released by United Artist, some as recent as 1950 and 1951. Among the films are: "On Our Merry Way," "The Long Night," "Korea Patrol" and "Federal Man."

The THIRD DIMENSION

of motion picture trade paper circulation—that is *ESSENTIAL for results!*

DEPTH OF PENETRATION



Length and breadth are the surface dimensions that determine the numerical total of trade paper circulation. It is "the third dimension"—DEPTH of Penetration to the people who make the buying decisions—that determines the actual effectiveness of the circulation. The nature of the motion picture theatre market particularly requires the sound rule of length x breadth x DEPTH of Penetration—for trade paper advertising to produce real results!

On the desks of the "Pace-Makers" of this industry . . . the HERALD *is "part of the picture."*

MOTION PICTURE
HERALD
BETTER THEATRES
•
THEATRE SALES

PARAMOUNT HAS BIG SCHEDULE

Balaban Voices Company Optimism, Schwalberg Stresses Salesmanship

Optimism was expressed Monday by both Barney Balaban, president of Paramount Pictures, and A. W. Schwalberg, president of Paramount Film Distributing Corp., over the company's business prospects this year based on the release schedule. The Paramount executives addressed the first session of the week-long meeting at the Hotel Plaza in New York.

"More than ever," Mr. Schwalberg told the sales managers and executives, "knowledge, experience and intelligent analysis form the most important part of our business." He pointed out that today, selling has been complicated by decrees, law suits and many other complexities.

Business Not Simple

"It is vital," he added, "that we be equipped with knowledge and the capacity for hard work to meet the challenges. Once upon a time this business of selling motion pictures was simple—it is now certainly no longer that."

Mr. Balaban's address embodied a message on the state of the industry and the state of the company.

In the first five months of this year Paramount will release "Road to Bali," with Bing Crosby and Bob Hope; "Thunder in the East," Alan Ladd and Charles Boyer; "Tropic Zone," Ronald Reagan, Rhonda Fleming; "The Stooge," Dean Martin and Jerry Lewis; "The Stars Are Singing," Rosemary Clooney, Lauritz Melchoir.

Other Films Listed

Also "Come Back, Little Sheba," Burt Lancaster, Shirley Booth; "Off Limits," Bob Hope, Marilyn Maxwell; "The Girls of Pleasure Island," Don Taylor, Leo Genn; "Pony Express," Charlton Heston, Rhonda Fleming; "The War of the Worlds," produced by George Pal.

Oscar Morgan, short subjects and newsreel sales manager, also addressed the opening session.

At the second day's session, Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, emphasized a vastly expanded campaign aimed at gaining maximum grosses and a star-building program. The key figure in the latter program is Rosemary Clooney, the featured performer in "The Stars Are Singing."

Mr. Morgan Wednesday gave the details of a Sindlinger survey which showed that 86 per cent of theatre-goers interviewed in Philadelphia felt that newsreels were required in theatres regardless of the extent to which television brings news to the home. The survey showed that audiences preferred "adequately developed" presentation of the news in the theatre and it indicated that exhibitor "hysteria" directed at the elimination of newsreels because of television had vanished.

The Sindlinger facts and figures are expected to be published in book form in the near future by the Motion Picture Association of America.

Odeon Takes Over Seven Ontario Houses

TORONTO: Effective January 5 Odeon Theatres took over seven theatres and one drive-in, following the termination of the arrangement whereby they held a joint interest with Sam Fingold in the operation of a number of Ontario theatres.

The theatres are: Royal, Aurora; Odeon and Roxy, Brampton; Roxy, Newmarket; Century, Oakville; Odeon, Sturgeon Falls; and the Brampton Drive-in.

Mr. Fingold took over the following theatres: Roxy, Carleton Place; Roxy, Century, Gregory, Oakville; Odeon, Sturgtury, Ottawa; Centre, Roxy, Owen Sound; Odeon, St. Thomas. Odeon has disposed of its interest in National Theatre Services and National Booking Co. to Mr. Fingold.

Commence Production Of "Laughs-A-Poppin"

RKO Radio producer George Bilson has begun production on "Laughs-A-Poppin," a compilation of four of the company's two-reel comedies. Liberace, a piano soloist, will serve as musical master of ceremonies in linking the segments together. The units will be so arranged that an exhibitor can use two or more of them with a running time of from 45 to 90 minutes.

Texas COMPO Sponsors "Hoaxters" Picture

Texas Council of Motion Picture Organizations is sponsoring "The Hoaxters" as its first 1953 public relations project. The promotion explains the reasons exhibitors should play the picture and the means to increase its audience attraction potential. Special trailers, recordings and press releases are available in a promotion kit prepared by COMPO.

Schedule 38 Openings for 20th-Fox's "Niagara"

Twentieth Century-Fox's "Niagara" was scheduled to open in 38 domestic and Canadian situations in the latter part of January and February. The picture had premieres in New York at the Roxy theatre and at the Los Angeles Chinese, Loyola and Uptown theatres in Los Angeles last week.

Editor Lauds "Son John"

The type of newspaper break a publicity man dreams of came true recently in Ashland, Wisconsin.

John Chapple, managing editor of the *Ashland Daily Press,* went "grudgingly" to the theatre to see Paramount's "My Son, John." It overwhelmed him. The next day the paper carried a page-one, eight-column headline reading: "See 'My Son, John,' Washburn Tonight!" Also on page one and continued over was a long laudatory story on the Paramount picture whose theme treats of a young idealist who becomes tragically duped by the Communists. Claiming he was once a Communist sympathizer, Mr. Chapple pointed out "the deadly parallel of my own life and the John" of the film.

He sent a telegram to Paramount Studios and copies to Leo McCary, who made the film, and Helen Hayes, Dean Jagger and Van Heflin, who are featured in the picture.

The wire said in part: "The script of 'My Son, John' is as truly inspired as the words of the prophets of the Bible. It could not be more accurately done. . . ." Mr. Chapple continued: "Every church, every school, every community and civic organization that believes in the ideals of the founding fathers of our nation and the moral code of the Ten Commandments must get into action and see to it that every one of our millions of Americans, young and old, sees this picture. . . ."

Unfortunately, the story broke in the paper the day of the picture's last showing in the community.

United Artists to Release Spillane Detective Films

The detective novels of Mickey Spillane, whose seven "hard-guy" books have sold more than 20,000,000 copies, will be brought to the screen by Victor Saville, and will be released by United Artists, it was announced this week by Arthur B. Krim, president of United Artists. The first two Spillane stories that Mr. Saville will put into production for United Artists release are "I, the Jury" and "Kiss Me Deadly." The producer and the author soon will announce their selection of a star to portray Mike Hammer, the detective.

Industry Leaders to Attend Milwaukee Drive-in Meet

Wilbur Snaper, president of Allied States Association; Abram F. Myers, general counsel of Allied, and Colonel William C. McCraw, executive director of Variety Clubs International, will attend the National Drive-In Convention March 24-26 in Milwaukee. Spiro Papas, of the Keno Family Drive-In Theatre of Kenosha, Wis., is scheduled to be one of the featured speakers at the convention.

TOA DIRECTORS INSIST ARBITRATION CAN WORK

Starr Will Name Committe to Meet Allied Leaders for Full Discussion

The Theatre Owners of America Tuesday evening ended its annual mid-winter board of directors meeting at the Hotel Pierre in New York, steadfastly maintaining its faith in the future of an all-industry arbitration system—including Allied States Association.

Alfred Starr, TOA president, told reporters that he would shortly appoint a committee to seek a meeting with important leaders in Allied "looking toward a thorough discussion of the entire matter of arbitration from the point of view of exhibition." No action in arbitration without Allied was immediately contemplated, he added.

Discuss Pre-Releases With Sales Managers

The board meeting, attended by some 70 exhibitors, was highlighted by a joint meeting with sales managers of the distributors Tuesday morning—at which the touchy subject of pre-releases was thoroughly discussed, and a long research session that afternoon featuring talks by leading equipment dealers having to do with three-dimensional films and Cinerama.

Monday sessions were devoted to reports on ASCAP, the 1952 convention, the tax repeal campaign, public relations and building codes.

Reporting on the activities within the closed TOA meetings, Mr. Starr made it clear that his organization shares Allied's unhappiness over various distributor policies, especially those pertaining to pre-releases, but that TOA will not go along with policy that means "running to the cops." TOA still prefers to work out these problems around the table, he said.

Arbitration Plan Would Limit Number

He said he felt there was value in the distributors' draft of the arbitration system which only allowed each distributor two pre-releases a year. This figure, he emphasized, was to be regarded as a maximum, not a minimum. During the talks with the sales managers concerning pre-releases, at least two of the distributor representatives had expressed a willingness to sit down and try to formulate a criterion for judging what should be or should not be a pre-release picture, he said.

Concerning rentals, another thorn in the Allied side, Mr. Starr said that TOA still holds to the viewpoint that cases of film rental distress can best be handled through conciliation (rather than arbitration), the principle of which already has been agreed upon by the arbitration conference members at talks last year.

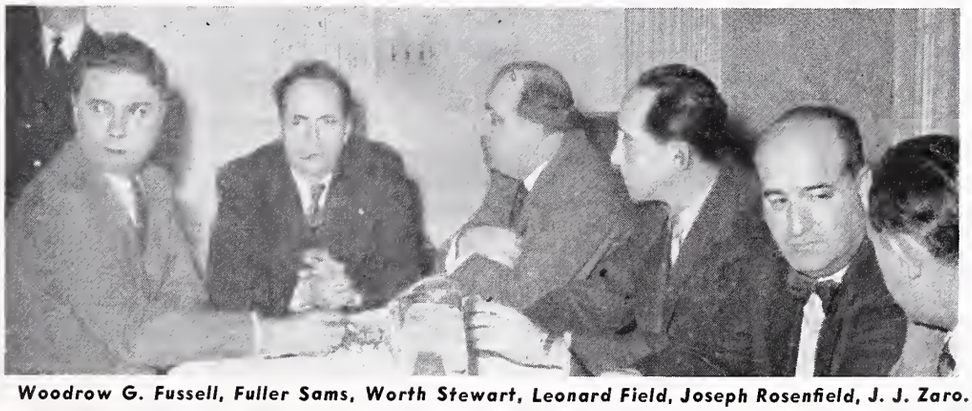
One point which TOA board members made clear to the visiting managers, said Mr. Starr, was that they would appreciate the companies' giving their branch managers more leeway in the determining of rental terms.

"If all exhibitors have to pay the same rentals, why shouldn't they get the same terms in all other respects?" he asked. Some exhibitors would not mind being set back 30 to 60 days if they could get better rental terms, the TOA president said. If the branch manager could make individual deals, rather than being bound by "the folly of a national policy," many of the trade

(Continued on page 26, column 3)



THE PRESS CONFERENCE, which at the end of the day's sessions informed the trade of salient occurrences. Alfred Starr, TOA president, is spokesman. With him, Arthur Lockwood and Mitchell Wolfson.



Woodrow G. Fussell, Fuller Sams, Worth Stewart, Leonard Field, Joseph Rosenfield, J. J. Zaro.



Herman Hunt, Morris Lowenstein, John Rowley.



J. J. O'Leary, Nat Williams, Mack Jackson.

THE MISSISSIPPI





Mr. Exhibitor

350 pre-release engagements of THE MISSISSIPPI GAMBLER are playing during these two weeks. Among your exhibitor friends there must be some who will have had experience with the picture. Call them on the telephone and get their opinion. Then set the picture in when you can give it all the playing time it deserves!

Universal International

TYRONE POWER · PIPER LAURIE · JULIA ADAMS *in*

with **JOHN McINTIRE · PAUL CAVANAGH** • Directed by RUDOLPH MATE • Story and

Brotherhood Week's
Silver Anniversary February 15-22

GAMBLER is outgrossing every U-I picture in the 41 year history of this company in more than half of its first 40 engagements; topping THE EGG AND I in 23 out of these 40 situations; topping BEND OF THE RIVER in 33 out of the 40 situations!



BREAKING ALL-TIME OPENING DAY HOUSE RECORDS IN DOZENS OF THEATRES, ALL SIZES OF TOWNS!

THIRD PICTURE IN 2 YEARS TO HOLD OVER AT MAMMOTH 5000-SEAT FOX THEATRE, ST. LOUIS!





The MISSISSIPPI GAMBLER

COLOR BY Technicolor

Screenplay by SETON I. MILLER • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

FILMS ON SPOT IN COMMONS

See Films vs. Food Debate Resumed; Korda Drops Contract for Cinerama

by PETER BURNUP

LONDON: American distributors here can look forward to a revival of the time-worn food-or-film debate now that Parliament has reassembled after its Christmas recess. Socialist antagonists of American films already have broached the subject.

On the first day of the new session a member of Commons asked Chancellor of the Exchequer R. A. Butler if it would not be possible to save dollars on American films and use the money for the purchase of sugar. The Chancellor replied that the whole film purchase was tied up with an international agreement, but added: "The question is always under review."

Cinerama Future Uncertain

Cinerama's future this side appears highly problematical. Sir Alexander Korda now confirms that his tentative contract for the British rights to the process has lapsed.

In a letter to the technical advisers of the Cinematograph Exhibitors' Association, Sir Alexander said he was convinced "it would take a tremendous amount of money to establish Cinerama and develop it fully."

The Korda letter continues: "Apart from the initial instalment of two additional projection booths with complete staff and changes also in all projection apparatus and apart from building of a new screen, the print cost seemed to me exorbitant. I think the cost of one hour's projection is over £3,000.

"I did not feel that I could enter into production of films which could not be used otherwise than on Cinerama."

Board of Trade Objected

Sir Alexander also declared that he encountered difficulties when he approached the Board of Trade on the matter. "The Cinerama people demand a very large royalty, apart from their film rental, for the use of their apparatus and the Board of Trade, when I approached them, did not feel that they would allow more dollars for this purpose," Sir Alexander said.

CEA's technical adviser, Dr. Leslie Knopp, claims in a report to the Association's general council that Cinerama's resulting effect is not necessarily stereoscopic but in a small auditorium an observer sitting centrally to the screen and at a suitable distance from it enjoys a pronounced effect of reality. The effect diminishes as the observer moves from this central position and also as his distance from the screen increases, the Knopp report concludes.

The entire contents of J. Arthur Rank's Denham Studio will be offered for sale by auction February 24 and 27 and March 3-6 and 10.

The 4,000 lots catalogued include a collection of old stage coaches and other old vehicles, office furniture and equipment, film and lighting equipment, and theatre plant and furnishings. Negotiations for the sale of the building itself are understood to be still in progress.

▽

With Government benisions, Ilford, Limited, one of the leaders in the film stock trade this side, has announced a dramatic upsurge in its production potential. The step has involved construction of two plants at the cost of £1,250,000. First part of the enterprise was the installation of an additional film coating unit at Ilford; second part was the construction of an entirely new plant for the manufacture of film-base in conjunction with a £750,000 concern, Bexford, Ltd., formed in 1947 when the gravity of the film shortage in war's stress first became apparent.

▽

Following the unexpected resignation of the brothers Ernest and Charles Pearl from the screen publicity firms of Langford and Co., Ltd., and Theatre publicity, Ltd., financed by J. Arthur Rank, it is announced that another publicity firm, Progressive Publicity, Ltd., operating largely in the north of England, has joined the Rank merger. Appointed to the directorate of the new setup is Kenneth Hargreaves, managing director of Rank's General Film Distributors and assistant managing director of Odeon Theatres, indicating something of the importance Rank attaches to the movie.

▽

Separate deputations representative of CEA and the British Film Producers Association respectively were received on succeeding days at the Board of Trade by Sir Frank Lee, the Board's permanent secretary. Subsequent official statements recorded that the deputations had explained their points of view on the continuance of the Eady Plan and that Sir Frank had given an assurance that the views would be given full consideration. It is understood that Sir Frank later asked for a further explanatory discussion with exhibitors' representatives.

Lease Ram Theatres

AIKEN, S. C.: Two Ram theatres, the Patricia and the Rosemary here, have been leased by owners Mr. and Mrs. H. Bert Ram, to the Stewart-Everett Company of Charlotte, N. C., for 10 years or more.

TOA BOARD MEET

(Continued from page 23)

practice complaints would dwindle, if not disappear, he indicated.

This would also help relieve "the curse of the industry—the print shortage," he said.

The TOA board again tabled any action on the Government's 16mm anti-trust suit till sometime in the future. "We shall wait," said the official statement on this subject, "the expression of attitude of the new Department of Justice before making our decision as to whether we shall move to intervene as a party defendant." Mr. Starr himself added that results of the TOA poll of its members were inconclusive, with some violently for intervention and some just as earnestly opposed.

Distributor representatives attending the board meeting Tuesday included Charles Reagan and W. F. Rodgers, MGM; Robert Mochrie, Samuel Goldwyn Productions; A. Montague, Columbia; Al Schwalberg, Paramount; Charles Boasberg, RKO; William Gehring, 20th-Fox; Maurice Goldstein, Allied Artists; Charles Feldman, Universal; Bernard Goodman, Warners, and Bernard Kranze, United Artists.

Other speakers and the topics they discussed at the meeting included Elmer Rhoden, public relations; Walter Reade, Jr., ASCAP and Filmak; Herman Levy and Robert Griffing, the 16mm suit; Pat McGee, taxes; S. H. Fabian, theatre television. Charles Skouras presided at early sessions of the board meeting.

Mr. Fabian also revealed at the press conference preceding the meeting last week that he definitely intends to bring in Warner Theatres into the TOA fold when control of that circuit is taken over by Fabian Enterprises.

Industry Leans Heavily On Exports: Johnston

The motion picture industry leans more heavily than others on exports, Eric A. Johnston, president of the Motion Picture Association of America, told the annual convention of the Newspaper Advertising Executives Association, in Chicago, this week. Mr. Johnston was using the industry to illustrate a speech, "The Price of World Leadership," which dealt almost entirely with world economic problems. He added, apropos of his illustration, that the 40 per cent of the business done by the industry overseas "is, frankly, the difference between black ink and red ink."

I.F.E. Announces Appointment Of Five Division Managers

The appointment Tuesday of five division managers completes the distribution staff of the I.F.E. Releasing Corporation. Those named by Bernard Jacon, vice-president in charge of sales of the new company, were Seymour Schussel, eastern; Mark Goldman, central; Hubert Lyons, southern; Harry H. Walders, midwestern, and Alex Cooperman, western. Mr. Schussel will also serve as an assistant to Mr. Jacon.

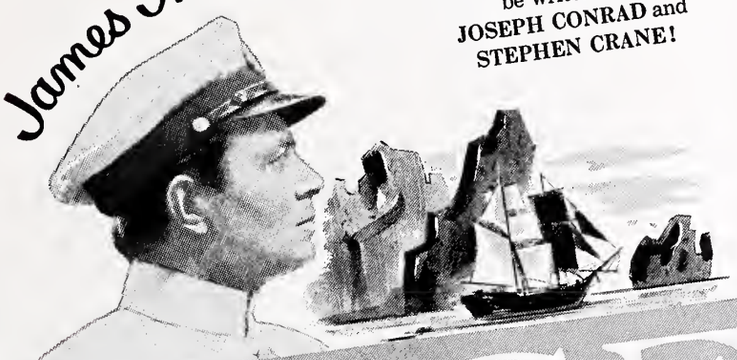
"FINE ENTERTAINMENT!... UNUSUAL AND FASCINATING."

—N. Y. HERALD-TRIBUNE

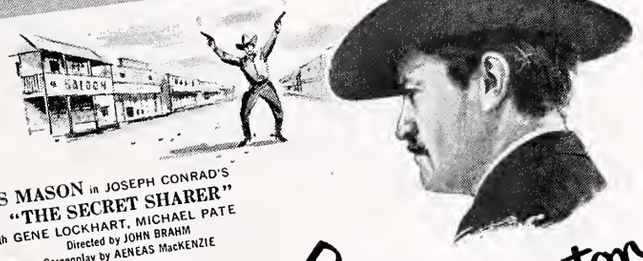
GREAT MOVIE MASTERPIECES BY GREAT STORY MASTERS!

Power! Force! Conflict! Written as they could only be written by JOSEPH CONRAD and STEPHEN CRANE!

James Mason



FACE to FACE



Robert Preston

JAMES MASON in JOSEPH CONRAD'S "THE SECRET SHARER"
with GENE LOCKHART, MICHAEL PATE
Directed by JOHN BRAHM
Screenplay by AENEAS MacKENZIE

•

ROBERT PRESTON in STEPHEN CRANE'S "THE BRIDE COMES TO YELLOW SKY"
introducing MARJORIE STEELE
with MINOR WATSON
Directed by BRETAIGNE WINDUST
Screenplay by JAMES AGEE
Released thru RKO Radio Pictures



"Recommended as unusual and fascinating screen fare. It is encouraging to see such fine screen entertainment... simple yet so well done."
— N. Y. HERALD-TRIBUNE

("The Bride Comes to Yellow Sky")
"A gem of its kind... Barbed pungency... suggesting a Rabelaisian 'High Noon'!"
— N. Y. TIMES

"A highly entertaining picture that boasts excellent handling on every count!"
— N. Y. JOURNAL-AMERICAN

"A thoroughly satisfactory picture! Unusual venture!"
— N. Y. WORLD-TELEGRAM & SUN

"Engrossing film. Unusual and fascinating!"
— N. Y. MIRROR MAGAZINE

("The Secret Sharer")
"James Mason gives an impressive performance... The brooding mood of the film is well sustained."
— N. Y. DAILY NEWS

ONE OF THE NEWSPAPER ADS FROM THE CURRENT, SUCCESSFUL NEW YORK ENGAGEMENT.

Distributed by
RKO RADIO PICTURES

Back BROTHERHOOD WEEK, Feb. 15-22

People in The News

SPYROS P. SKOURAS, president of 20th Century-Fox, has been named chairman of the motion picture industry committee for the $500,000 King George VI Memorial Fund, new fellowship program of the English Speaking Union of the United States. Executives and stars who will serve on the special committee are MR. AND MRS. RONALD COLEMAN, JOAN CRAWFORD, BING CROSBY, DOUGLAS FAIRBANKS, JOSEPH A. MCCONVILLE, NORTON V. RITCHEY, ROSALIND RUSSELL and JACK WARNER.

JOE SUGAR, newly-appointed branch manager of United Artists' New York exchange, was guest of honor at a luncheon Wednesday tendered by the New York Film Buyers to welcome him to the Metropolitan area.

LOUIS LOBER, formerly United Artists continental manager in Paris, has been appointed general manager of the foreign department.

LEROY PRINZ, Warner Bros. dance director, has been elected president of the British United Service Club.

PHILLIP LEPINSKY has been named director of Filmack Studio's animation department.

S. J. GARDNER, assistant to George A. Hickey, MGM west coast sales manager of the MGM San Francisco office.

DR. C. E. KENNETH MEES, Eastman Kodak scientist, has been awarded the 1952 Progress Medal of Great Britain's Royal Photographic Society.

Goetz and Muhl Head U-I Studio

HOLLYWOOD: Edward Muhl, Universal vice-president and former studio general manager, has been advanced to the post of general production executive in a realignment of the company's studio executives functioning under William Goetz, in charge of production, it was announced here this week by Milton Rackmil, president.

The changes were interpreted as an indication that Leo Spitz, who has been production executive at the studio since 1946 when he and Mr. Goetz joined the company, would not return to the studio. Mr. Spitz has been ill for the past eight months and is residing in Palm Springs. His contract expires this year. No reference to Mr. Spitz was made in the company president's announcement.

Mr. Muhl, it was stated, will retain responsibility for over-all studio operations, while assuming additional production authority under Mr. Goetz. James Pratt, former production manager, becomes executive manager and will assume some of the functions hitherto handled by Mr. Muhl, including chairman of the plant operations committee. Gilbert Kurland replaces Mr. Pratt as production manager with George Golitzen as his assistant.

Ernest Nims, former head of the editorial department, continues as editorial executive. Richard Cahoon becomes manager of the editorial department.

Messrs. Muhl, Pratt and Nims will make up the executive production committee, headed by Mr. Goetz. David A. Lipton, vice-president in charge of advertising-publicity, will serve as consultant to the executive committee on selling and marketing.

Hughes Hits "Limelight"

LOS ANGELES: Howard Hughes, board chairman of RKO Pictures Corp., Tuesday wrote the American Legion that he is making an effort to persuade the management of RKO Theatres Corp. to take "the necessary legal measures to cancel all bookings of 'Limelight'." Mr. Hughes' statement came in reply to a letter from John D. Home, chairman of the American Legion Hollywood Post Un-American Committee. Mr. Home declared the Legion's national executive committee has urged United Artists, the distributors of the Charles Chaplin film, to withdraw its presentation and have commended the Justice Department for its decision to investigate Mr. Chaplin's eligibility to return to the U. S. Mr. Hughes, in the letter, pointed out that he was a director of RKO Pictures, and was not associated with the theatre organization.

Pull "Limelight" After Protest by Legion

BUFFALO: The Mancuso theatre, Batavia, N. Y., has pulled Charles Chaplin's "Limelight" because of protests from American Legion officials. The film had been booked into the Mancuso for four days.

Elect Ralph Hetzel, Jr. MPEA Vice-President

Ralph Hetzel, Jr., vice-president of the Motion Picture Association of America, was elected vice-president of the Motion Picture Export Association at a meeting of the MPEA in New York last week. Mr. Hetzel is in charge of the New York office of the MPAA. At the same meeting, the six Japanese import permits that had not been allocated to member MPEA companies were disposed of by drawing lots. The winning companies were Columbia, MGM, Paramount, RKO, 20th-Fox and Warner Brothers. Under the plan, the four "losing" companies—United Artists, Universal, Republic and Allied Artists—will get the first four allocations from next year's permits and the balance will be split among all 10 member companies.

Reiner in Foreign Post For Goldwyn Productions

Manny Reiner has been named foreign manager of Samuel Goldwyn Productions, it was announced in New York Monday by James A. Mulvey, president. He will assume his new duties February 2, when his resignation as vice-president in charge of sales of PSI-TV, Inc., television producing and distributing company, becomes effective. Mr. Reiner entered the motion picture field in 1933 with Warner Bros. and subsequently was associated in various capacities with MGM, Monogram and Paramount. From 1942 to 1946 he was film officer in Europe for the Office of War Information, and from 1946 to 1950 was general manager in Latin America and Australasia for the David O. Selznick organization.

Williamson Promoted to Warner District Manager

Ed Williamson has been promoted from Warner Bros. branch manager in Dallas to southwestern district manager, embracing the company's branches in Dallas, Memphis and Oklahoma City, it was announced by Ben Kalmenson, distribution vice-president. Other promotions include H. C. Vogelpohl from local sales manager in Dallas to branch manager of that territory, replacing Mr. Williamson. James C. McCrary moves up from salesman to sales manager in Dallas.

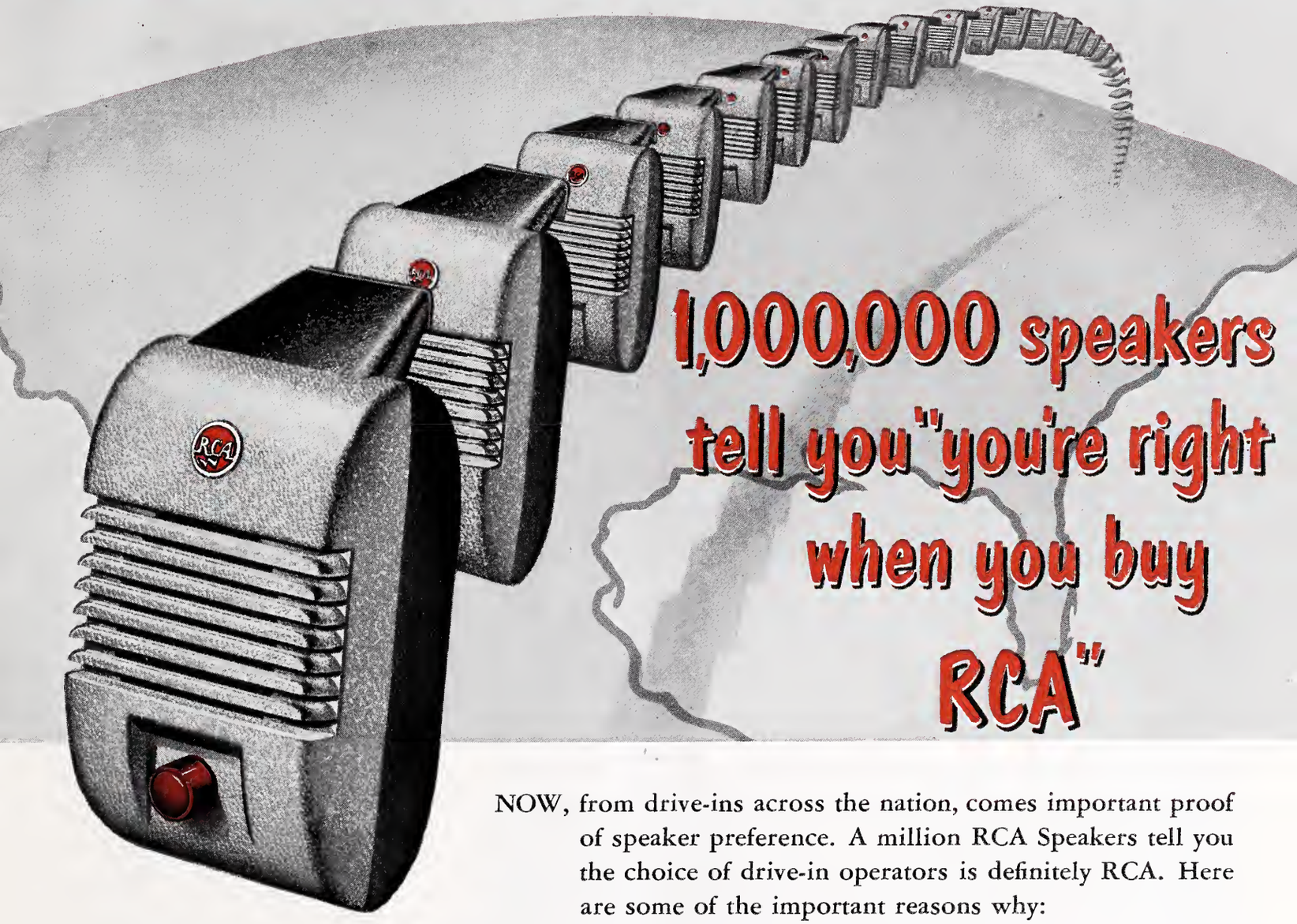
Great States Theatres Honors John Dromey

John Dromey, head buyer and booker for Great States Theatres, was honored at a special luncheon in Chicago this week by 100 members of the industry. The luncheon, celebrating Mr. Dromey's 30 years with the organization, was attended by Great State managers and their wives. Speakers at the affair included Dave Wallerstein, general manager of Balaban and Katz; Doc Banford, western division manager of MGM, and Duncan Kennedy of Great States.

Televise New York Opening Of "Above and Beyond"

In a promotion with the United States Air Force, the New York preview ceremonies of MGM's "Above and Beyond" was broadcast Thursday over a local television and radio outlet. A parade and a recruiting banner plugging the film, which marks the fiftieth anniversary of aviation, also highlighted the preview at Brandt's Mayfair theatre.

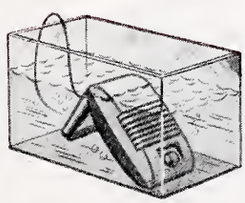
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ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: R C A VICTOR Company Limited, Montreal

Columbia to Make 30 in Technicolor

Columbia pictures will make 30 pictures in color by Technicolor during 1953, it was announced this week by Harry Cohn, president and head of production. Nine films are tentatively scheduled for production in black and white.

Of the 30 color productions, 15 are set for executive producer Jerry Wald. They are "Cruisin' Down the River," starring Dick Haymes, Audrey Totter and Billy Daniels; "Miss Sadie Thompson," with Rita Hayworth; "The Wood Hawk"; "Renegade Canyon"; "The Broadway Story"; "High Command"; "Debut"; "Ten Against Caesar"; "The Long Gray Line"; "Liszt"; "Pal Joey"; "Lola Montez"; "Tombstone"; "River of the Sun," and "Casanova."

A Technicolor commitment has also been obtained for the Kramer Company's picturization of Herman Wouk's best-selling novel, "The Caine Mutiny."

In addition, Sam Katzman will produce 10 Technicolor films: "Prisoners of the Cashbah," "Charge of the Lancers," "Jesse James Meets Bill Dalton," "The Kiss and the Sword," "Tripoli to the Sea," "Battle of the Rogue River," "Fort Ticonderoga," "Chief of the Senecas," "Drums of Tahiti" and "Meet Me at the Fair."

Other productions set for the Technicolor treatment are "The Nebraskan," "Tarawa," "Sunset Rim" and "The White South."

The black and white pictures on Columbia's agenda are headed by "From Here to Eternity," starring Montgomery Clift, Burt Lancaster and Deborah Kerr. The other black and white vehicles are "The Cyclists' Raid," "A Nice Place to Visit," "A Name for Herself," "Rough Company," "The Circle of the Day," "Frontier," "The Human Beast" and "The Big Heat."

Belgium to Subsidize Producers Out of Tax

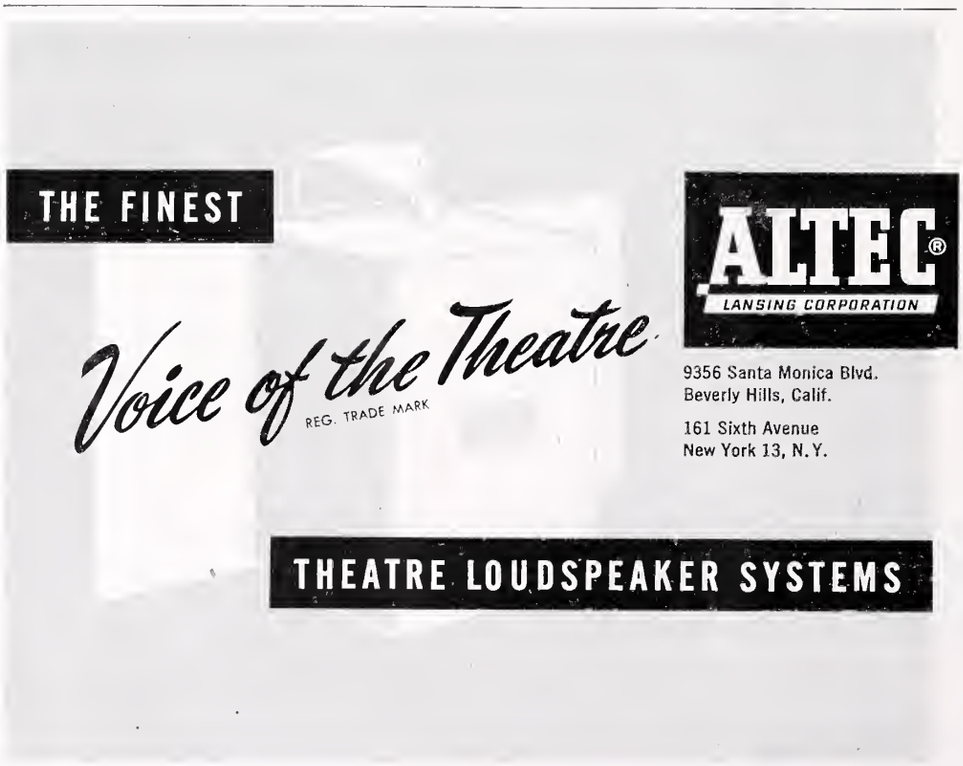
WASHINGTON: Commerce Department film chief Nathan D. Golden this week outlined the provisions of a new Belgian Government decree subsidizing domestic film producers.

The subsidy to be paid, he said, is to be based on a percentage of the exhibition tax collected by the government on the film programs of which the domestic films form a part. The subsidy to be paid to producers of full-length entertainment films is 70% of the tax collected.

The percentage for documentary and short films is 25% and for newsreels 5%. The definition for a producer of domestic newsreels specifically excludes any firms which depend in any way on a foreign newsreel firm.

New TV Film Coverage Of Top Sports Events

A new service providing daily film coverage of important sports events for television use has been announced by the Television Department of International News Service, New York. The service will consist of three minutes of sports footage each day to be devoted to two or more stories. It will be delivered Monday through Friday and be completely written for narration. Full library rights will be included for the duration of contracts. The film is intended either for five-minute sponsored sportscasts or for incorporation into existing news and sports programs, according to the announcement from the company.



Yates Clears Grainger to RKO Post

Formal announcement was made last weekend by Herbert J. Yates, president of Republic, of the release of James R. Grainger from his contract with the company "so that he can accept the presidency of RKO Pictures offered to him by Howard Hughes."

Pointing out that Mr. Grainger had been in the employ of Republic more than 15 years, Mr. Yates said "we are grateful for this association and consider it only a small appreciation that we relieve Jimmy from his contract so that he can accept the presidency of RKO Pictures and associate himself with Mr. Hughes."

On Monday of this week the New York Supreme Court was officially notified of the signed stipulation calling for the withdrawal of the receivership application of the minority RKO Pictures stockholders.

Louis Kipnis, attorney representing the minority stockholders, told the court he is withdrawing the receivership application to press his damage complaint in the same court against Mr. Hughes, board chairman, for "mismanagement" and an accounting of the company.

Under the stipulation the application was withdrawn without prejudice to either side of the argument.

Film Companies Study Plan To Televise "Oscar" Show

The proposal to theatre televise the annual awards ceremonies of the Academy of Motion Picture Arts and Sciences has been submitted to all member companies of the Motion Picture Association of America, including Columbia, Universal and Warner Brothers, the three companies which have withdrawn financial support from the Academy. The official reaction of MPAA member companies is expected shortly due to the closeness of the March 19 Academy awards date. In approving the TNT deal, film companies would have to lift contract provisions barring the appearance of stars on television.

Texas Exhibitor Writes Academy, Backing Awards

Lew Bray, running Valley Theatres, Harlingen, Texas, last week took pen in hand to tell Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, that he feels the producers are wrong in not fully backing the Awards presentations this year, and that these represent some of the best public relations in the industry. He said, in part: "I do feel that the Academy Awards dinner does more to make the nation movie-conscious than any other single event, notwithstanding the star tours. . . . It will be very sad, indeed, if a few producers 'muddy up the water'."

Catholics in Industry at Breakfast

Over 4,000 Catholic members of the motion picture industry in the United States and Canada will give a practical demonstration of their faith next Sunday, February 1, when they attend Mass and Communion Breakfasts in New York, Los Angeles, New Orleans and Toronto.

In New York Most Reverend Joseph F. Flannelly, Auxiliary Bishop of New York, will celebrate Mass at nine o'clock in St. Patrick's Cathedral. At the Breakfast which will follow immediately at the Waldorf-Astoria Hotel, the principal speaker will be the Reverend Edwin B. Broderick. Clare Booth Luce, playwright, actress and former Congresswoman, will be the principal lay speaker. Others will be Irene Dunne and Joe E. Brown.

Guests on the dais will include Guy Kibbee, MacDonald Carey, Frederick Brisson, Eddie Dowling, Louella Parsons, Jane Wyatt, Kate Cameron and Una O'Connor. Over 1200 members of the industry are expected to attend.

The industry Communion Breakfast movement started in New York three years ago. Last year additional functions were held in Los Angeles and Toronto and this year New Orleans and Detroit were added. Plans are now under way for similar Communion Breakfasts to be held in Boston, Chicago and Vancouver.

Denver Club Makes Humanitarian Award

DENVER: Variety Club Tent 37 have awarded their first annual Humanitarian Award at their installation dinner-dance. The award went to John Godoc, Jr., head of the printing department at Alexander Film Co., for his efforts in establishing a school for backward children in Denver. Officers for the coming year were installed at the dinner, and include Alex Murphree, *Denver Post* drama editor, chief barker; Don Hammer and William Hastings, first and second assistants; Victor Love, property master, and Bernie Hynes, dough guy. The crew is made up of the above, and Fred Brown, George Allan, Henry Friedel, James Miceheletti and Joe Stone. Ralph Batschelett, chief barker the past year, becomes international canvasman.

ABC Picks WarnerColor For Coronation Film

LONDON: Associated British Pathe announced here this week that its Coronation film, "Elizabeth," will be photographed in WarnerColor. It will be released throughout Britain June 8 and depending on the success of experiments to print from dupe negative, Warners will distribute the film in America the following week.

Eagle Lion Suit Pre-trial Talks to Be Set Feb. 25

A pre-trial conference will be set February 25 when Chesapeake Industries' $15,000,000 anti-trust suit against Loew's and RKO theatres will be called on the calender in Federal Court in New York. The conference, according to a Chesapeake Industries attorney, will follow the February 25 call in court. As of this week no trial date has been set. Chesapeake Industries, as the owner of the now-dissolved Eagle Lion Classics, is pressing the suit, which charges that ELC had been denied access to the New York market because of an alleged split by Loew's and RKO theatres of film product. It was charged that this arrangement prevented any opening of the market to ELC. Although no damage award against the major film companies is sought, the distributors are named in the complaint.

"Never Wave at a Wac" Opens in Washington

Frederick Brisson's "Never Wave at a Wac" opened at the RKO Keith theatre, Washington, D. C., Wednesday evening, with international overtones. Eight women representatives of the armed services of seven countries belonging to the North Atlantic Treaty Organization were guests of honor. They are from the United Kingdom, France, Norway, Turkey, and Denmark, and this country, and Canada. They also will tour for three weeks attending premieres of the film in Boston, Cleveland, Pittsburgh, Cincinnati, Detroit, New York, and Chicago.

Iowa Group In Meeting

OMAHA: Subjects ranging from a possible Allied buying and booking organization to three-dimensional films were discussed at a meeting Monday of Iowa, Nebraska and southern South Dakota exhibitors here.

Al Myrick, president of Iowa-Nebraska Allied, presided over a special meeting called in conjunction with Variety Club's inaugural ball Monday night. More than 100 exhibitors attended.

Leo Wolcott of Eldora, Ia., chairman of the board; Charles Jones, Elma, Ia., secretary, and Elmer Huhnke Omaha treasurer, were present. A full report of the national board meeting was presented.

Coming in for lengthy discussion was the print situation. Special attention also was given to the subject of compiling all infringements on the forced pricing of pictures, which litigation will be forwarded to the Allied legal department.

Exhibitors devoted a long period to discussion of all three-dimensional film processes coming up and the cost of conversion.

Cleveland Exhibitors Elect Ernest Schwartz President

The Cleveland Motion Picture Exhibitors Association has reelected Ernest Schwartz to serve his twentieth term as president, secretary and general manager. Also reelected were Albert E. Ptak, vice-president and Ted Vermes, treasurer.



John Danz, president of Sterling Theatres, Seattle, Wash.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

NEXT to technology, now enjoying an emphasis it hasn't experienced since the swing-over to talking pictures, the warmest topic of conversation in this highly conversational town this week is what's referred to colloquially as "runaway production." That is the ill-fitting but accepted term for the production of pictures by American producers outside of these United States. For a long time, such production has been regarded by Hollywood labor leaders as objectionable, because it gives to studio workers in other countries, employment. Hollywood workers would have if the product were made here. To this objection producers have replied with various stated reasons why it is necessary for them to make certain films in other lands. Last week the two views of the matter collided.

Two Reasons Advanced For Filming Abroad

Producers have advanced two principal reasons for making pictures abroad. The first is that some stories can be made into better pictures at the scene of setting (as "Quo Vadis" in Rome) than in Hollywood. Labor hasn't contested that contention, beyond indicating informally that it's possible for an executive selecting stories to select too many of that kind. The second is that funds blocked in certain countries can be utilized more satisfactorily by spending it in those countries on the making of pictures there than in any other way. This one isn't so graciously received by labor leaders, but hasn't been found conveniently contestable either.

But last week the Hollywood AFL Film Council, comprising the memberships of 26 unions and guilds, which is to say nearly everybody, decided to take the subject out of conversational status and it adopted this resolution:

"No members of unions affiliated with the Hollywood AFL Film Council should accept assignments with producers for pictures to be made outside of the United States, unless and until an understanding has been reached between representatives of the union and the producer of the pictures as to conditions under which such work is to be performed, the number of men to be taken with the company, and any other matters pertinent to the employment of union members."

Passage of this painstakingly worded resolution led swiftly to a sitting down of Labor's leaders with the labor committee of the Association of Motion Picture Producers, comprising the companies colloquially referred to as the majors, and the issuance of a statement to the effect that there was less production outside the country by these companies in 1952 than there had been in 1951, and would not be more than the 1952 total in 1953. The final sentence in the statement read, "It was agreed that the studios would make available to the unions first hand detailed information of proposed foreign production."

Now all the parties concerned in this mass meeting of minds, if a meeting it was, are interested, perhaps even equally interested, in keeping the labor-management picture as steady on the screen as it's been since the subsiding of the 1945-46 turbulence. Mere citizens of the town and profession, however, are having themselves an amusing time trying to figure out who beat whom.

TWO of the four pictures that went before the cameras during the week are of special interest for different reasons.

The first of these is "The House of Wax," a Warner Brothers project and that studio's first undertaking in the three-dimension field. It is also the first film in the three-dimension medium to be produced by any major studio, the first in the medium, "Bwana Devil," having been produced independently by Arch Oboler. Like that sensationally successful box office attraction, "The House of Wax" is being produced in Milton L. Gunzburg's Natural Vision process, and is for viewing through the same kind of polaroid viewers used for the earlier three-dimension picture. However, the Warner picture is going in WarnerColor, whereas the Oboler production was in Ansco color.

"The House of Wax" is being produced by Bryan Foy, who first came to particular attention in consequence of his ability to whip out a completed picture in less time than most producers take to sign a contract, which is dependable indication that the Warners intend to get this picture into circulation at the earliest possible moment. The director is Andre DeToth, a fast man with a shooting script, and the cast includes Vincent Price, Frank Lovejoy, Phyllis Kirk and Paul Picerni.

The second of the week's pictures with claim to special notice is "The Moon Is Blue," a Preminger-Herbert Productions enterprise for distribution by United Artists. The Messrs. Otto Preminger and F. Hugh Herbert are co-producing this venture, and the former is also directing it. The unusual thing about the undertaking is the fact that a German-language version of it is being produced at the same time as the English-language version, a practice which hasn't been common in Hollywood for a good many years.

The players in the English-speaking cast include William Holden, David Niven, Tom Tully, Dawn Addams and Maggie McNamara.

Producer Sam Katzman started "Prisoner of the Casbah" for Columbia, a production in color by Technicolor directed by Richard Bare with Gloria Grahame, Cesar Romero and Turhan Bey among others in a large cast.

Matthugh Productions, independent, began shooting "No Escape," with Lew Ayres, Sonny Tufts, Marjorie Steele, Lewis Martin, Robert Carson and Barbara Morrison among the players.

THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA
Prisoners of the Casbah (Esskay Pic., Technicolor)

INDEPENDENT
No Escape (Matthugh Prod.)
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)

WARNER BROS.
The Wax Works (Natural Vision, Three Dimensional Process in WarnerColor)

COMPLETED (5)

INDEPENDENT
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

MGM
Latin Lovers (Technicolor)
Band Wagon (Technicolor)

20TH CENTURY-FOX
White Witch Doctor (Technicolor)

SHOOTING (20)

COLUMBIA
Cruisin' Down the River (Technicolor)

INDEPENDENT
Somewhere in the World (Benagoss Prod., Inc., France, U.A. release)
Fort Algiers (Erco Prod., Inc., U.A. release)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)
Cairo (Eros, Lippert, Italy)

MGM
All the Brothers Were Valiant (Technicolor)
Fame and Fortune (formerly "Years Ago")
Mogambo (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Sangaree (Pine-Thomas Prod., Technicolor)
Untitled Comedy

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

20TH CENTURY-FOX
Dangerous Crossing (formerly "The Ship Story")
Gentlemen Prefer Blondes (Technicolor)

UNIVERSAL-INT'L.
It Happens Every Thursday
Drifting

WARNER BROS.
Sulu Sea
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)
Grace Moore Story (Technicolor)

SMPTE to Expand Its TV Program

Expansion of the Society of Motion Picture and Television Engineers motion picture and television technical services was authorized this week by its board of governors. The expansion is along six lines, as follows:

1. The SMPTE will form new subsections in cities where film and television engineers need help. 2. It will offer counsel to colleges and other institutions of learning preparing students for careers in the mentioned fields. 3. It will fill gaps in engineering literature.

4. It intends to invite more active participation by other technical societies, trade associations, and cultural groups, and thus encourage educational use of film, television, and theatre television. 5. It will publish special studies for business men, engineers, and operating personnel. 6. Its public relations will stress the needs for special training of young engineers for motion pictures, for improved quality in classroom motion pictures, for improved quality in films for television, and for executives in that medium, in motion pictures and exhibition to be alert for new products and developments relating to the field.

A. Pam Blumenthal, 49, Dies in Hollywood

HOLLYWOOD: Alexander Pam Blumenthal, 49, industry veteran who was named chairman of the board and treasurer of Fidelity Pictures, Inc., in 1951, died unexpectedly in Hollywood Monday after a brief illness. Funeral services were to be held in New York. Mr. Blumenthal specialized in film financing as liaison between banking and producing, handling over 75 productions in 20 years. He joined the banking firm of H. Hertz & Teel in 1947. He was board chairman of Cinecolor and Film Classics until February, 1949. Mr. Blumenthal started in the industry as assistant director to the late Sidney Olcott. He produced shorts in Europe independently in 1926. He is survived by his widow, his mother and a son.

S. William Ford

S. William Ford, who operated the Lyric, Atlantic City, N. J., for 35 years until the house was sold last April, died January 22 in Philadelphia, where he had been making his home, after a long illness. His wife, Irene; a son and a daughter survive.

L. W. McClintock

L. W. McClintock, 49, former Paramount branch manager, died January 23 at his home in Memphis. Before his retirement in 1951, Mr. McClintock was with Paramount for 26 years.

IN NEWSREELS

FOX MOVIETONE NEWS, No. 9—Eisenhower begins new job. Truman at home. Tidelands oil. Bus accident. Sol Hurok dinner. Fashions in autos, wools. U. S. builds Jap navy. Korean draft. Attack in Indo-China.

FOX MOVIETONE NEWS, No. 10—Dulles speaks. Ike schedules newsreel talks. Lodge at U. N. Ace pilot. New Italian liner. Philadelphia fire. Parents Magazine honors movie.

NEWS OF THE DAY, No. 243—The inauguration.

NEWS OF THE DAY, No. 244—Dulles makes press report. FBI check in U. N. Top jet ace. Fashions. Fighter trains. Injun on warpath.

PARAMOUNT NEWS, No. 46—Inaugural.

PARAMOUNT NEWS, No. 47—Italian sea queen. Dulles speaks. Pedal fashions. New Korean leader. Basketball's top scorer.

TELENEWS DIGEST, No. 4B—Inauguration. Trouble behind iron curtain.

TELENEWS DIGEST, No. 5A—Indian atomic plant. Fight Cancer. Ethiopian Christmas. New cold weather suit. Jet ace returns. Chinese pilots train. Fishing.

UNIVERSAL NEWS, No. 433—Inauguration.

UNIVERSAL NEWS, No. 434—Eisenhower and aides swing into action. Dulles outlines policy. Korean ace returns. Man in a bottle. Italian liner in New York. Trout fishing. Wrestling.

WARNER PATHE NEWS, No. 48—New Cardinals. Changes in Washington. Trumans go home. Inaugural Ball. Ike's aides sworn in. Press conference. Mamie's reception. Ike's son goes back. Korea. Ike on job.

WARNER PATHE NEWS, No. 49—Ike's Cabinet. Wilson testifies. Lodge sworn in. Ike meets Army head. Congress confers. Churchill leaves. Italian liner. Beauty queens. Socialist meeting. Flowers.

Sell Albany House, But Warners Will Operate

ALBANY: The Delaware theatre here, held for eight years by Louis R. Golding and Joseph D. Eagan, Fabian executives, under the name of the Sharine Trading Corporation, has been sold to local business interests for $50,000. The Warner circuit will continue to operate the neighborhood theatre, on which it has a lease running to 1961. An art policy has been featured since last September. Mr. Golding originally was associated here with the F. F. Proctor interests and later served as division manager for Fabian.

U.A. Drops "Encounter" From Release Schedule

United Artists has dropped "Encounter" from its release schedule. The film, produced abroad by a Hollywood group that had been accused of Communist activities, had been slated tentatively for release through U.A. The picture has been the object of an attack by the A. F. of L. Film Council and other organizations.

Schedule Test Runs for Metro Reissue Packages

MGM started test runs Thursday on the first of five reissue packages in Loew's theatres. The opening grouping took place in Nashville, Akron, Rochester, Richmond and Dayton. The five double bills chosen from MGM's all-time greats, will be offered as the "Hall of Fame." All 10 pictures were heavy grossers in their original runs, it was said.

Brotherhood Week Kits Going Out

The amusement industry's campaign kits for "Brotherhood Week," February 15-22, are enroute to all offices of National Screen Service from which they will be distributed to exhibitors. Each kit contains a campaign book, one sheet Honor Roll, 25 adult and 10 junior membership cards, a display card and a letter from Sol A. Schwartz, national chairman for the Brotherhood Week Committee.

S. F. Seadler, advertising and publicity chairman for the industry's participation in the celebration marking 25 years of the National Conference of Christians and Jews, said that most exhibitors should have the campaign kits by the end of this week.

The campaign books, printed in silver and blue, highlight the "ABC's of the NCCJ"—a list of the easy steps for exhibitors to make their participation in the drive successful. Included in the book are ad slugs, publicity stories, a proclamation, editorial, radio spot and 25 ideas for theatres large and small.

Among the latter is the suggestion that the local mayor be contacted to issue a proclamation and to be the first to sign the NCCJ Honor Roll. It also is suggested that high school art classes be invited to design Brotherhood Week posters with season passes issued as prizes.

More than 1,000 persons attended Monday's opening of the Philadelphia film and theatre industry Brotherhood Week effort. This group was composed of employees and executives of independent and circuit theatres, and branch managers and employees of local film exchanges.

Harry Mandel, coordinator for the amusement division of the NCCJ, announced that the heads of the nation's top theatre circuits have pledged their support to the industry's participation in the Brotherhood Week campaign. While circuit heads were rallying around the drive, regional committee members in Cincinnati, New Haven and Albany were setting up meetings.

MPAA Votes to Join Cannes Film Festival

Presidents of member companies of the Motion Picture Association of America voted in New York to participate as a unit in the Cannes Film Festival this year. Another plan under consideration would have had the companies participating individually. Previous to the vote, Spyros P. Skouras, president of 20th Century-Fox, reported on his recent world tour. He outlined the demand for American product abroad and the need for more theatres in the Far East. A committee is expected to be named to explore recommendations on how to increase the number of theatres in countries such as India.

The National Spotlight

ALBANY

Industry leaders believed that the level reached by Dr. Carlyle Adams, Rev. Richard N. Hughes and Rabbi Samuel Wolk in addresses at a Variety Club dinner, launching the area campaign for observance of Brotherhood Week, augured auspiciously for its success. The three local clergymen held the undivided attention of members. . . . Exhibitor committee co-chairmen are Charles A. Smakwitz and Harry Lamont. . . . Distributor chairman is Jack Goldberg, MGM manager. . . . The Strand, Johnstown, is now operated by Mr. and Mrs. Leland Warner. . . . J. M. and L. W. Schine, with their wives, attended the inaugural ceremonies in Washington. Donald Schine, son of L. W., was a local visitor. . . . The wedding of Muriel Lanahan, secretary for Ted Baldwin Associates, of New York, and Leo Greenfield, U-I manager, is scheduled for May.

ATLANTA

William Dowler, formerly with the Dixie Theatres, Chattanooga, Tenn., has resigned and now is in Florida. His father, Frank, will do the buying and booking. . . . A new screen tower is being built at the Dale drive-in theatre, Auburndale, Fla. . . . The Strand theatre, Cullman, Ala., and the Beacon theatre, Fairmount, Ga., have closed on account of bad business. . . . The city of Piedmont, Ala., has repealed its ordinance against Sunday showing. . . . J. D. Brown will open his new 300-car drive-in a Valdosta, Ga., in March. . . . Hubert Lyons, former manager of RKO Atlanta, appointed as division manager of the International Film Export Releasing Corp. . . . Harry Dennis is building a new 600-car drive-in with also room for 1,500 walk-in patrons to open around April 1. . . . The new owner of the Garden drive-in theatre, St. Petersburg, Fla., is J. E. Jackson, with George Parsells as manager. . . . Sal Aragoma, Jacksonville, N. C., has started work on a new 650-car drive-in at Fort Lauderdale, Fla.

BOSTON

Howard Dietz of MGM was the chief speaker at a luncheon of the Advertising Club of Boston January 27 at the Hotel Bradford. Charles E. Kurtzman, Northeastern division manager of Loew's Theatres, Inc. was chairman of the day's program. . . . The first 1953 meeting of the New England Drive-in Theatre Association was held January 28. A slate of officers was elected and plans for cooperative buying and advertising were introduced. . . . A joint meeting of exhibitors and distributors to outline plans for the industry's participation in Brotherhood Week was held January 26. . . . George Riel, retired exhibitor of Manchester, N. H., who owned the Granite Square theatre, died. . . . The Weymouth theatre, Weymouth, Mass., has been taken over by Harry Shindler, a former manager for the M&P circuit.

BUFFALO

A meeting, to be attended by exchange and theatre employes, will be held Feb. 2 in the Variety club to discuss the aims and purposes of "Brotherhood Week." Arthur Krolick, exhibitor chairman, and Mannie A. Brown, distributor chairman, will preside. Guest speakers will be Council President Elmer F. Lux, George Wanamaker, county sales tax administrator; Rabbi Joseph L. Fink, the Very Rev. Philip F. McNairy and Edward H. Letchwork. . . . Dale Robertson was in Buffalo last Monday to aid in the promotion of the showing of "Niagara" at the Century. . . . Harry Kerkson, Monogram branch manager, and Mrs. Berkson, were in New York last week end on a business-pleasure trip. . . . "Bwana Devil" opened to terrific business at the Center, setting a new opening day record. . . . Myer Fox has succeeded Al Herman as Columbia salesman.

WHEN AND WHERE

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 3-4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

March 25-26: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Richmond, Va.

CHICAGO

Big social event of the week here was the Great States luncheon for John Dromey, head buyer and booker for the Great States circuit. It wound up the John Dromey Drive, in which all the circuit's theatres participated to pep up December business. . . . The Metro theatre has closed, after sale of the building by Abe Feder, who operated it for many years. . . . Harold Lewis of the West theatre is on the sick list and has not been able to handle his managerial duties for the past few weeks. . . . The Park theatre, which ran "Quiet Man" for over two months and had a tussle with the Republic exchange to keep the print for additional running time, has closed. It was operated by Harry Sears, formerly with B. & K., and Dick Zazove. . . . Jerry Gottleib, Alex Balos, and Bill Valos have leased the Hinsdale, Hinsdale, Ill., and will reopen the house, which is known as Salt Creek theatre during the summers when it operates as a legit theatre, with an art policy.

CINCINNATI

The 1,000-seat RKO Family theatre, in the heart of the downtown business sector, which was renamed the Western quite some time ago, has been completely remodeled and renovated and rechristened the Lyric. It replaces the 1,400-seat house which has been razed. . . . The Crosley Broadcasting Co., a subsidiary of the Avco Manufacturing Co., has purchased the physical assets of Bert Johnson Productions, Inc., which has been liquidated. It will be operated as a division of WLW, Crosley's local 50,000-watt station. . . . Preliminary work has started on a new 400-car outdoor theatre, to be known as Cardinal drive-in, Owensboro, Ky. J. Wilmer Blincoe and Ellis Massie are reported as the interested parties. . . . The Manos Enterprises, operating a chain of houses in Ohio, which recently closed its two houses in Toronto, Ohio, "because the city admission tax made further operation of the theatres unprofitable," have succeeded in getting City Council at East Palestine, Ohio, to repeal the city admission tax there.

CLEVELAND

"Bwana Devil" set a new all-time attendance and gross record at Warners' 3,000-seat Allen theatre on its opening day, playing to 7,000 people at an advanced scale. . . . All territorial exhibitors, all branch managers and exchange personnel were invited to attend an industry Brotherhood meeting January 26 in the WHK auditorium by distributor chairman, Harry Buxbaum, and exhibitor chairman, Frank Murphy. . . . Mr. and Mrs. G. W. Huff have purchased the Hudson theatre and Hudson theatre

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building from Loren Solether of Chagrin Falls. They take possession Feb. 1. . . . Tony Reinman, shipper, is appointed United Artists booker succeeding Betty Bluffestone, who resigned to join Imperial Pictures as office manager-booker. . . . George Tarassoff resigned as Columbia office manager and head booker to become assistant supervisor of the Berlitz School of Languages. . . . Martin Grassgreen of the Indianapolis office succeeds. . . . Ernest Schwartz was re-elected to serve his 20th term as president, secretary and general manager of the Cleveland Motion Picture Exhibitors Association. Other officers reelected were vice-president, Albert E. Ptak; treasurer, Ted Vermes.

COLUMBUS

Clyde Moore, Ohio State Journal columnist, has been appointed theatre editor of the Journal. Ken Baker, who has been acting theatre editor, has resigned to join the information department of the Ohio Fuel Gas Company. . . . Gus Sun, veteran 84-year-old Springfield, Ohio showman, and 13-year-old Chet Allen, of the cast of Universal-International's "Meet Me at the Fair" were pictured as the oldest and youngest at the Ohio Fair Managers' convention here. Sun was made a lifetime member of the association. . . . President Howard Bevis of Ohio State University has proposed an educational TV network of five state schools—Ohio State, Ohio University, Kent State, Miami and Bowling Green. . . . Vincent Edwards, former Ohio State swimming champion, is seen in the title role "Hiawatha."

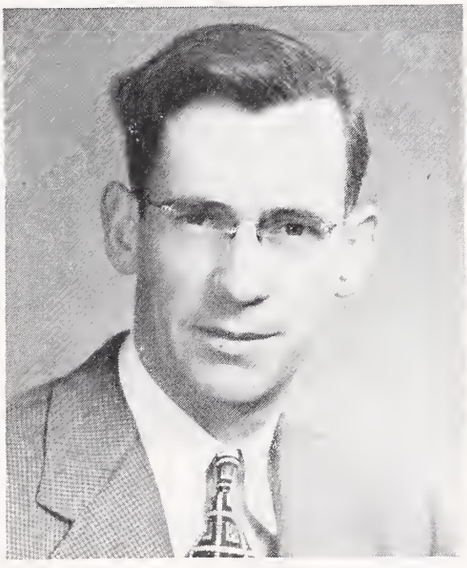
DENVER

Westland Theatres will tear down the Mesa, Grand Junction, Colo., this spring and begin construction of a new theatre, costing around $150,000. . . . Lloyd Kerby has plans ready for a new theatre to be built at Worland, Wyo. . . . Civic Theatres are remodeling the Egyptian, and will rename it the Holiday. . . . The Denver Shipping & Inspection Bureau have issued their annual calendar and film row phone list, and have mailed them to theatres and others. . . . Tom Griffin is opening his new Duke City, a 500-car drive-in, Albuquerque, N. M. . . . Dick Ivy has resigned as office manager and booker at Allied Artists to take a similar job at Intermountain Film exchange. Howard Ross, salesman, formerly on the Allied Artists booking job, is again in the office until a successor to Ivy can be found. . . . Jack R. Pattison, Allied Artists shipper, is back from a turn in Korea, and will be back on the job Feb. 9.

DES MOINES

Several additions have been made at Republic following the recent change in managers. Bert Thomas, Warner salesman for the last few years, replaces Kenny Weldon as salesman. Weldon is the new manager. Also leaving Warners to work at Republic is Ann Branco. . . . Bill Lyons, Warner booker, has resigned to become assistant manager of the RKO-Orpheum here. Another person leaving Warners is Shirley Down, biller. . . . Oliver Patrick, Universal salesman, was snowbound in Mallard and had to remain there several days. . . . Earl Kerr came from Colorado to do some

MANAGER HEADS LOCAL BUSINESS ASSOCIATION



BUFFALO: Charles A. McKernan, above, prominent Buffalo exhibitor, who has been in the industry for a quarter of a century, has been elected president of the South Buffalo Business Men's Association. Manager of United Paramount Theatres' Seneca, South Buffalo de luxe community operation, started in exhibition as an usher in the Bailey theatre, from which post he was appointed to the treasurer position at Shea's Buffalo, a post he held for 12 years. He managed Shea's Niagara from 1942 to 1945 and was appointed manager of the Seneca in the latter year. "Mac" is a member of the Buffalo Lions Club, the Knights of Columbus and is treasurer of the Cazenovia Parking Corp. He has been vice-president the past year of the business men's association which he now heads.

booking for the houses he still owns in Iowa. . . . John A. Granquist, 54, projectionist at the Orpheum, died last week. Services were in Des Moines. . . . The State at Waterloo has reopened under the management of the Dickinson Operating Co. of Mission, Kan. Art Perry, district manager and engineer for the chain, has named Lloyd Johnston of Sumner as manager. Perry said nearly $14,000 has gone into remodeling the theatre. . . . James Greene, manager of the Iowa City drive-in theatre for the last three years, has been named to the staff of the Clarion at Clarion. . . . The Nation theatre at Lost Nation has been closed by Clyde Nelson, owner.

DETROIT

Sol Gordon of 20th-Fox gave a luncheon for Charlton Heston who was in town in connection with "Ruby Gentry" which is now at the Fox. . . . "Bwana Devil" is going into its fifth record breaking week at the Madison. . . . William Flemion, manager of the Coronet and Studio, has left the Albert Dezel Productions exchange. . . . Edward Johnson, of Bay City, is chairman of a committee to establish a fund to build an addition to a syngagogue in memory of the late Harold Bernstein, circuit operator in Bay City, Mich. . . . Jack Broder of the Van Houdt circuit became the father of a baby girl recently. . . . Chet Miller, former United Detroit Theatres purchasing agent, is now with the Solventol company. . . . Bert Foster of the Lippert Exchange attended the Lippert sales meeting in Chicago.

HARTFORD

Atty. Herman M. Levy has registered as lobbyist for the MPTO of Connecticut and Connecticut Association of Public Accountants, with the Connecticut Secretary of State at Hartford, for the present session of the State Legislature. . . . William Daugherty, manager of the Torrington (Conn.) drive-in, has been shifted to a similar position at the Avon Cinema, Providence, R. I. . . . A new policy of scheduling two complete performances nightly, beginning at 5 p.m., has gone into effect at the Hi-Way and Beverly theatres, first-run houses in Bridgeport. . . . Sam Rosen of Lockwood and Gordon Theatres in Connecticut, is vacationing in Florida. . . . Bernard W. Levy of Amalgamated Buying and Booking Service, New Haven, is back in Connecticut, following a vacation trip to Miami Beach, Fla. . . . Robert Hills, formerly assistant manager of the Warner Theatre, Worcester, Mass., is now managing the circuit's Palace, Torrington, Conn. . . . Bernard Goffin has been named manager of the Crown, New Haven. . . . Jean Fraunberger is the new advertising manager of the Strand Amusement Company.

INDIANAPOLIS

Claude McKean, WB branch manager, is distributor chairman for Brotherhood Week here. Howard Rutherford, manager of Loew's, is exhibitor chairman, and Dale McFarland, general manager of Greater Indianapolis, advertising chairman. . . . Art Blacker has shuttered the Regent, 600-seat downtown specialty house, and will convert it to a business rental. . . . Al Blankenbaker was to close the Union at Liberty, Jan. 31. . . . Bruce Kixmiller, Bicknell exhibitor, awarded the prizes at the opening of the Hoosier Salon, top Indiana art show, here Sunday. . . . Walter Wolvertoon, manager of the Circle, turned the house over to the March of Dimes for a women's meeting Monday morning and screened "My Cousin Rachel" for them. . . . Tommy McCleaster, 20th-Fox district manager, spent two days here last week.

KANSAS CITY

A second TV station is to be on the air at Kansas City by July—Empire Coil Company's UHF. . . . A "Brotherhood" mass meeting of exhibitors, exchange personnel and allied interests was held January 28 at the Uptown theatre. Thomas Baldwin is distributor chairman for the area and Elmer Rhoden, Sr., is exhibitor chairman. . . . The flu has apparently passed its peak of incidence at Kansas City. Effect on attendance at theatres and other entertainments was not heavy except for neighborhood theatres. . . . William Silver, falling from the canopy of his Silver theatre at Cameron, Mo., while shoveling snow from it, suffered leg and arm injuries, and is in

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Trinity hospital, Kansas City. . . . John White has sold his New Buffalo theatre, Buffalo, Mo., which he has operated five years, to Lonnie Pitts and Howard Patterson.

LOS ANGELES

Al Bondy, who distributes the "Excursions In Science" reels, flew into town on his annual trip to the West Coast. . . . "Red" Jacobs, Realart franchise holder from San Francisco, planed in from the Bay city on business. . . . The shuttered Academy theatre in Hollywood is being re-opened by Mort Goldberg and associates. Goldberg operates the Empire downtown. . . . Simon Lazarus has assumed operation of the Century. . . . Florence Stein, Warner head inspectress, has returned to work after an illness. . . . Charles Crawford, formerly with the Edwards Theatres, has reopened the Garvey. . . . Jack Van Leer, booker and buyer of the Cinema Park drive-in, Phoenix, has resigned. . . . Earl and Mrs. Goldberg, Film Transport, embarked for Honolulu. . . . Gorman Heimueller, Allied Artists booker, is bedded with pneumonia.

LOUISVILLE

William L. Blankenbaker, chief bookkeeper and auditor for the Falls City Theatre Equipment Company for the past ten years, has retired as of January 17. Moving up into his spot is Joseph A. McHugh, who has been an understudy to Mr. Blankenbaker for approximately six months. Coming in as a new man to fill the job vacated by Mr. McHugh is Harold V. Davis of Dallas, Texas. . . . A. B. McCoy, manager of the East drive-in theatre here, which is closed for the winter season, is spending a vacation at Fort Lauderdale, Florida. . . . The downtown Brown theatre here, managed by John C. Phelps, is inaugurating a tentative semi-art picture policy, with "Limelight," "Thief of Venice," "Breaking the Sound Barrier" and "Androcles and the Lion." . . . Joseph S. Ornstein, brother of E. L. Ornstein, head of E. L. Ornstein Theatres, Marengo, Indiana, died suddenly, January 17. . . . Three dimensional films, employing two interchangeable processes, will be intiated at the Mary Anderson theatre here, with April 23 as the date for the first full length feature, according to C. R. Buechel, manager.

MEMPHIS

Motion picture leaders held an industry-wide meeting at Strand theatre Monday to play full participation in National Brotherhood Week in Memphis Feb. 15-22. Louis Ingram is distributor chairman and Jack Katz exhibitor chairman. . . . L. W. McClintock, 48, branch manager for Paramount in Memphis until his retirement to operate a tourist court in 1951, died suddenly of a heart attack at his home in Memphis. McClintock had been with Paramount for 26 years in Memphis, Dallas and San Antonio. . . . Mrs. Ruby Estes is back at Universal as branch manager's secretary after a leave of absence. . . . Miss Lorraine Burris was promoted to booker at 20th Century-Fox. . . . Ted Zohbel, Universal auditor, was in town. . . . R. L. Bostick, vice-president of National Theatre Supply, made a business trip to Dallas.

MIAMI

George Krevo, manager of the Sheridan, where "Bwana Devil" is having a successful run, reports a new assistant, Robert Dalrymple, who comes from the Dipson Circuit in Elmira, N. Y. . . . LaMar Sarra, legal adviser for Florida State Theatres, has been selected to represent the organization's interest of the Motion Picture Exhibitors of Florida in Tallahassee. . . . Herb Rubenstein, manager Center and district manager of Zone 4, is hospitalized at Jackson Memorial Hospital. . . . Wometco circuit staff changes included Dana Bradford's return as manager of the Rosetta, Bill Goller back managing the Tower and Don Jacocks acting manager at the Center during Herb Rubenstein's illness. . . . The Variety will have Howard T. Barnes as manager and a new policy of stage shows will be effective February 7. . . . Formerly from North Carolina, William McCotter is now manager of the Embassy. . . . James Martin has resigned from Florida State Theatres to become connected with Floyd Theatres, Haines City, Fla.

MILWAUKEE

H. Olshan attended the Columbia meeting in Chicago where "Salome" was screened. . . . Jake Eskin, Eskin Theatre Management Co., Milwaukee, and Baraboo Theatres, Inc., announced that Pershing Moyle will be city manager for the two newly acquired theatres in Baraboo, the Al Ringling and the Juliar theatre, formerly owned by Henry A. Ringling. Mr. Moyle, who has been in the theatre business the greater part of his life, formerly managed the New Holstin theatre. . . . Jerry Kramer, former booker at Columbia here, has been promoted to salesman at Minneapolis. . . . Another change at Columbia is Leon Hubert as booker. . . . Miss A. Gordon, cashier at Columbia here for over 25 years, has returned after a three months' leave of absence.

MINNEAPOLIS

Answers have been served by attorneys for the defendants, the major distributors and Minnesota Amusement Co., to the suits brought by operators of the suburban St. Louis Park and neighborhood Hollywood theatres. . . . Southern Minnesota Exhibitors Association had its monthly meeting at the Nicollet Hotel. . . . William Gedris, president of Ideal Seating Co., Grand Rapids, Mich., was in visiting. . . . Gen Kudzia has been promoted to office manager and head booker at Republic. . . . Theatremen around town are wishing each other "Happy 1953-dimensional," according to Will Jones, *Tribune* entertainment columnist. . . . Clem Jaunich, Austin, Minn., exhibitor, has brought suit against the state of Minnesota to obtain a $250,000 award for parking lot space condemned for a state highway. . . . The State, St. Paul neighborhood house, has discontinued its Tuesday free night when the box office was closed and donations were accepted as patrons entered the house.

NEW ORLEANS

Exhibitors and managers visiting and booking were Eugene Hicks, New, Ferriday, La.; Bob Conrad, Bruce, Jennings, La.; Mrs. Lillian Lutzer, Dallas, owner of Barksdale drive-in, Bossier City, La.; D. J. Olister, Abalon, Algiers; Jim deNeve, Jackson & Vicksburg, Miss., drive-in owner. . . . Raymond Gremillion, Southeastern, completed the installation of a Synchro Screen in the I. Oberlin's Ritz in Natchez, Miss. . . . Locke Bolen, Alabama exhibitor, with headquarters in Jackson, entered Oschner's clinic after Allied Gulf's convention for a check-up. . . . Clarence Thomasie, veteran theatre owner-operator, Harvey, La., is a shut-in at Touro due to a heart attack. . . . Joel Bluestone advised that he now handles the buying and booking for two theatres in the territory: Lewis Watt's Strand in Oil City, Watt's and Nick Lamantia's Abalon, Algiers, La.

OKLAHOMA CITY

"Road to Bali" has been held over for the 5th and final week, and is showing at the Tower theatre this week. . . . "The I Don't Care Girl" is showing at both the Criterion and Plaza theatres. . . . "Above and Beyond" was shown at the Hornbeck theatre, Shawnee, with a Money Back Guarantee on the picture for anyone who after seeing it, didn't agree it's one of the finest movies ever made. . . . Announcement was made by Mrs. Kathryn Hendricks, Bristow, Okla., that she has sold her interest in the Princess and Walmur theatres to Henry Simpson, co-owner. Mr. Simpson will retain sole management of the theatres and is going ahead with plans for the 275-car drive-in to be built about two miles west of the city. . . . Harry Gardiner, for several years a Weatherford, Okla., business man, has purchased a theatre at Archer, Okla.

OMAHA

After 22 years with 20th-Fox in Omaha as cashier, Roy Casey is leaving to live at Seattle. He will join the exchange there in a similar capacity the first of the month. Dorothy Weaver will step up to the cashier's spot and Josephine Maguire, formerly with Warners, will be assistant cashier and bookkeeper. . . . All Omaha first runs had better than average returns during a week of bad weather. . . . Evelyn Machmuller, attractive 20th-Fox booker, has a diamond engagement ring from Leo Juszyk of Omaha. . . . Jack Jorgens, MGM salesman, is receiving treatment for frozen ears suffered when his car got stuck in a snowdrift near Walthill, Neb. during the recent blizzard. . . . Irv Good, 20th-Fox salesman, is leaving the company to become associated with an Omaha oil company February 1. He has been with Fox seven years.

PHILADELPHIA

Stephen Justice is the new upstate salesman in the Scranton-Wilkes-Barre area for Columbia, succeeding Keith Godfrey, who resigned to enter another business. . . . "Peg" Glase, manager of the Embassy, Reading, Pa., is celebrating his 40th anniversary in the industry as a house manager. . . . Local Variety Club, Tent No. 13, donated two motion picture screens for the film library of the Philadelphia Fellowship Commission Building, local tolerance group. . . . Dan Cudone has taken over from Fred Faulkner the operation of the

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Edgemoor, Wilmington, Del. . . . Reading, Pa., collected $141,437 in 1952 on amusement admission taxes, it was reported by City Treasurer John L. Hoch. This was slightly less than the 1951 total of $142,266, but far below the $180,950 collected in 1950. . . . Melvin J. Fox, independent theatre circuit owner, was re-elected to the Board of the Robin Hood Dell, outdoor summer musical concert series. . . . Victor H. Blanc, who just completed his term as chief barker of the local Variety Club, was named recipient of the 1952 Achievement Award of the Sigma Alpha Mu fraternity, with the presentation this week at Drexel Institute of Technology here.

PITTSBURGH

The three-dimensional "Bwana Devil" went into a third week doing sensational business here. . . . Film Row's Leonard Mintz has been named local distributor for Beverley Pictures. . . . John Dugan of Cincinnati has replaced Bob Lynch as salesman of Warners northwest territory. . . . The Jack Kalmensons (he's head of Warners exchange here) recently celebrated their 17th wedding anniversary. . . . Leo Wayne has returned to Film Row as a booker for Paramount. He succeeds Melvin Mann who resigned. . . . Art Cohen, a veteran of Korea, is the new assistant manager of the Stanley. He replaces Tommy Budjanec. . . . The suburban Squirrel Hill theatre turned in sensational business for five weeks with "The Promoter." . . . Rock Hudson was guested with a luncheon in the Variety Club in connection with a personal appearance in his "Lawless Breed."

PORTLAND

Business at first run houses has been good for the past three weeks with strong products being shown. . . . Mrs. J. J. Parker has just returned from a pleasure-business trip to the film capitol. . . . Paramount branch manager Wayne Theriot off to Gotham for big sales meeting of forthcoming Paramount Pictures. . . . Paramount theatre manager, Oscar Nyberg, had to turn people away when the "Don McNeil Breakfast Club" did an hour morning show on his stage Jan. 21. . . . Mayfair manager, Herb Royster, just finished running "I Am a Camera" on his stage. "Paris '90" started Jan. 28. . . . Jack Matlack now has the title of general manager of the J. J. Parker Theatres.

PROVIDENCE

With the closing of the Playhouse, this city is now without any form of live entertainment with the exception of a few nightspots. . . . "High Treason" held for a second week at the Carlton. . . . Dave Levin, RKO Albee manager, exploited "Breaking the Sound Barrier," appealing to the "kid" trade by offering model plane kits to the first 100 boys purchasing tickets to a Saturday morning show. . . . The Strand, which has variously had Saturday, Sunday and Monday openings, recently switched to Friday openings. . . . The Avon is presenting the customary Saturday morning Kiddie Shows. A juvenile feature attraction and several cartoons make up the bill. . . . The Community has been offering one hour of cartoons, a feature, and a serial at Saturday matinees. . . . The Met recently offered the first local showing of Randolph Scott in "The Man Behind the Gun."

SAN FRANCISCO

Ed Rowden Theatre Agency will book and buy for the 850-seat Colonial, Sacramento. . . . Fox West Coast has put the 867-seat Broadway, Burlingame, on a Friday, Saturday, Sunday basis. . . . The Hill drive-in, Riverdale, formerly operated by G. E. Turner, is now being handled by Howard W. Hill. . . . $200,000 is the estimated loss to United-California for the fire which destroyed the Granada, Reno, January 22. Origin of the fire is unknown. . . . Permission has been granted to build a trailer camp on the grounds of the now closed Alam Rock drive-in at Alam Rock. . . . William Penn, who resigned from Universal to sell for Foreign Film Exchange, has opened company offices at 125 Hyde Street, from which Portland and Seattle will also be handled. . . . Bill Lanning, head booker, Columbia, has been confined to his home with illness.

ST. LOUIS

A special MPTO committee of Tom Edwards, Frank Plumlee and Bill Williams will cooperate with Kansas-Missouri Theatre Association for a regional meeting in the state capital at Jefferson City sometime in the spring. . . . Next meeting of officers and directors of MPTO to be held Feb. 10. . . . Tom Bloomer of Belleville, Illinois, president of MPTO of St. Louis, Eastern Missouri and Southern Illinois, along with Tommy James and Paul Krueger of St. Louis, are back from a Theatre Owners of America board meeting in New York. . . . Edward B. Arthur, general manager, Fanchon and Marco St. Louis Amusement Company and chief barker of the St. Louis Variety Club, announced that facilities for the club will be available Feb. 1 in the Sheraton Hotel here. . . . "Bwana Devil" will open an engagement at Fanchon and Marco's Missouri theatre Feb. 12. The circuit has also released plans for the return of stage shows, strictly on an experimental basis, for the Ambassador theatre. . . . The St. Louis Amusement Co. closed its West End theatre. The Palm theatre has been closed and will be converted to bowling alleys.

TORONTO

Annual Variety Village Graduation Dinner will be held Feb. 26 with industrialists and publishers as guests. Coming especially to Toronto for the dinner will be Jack Beresin, international chief barker, and Col. Wm. McGraw, executive director of Variety Clubs International. Chairman of the committee, consisting of Jack Fitzgibbons, Jr., and George Altman, is Jack Chisholm. . . . Each of the Picture Pioneers honored at the 50th anniversary banquet has received a 16 mm. print of the Canadian Paramount news sequence, with the compliments of Paramount and its general manager, Gordon Lightstone. . . . Lloyd Gurr, one-time partner and manager of the Century, Hamilton, is manager of Jack Hunter's Empire theatre, Hamilton. . . . Third-dimensional color films used for scientific films were shown in Montreal recently at a meeting of the Neurological Society. . . . Over-exertion in pushing his stalled car brought on a heart attack which caused the death of Charles Andrews, veteran projectionist at the Eglinton theatre. He was 66. . . . Beamsville, Ont., theatre building has been put up for sale following settlement of a dispute between the owners and Barnes and Davidson, operators who were given to the end of January to withdraw their equipment.

VANCOUVER

Vancouver's motion picture industry will present a gala stage and screen jamboree at the Orpheum Feb. 8, proceeds to go to the Canadian Motion Picture Pioneers Benevolent Fund. . . . Raoul Auerbach, vice-president of Twentieth Century Theatres, was a local visitor. . . . Douglas Lewis, Benograph office manager, is an active member of the Seaforth Islanders reserve unit. . . . The husband of Vicki Dunn, secretary at Canadian Screen Publicity, died in hospital, age 41. . . . Gladys Burns replaced Roma Escott as head usherette at the Odeon-Vogue theatre. . . . Frank Boothe, manager of the Paramount Auto-Vue drive-in at Burnaby, visited outdoor theatres in California looking for new ideas for his outdoor theatre. . . . Ken Evans, business agent of film exchange back shop workers, resigned to enter other business. . . . A Vancouver syndicate has asked Richmond Council for a rezoning decision that would allow them to build a $250,000 drive-in on a 40-acre estate on Lulu Island near the outskirts of Vancouver. The promoters are Max and Ben Chechik and Myer Enterprises of Vancouver.

WASHINGTON

The Variety Club board of governors at their January meeting elected Dr. Sylvan Danzansky and Harry Coonin to sit in at board meetings for the year 1953, on an ex-officio basis. . . . Arthur Steloff, Station WWDC, has been approved for membership in Tent No. 11. . . . Local F-13 IATSE installed new officers at a dinner dance in the Continental Hotel. Mrs. Sara S. Young, 20th Century-Fox booker, charter president for three years and business agent for seven, was given a sterling silver plaque. . . . Leona Gunsberg, 20th Century-Fox booker, has resigned to return to her home in New Jersey. . . . Joe Gins, Universal branch manager, and chairman of Variety's house and entertainment committee, has sent out cards to all members, announcing the Valentine party on February 14. . . . Henry Ajello, MGM booker, was hospitalized for surgery. . . . Local downtown theatres are cooperating in a March of Dimes special promotion. An automobile, donated by a local department store, will be raffled to contributors to the March of Dimes campaign, who purchase special $1.00 tickets.

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YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

OTHERS DO IT. YOU CAN, TOO! SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

S. O. S. MEETS AND BEATS COMPETITION! Super Simplex mechanisms excellent condition, $225. each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE BOOTH EQUIPMENT, SUPER SIMplex heads, RCA amplifier. Strong utility lamps, rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FReeport 9-7092.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $450. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50, aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING FAST! USED MARQUEE LETTERS: 100—10" Wagner plastic @ 60c; 500—8" Wagner aluminum @ 60c; 150—10" Adler aluminum @ 75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETter. Be convinced! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS 15 AMP., $4.59; REPLACEment parts for Simplex, Powers, 33⅓% off; Reflectors 20% discount; 9'x12' plastic screens, $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

CHAIR BUY OF A LIFETIME! 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only $5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

FOR SALE, 1,000 BODIFORM AMERICAN SEATing chairs. First class condition. WEIS THEATRE, Savannah, Ga.

U-I Launches 3-Way Ad Campaign for "Sea"

Universal-International, for the first time, will combine the use of television, radio and newspapers for a three-way territorial saturation advertising campaign to feature theatre playdates in launching "City Beneath the Sea" in the Cleveland area February 8, Detroit February 12, Boston February 19 and San Francisco February 27. The picture, in color by Technicolor, stars Robert Ryan and Mala Powers.

Legion Approves Six Of Nine New Films

The National Legion of Decency this week reviewed nine new films, putting three in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults; and three in Class B, morally objectionable in part for all. In Section I are "The 5,000 Fingers of Dr. T," "The Silver Whip" and "Tangier Incident." In Section II are "Bwana Devil," "Dancing with Crime" and "The Naked Spur." In Class B are "City Beneath the Sea," because it "tends to condone illicit actions"; "Daughter of Darkness," because of "suggestive sequences; tends to condone revenge"; and "The Man Behind the Gun," because it "tends to condone illicit actions."

Gimbels Giving Big Play To 20th-Fox's "The Star"

A very large merchandising and advertising splash is being given by Gimbel Brothers, one of New York's largest department stores, to 20th-Fox's "The Star," featuring Bette Davis. The picture opened this week at the Rivoli on Broadway. The start of the campaign was a double page advertisement in the *Journal-American* and the *Post,* and other papers followed. Storewide decorations were used.

Brandt to Head Zukor Testimonial in New York

Harry Brandt, president of Brandt Theatres and the Independent Theatre Owners Association has been named chairman of the testimonial dinner which will be tendered to Adolph Zukor at the Waldorf-Astoria in New York March 4. In announcing his acceptance, Mr. Brandt wired Robert J. O'Donnell international chairman of the Adolph Zukor Golden Jubilee, "I feel that this dinner offers the industry the opportunity to salute our greatest pioneer."

"Tonight We Sing" to Open at Music Hall

"Tonight We Sing," 20th Century-Fox's production based on the career of concert impressario Sol Hurok, will have its world premiere at Radio City Music Hall next month following the run of "The Bad and the Beautiful."

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Brotherhood Week" Is An Industry Objective

"BROTHERHOOD WEEK"—February 15th to 22nd inclusive—with "The March of Dimes" and the Will Rogers Memorial Hospital, at Saranac Lake, are worthy, charitable and humanitarian endeavors in which the motion picture industry has an all-year objective and responsibility. These are our own interests, in which we should lead all others in the support of the national drives.

This is the 25th Silver Anniversary of the annual drive sponsored by the National Conference of Christians and Jews. It is particularly fitting that our industry should combine, on so many Main Streets, the mutual and beneficial viewpoints of "Brotherhood Week." Theatre managers so often represent their businessmen's associations, and join them in a common bond of showmanship at the point of sale in every community.

Sol A. Schwartz, president of RKO Theatres, is the national chairman of the amusement division, and Harry Mandel, coordinator, has sent us a sample of the effective showmanship kit which has gone out to all theatres. It contains an Honor Roll one-sheet, a working pressbook and a striking display emblem for your box office. It also includes 35 membership cards in "American Brotherhood" which managers are urged to underwrite at $1 each for the benefit of the conference. We suggest that annual pass holders subscribe to this modest fee for the privileges they enjoy.

This year, the National Conference will give a plaque to the theatre with the best showing for "Brotherhood Week"—and for the fifth year, we will again bestow a special Quigley Award in the first quarter of 1953, for the best campaign submitted. In the past, we have been disappointed that there were so few who had the real spirit and gave this objective a real effort. We could count on our fingers those who really worked on campaigns.

Now, Harry Mandel says we can be very sure there will be a "Brotherhood Week" campaign from every RKO Theatre. And we suggest to Si Seadler, national chairman for advertising and publicity, that every exploitation man in the field assume the responsibility of guiding at least one good campaign in his area. The major film companies have close to a hundred field men, and they can really make this a national enterprise. We would like to see these campaigns from both large and small situations. We can't depend on Bill Hastings, or Jerry Siegel or Dan Dandrea to lead the procession, every year. (And the latter two have left the industry for greater opportunity elsewhere!)

"THE MARCH OF DIMES"

The 1953 "March of Dimes" film trailer, "Through the Years," starring Howard Keel, will be released nation-wide to theatres from coast to coast, on Friday, January 30th. The film, running five minutes, was made at the Rancho Los Amigos Hospital in Los Angeles, with almost 100 iron lung and rocking bed polio patients. The drive is running concurrently in many theatres and will be continued, for there is dire need of additional funds.

Polio really strikes the theatres where it hurts. Ask Earle M. Holden, now city manager for Lucas and Avon theatres in Savannah, what "The March of Dimes" and the drive against polio has meant to him. Ask any theatre manager in the southeastern states, where the disease has been widespread, closing theatres and requiring great sums for preventive and curative treatments. Nothing comes closer to the box office than dread polio.

"The March of Dimes" is a practical means of raising money, without pressure and for good purpose. The National Infantile Paralysis Foundation has gone far over its budgets and beyond its subscribed funds. It is heavily in debt and faces new demands. They need 50,000,000 dimes!

Earle M. Holden writes concerning pressbook ads, and comments on the output of one major company, which, in his belief, has been turning out very poor ads. We don't think you can condemn pressbooks by companies, for they are all guilty of some that are mediocre and some that are marvelous. The inspiration has to be there, in the picture, and not even a pressbook editor can do miracles. On the other hand, reading your pressbook very carefully will give you a slant on buying and booking.

He also praises one company for a new idea of making cuts slightly less than column measure. This is supposed to make it easier to combine several mats in one ad for double-feature bills, which Earle thinks would be good practice to follow for all sizes of ads, because it would permit a little white space to set off the theatre ads.

Many large circuits create their own advertising mats, notably Fox Midwest, who reproduced their suggestion for "The Clown" in a recent issue of *Contact*. They urge a personal recommendation over the manager's signature, with his guarantee of this "truly wonderful entertainment, when suddenly a favorite comedian becomes a truly great dramatic star, tearing at your hearts in an amazing performance."

It has been a pleasure to greet at this Round Table desk, Oswaldo Leite Rocha, of the *Departemento de Publicidade* for Paramount in Rio de Janeiro, who won the world contest for the exploitation of "When Worlds Collide," with forty countries competing. Mr. Rocha gets to New York and Hollywood as part of his award, and is on his "summer" vacation, since it's very hot weather in Brazil right now. After a week in New York, visiting theatres and trade people, he departs by train, for a leisurely trip across our country, to be welcomed all over again on the West Coast by Paramount's studio staff and our Hollywood editorial office. —*Walter Brooks*

World Premiere— On the Mississippi

ALL THE GLAMOR of the Mississippi River Valley, as the setting for a saturation premiere of Universal's "Mississippi Gambler"—opening at St. Louis, Memphis and New Orleans on three successive days, and spreading to 350 pre-release engagements, following the bends of the river from the corn belt to the delta country.



M. A. Lightman, Sr., head of Malco Theatres, on stage with Hollywood stars and Memphis beauties.



Edward Arthur, general manager of St. Louis Amusement Co., greets Julia Adams, Eddie Dunn, and Piper Laurie at the Fox theatre.



All ashore at the Joy Theatre, Canal St., New Orleans.



A special premiere for Negro patrons at the Malco Theatre, added to the Variety Club benefit grosses.



M. A. Lightman, Jr., interviewed in the lobby of the Malco Theatre, as a feature.



Piper Laurie, Julia Adams, and stars of Hollywood, line up patrons for autographs.



Original costumes decorated Memphis store windows and added to the premiere.



Ruth Tobin of the KDS-TV Charm School program, interviews Piper Laurie and Ruth Hampton before a battery of TV cameras.





At right, Ed MacKenna, manager of the Joy theatre, participates with Piper Laurie and Julia Adams as they autograph 2500 pictures at the Holmes Department store.

Col. Bob Cox Has "Stars A' Singing"

Bob Cox, who was made Kentucky Zone manager for the Schine circuit in November, found a package of promotion in his lap, with the world premiere of Paramount's "The Stars Are Singing" at two Schine theatres in Maysville, Kentucky, this week. Rosemary Clooney, singing star, considers Maysville as her old home town, and while this is a little rough on Anna Marie Alberghetti, the real singing star of the picture, it is typically film business. (We remember when we sold Paramount "The Life of Victor Herbert"—and they opened the picture in Mary Martin's home town in Texas!) Ben Tureman, manager of the two Schine theatres in Maysville, is on the beam with Col. Cox and two home offices in putting over the premiere.

Fine Local Cooperation

The demand for tickets in Maysville was so terrific that the original Russell Theatre booking was soon sold out, and the Washington theatre was added to handle the overflow. Manager Ben Tureman says the merchants in Maysville have taken over the task of decorating the streets, and the town's two banks will provide the facilities for entertaining the visiting press. The Bank of Maysville has arranged to bring in an exhibit of Palomino horses to lead the parade. The Maysville Knights of Columbus will join the scores of other local and state-wide civic and patriotic organizations in paying tribute to Rosemary, who will be crowned "Queen of Song."

The Maysville opening was kicked off wtih the local Junior Chamber of Commerce annual tobacco auction for the benefit of the March of Dimes. Miss Clooney will auction the first bushel of tobacco. This important event will be followed by a series of gala celebrations, attended by Governor Lawrence W. Wetherby, of Kentucky, who is Bob's superior officer in the Honorable Order of Kentucky Colonels. A parade of University of Kentucky bands, many high school bands and the American Legion and Veterans of Foreign Wars, will be in line.

Six Cities to Follow

Motion picture theatre owners and the public of six big eastern cities will join in the celebrations when Rosemary Clooney tours Boston, Philadelphia, Washington, Atlanta and Nashville in the first week of February. The Governor of Tennessee will join the Governor of Kentucky in these festivities. Exhibitor luncheons, cocktail parties and receptions for the press will follow in quick succession. Herb Steinberg, Paramount's New York publicity manager and Seymour Morris, advertising and publicity director for the Schine circuit, will follow through these multiple activities.

SHOWMEN IN ACTION

Bob Sampson and Len Spodeck, of Sampson and Spodeck Theatres, in New Haven, went to town on their teaser advertising for "The Four Poster" in Connecticut.

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Edw. Richardson has some great breaks in the *Lakewood Post,* suburban newspaper, for the Anniversary of Loew's Granada theatre, Cleveland, and more victories in his ever-running classified contest, now in its umpty-umpth week, and always effective.

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Arnold Gates, manager of Loew's Stillman theatre, Cleveland, had a not too sad, not too glad, clown as street ballyhoo for "The Clown", using a local character with long time circus experience.

▼

Gerry Atkin, manager of the Ritz, Albany, and his assistant, Donald Germain, released 200 balloons in the Ten Eyck ballroom, to advertise "Two Lost Worlds" and "Unknown Island".

▼

E. Y. Stafford, manager of the Raleigh Road drive-in near Fayetteville, N. C., sends proofs of his new theatre signature cuts, to appear in advertising for the coming season. Eight drive-in theatres are competing on his amusement pages for display.

▼

Dale Smiley, manager of the Del Paso theatre, North Sacramento, Calif., wins honors at home for the Christmas decorations he was responsible for, in his community, and the Saturday Kiddie Christmas show, that he promoted with local sponsors.

Charles Bowden, manager of the new Parsons theatre, Hartford, obtained fine newspaper breaks with caricatures of Rex Harrison and Lili Palmer in a revival of "Notorious Gentleman."

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Dan N. Davis, manager of the Norwood-Joylan theatres, Florance, Ala., joins the Managers' Round Table and sends us recent examples of his showmanship.

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Allen Widem and/or Lou Cohen, well-known in Hartford in their respective and allied fields of endeavor, came through handsomely for "Above and Beyond."

▼

Sperie Perakos, of Perakos Theatre in Connecticut, has a new policy of offering two complete shows nightly at the Hi-Way and Beverly, first-runs in Bridgeport.

▼

Larry Graburn, director of advertising for Odeon Theatres (Canada) Ltd., sends us a copy of "Entertainment News" a tabloid from Toronto, without explanation, but it's a good 8-page boost for current movies.

▼

Vern Hudson, manager of Famous Players —Canadian's Capitol theatre, St. Catherine's Ont., sends pictures of his very attractive window displays on "April in Paris" with the benefit of good local cooperation.

▼

Leon Brandt and several of his RKO publicists are in Chicago, working out the details of the advance campaign on "Peter Pan" which opens at the State Lake on February 5th.



Lester Pollock, manager of Loew's Rochester theatre, leads the parade in calling attention to MGM's "Treasure Chest" of Dickens, the all-time "greats" of motion pictures and literature. The public will respond, and there are others for the series.

JOURNAL-AMERICAN CONTEST WINNERS

The New York *Journal-American's* own reader contest to name the three best pictures released in 1952, the best actor and actress in a starring role, and the best actor and actress in a supporting role, closed with some unusual observations to be made regarding the public's choice. For instance, there were 400 tied for their selection of the "best"—proving a certain unanimity of opinion, in all other polls.

To cope with the situation, the *Journal-American* has taken steps, neither unusual nor difficult, and in this case, a labor of love, for they love that contest! The prize money, originally set at $1000 was increased slightly, so that eighteen winners will be presented with their checks at a gala cocktail party at the Stork Club on Thursday, January 29th. And a "run-off" of contenders who were tied for places, will be determined by the fact that the leaders in the competition will write their own "reviews" to win their prizes.

It's quite customary to have a "run-off" of votes that are closely tied, and the interest in the contest is very much increased. The winner will get $500; the second prize is $250; the third prize will be $100; the fourth prize, $100 and an increased number of runners-up will get $10 each, plus their reception and greeting from the press, at the exclusive Stork Club, which also counts as a prize.

We have commented editorially on the merits of this newspaper poll of the public's opinion, and we renew our devout wish that the Hearst newspapers will lead, across the nation, with more of these contests, prior to the announcement of the Academy Awards, which are the selection of 12,000 movie technicians in Hollywood. It will be a comparison to see these polls, and we offer one more hope expressed for other cities and towns: That the theatres work cooperatively with the newspapers, collecting the ballots in theatre lobby ballot boxes, and thus bringing the contest and its contenders directly to the box office to deposit their votes.

Journal-American
1952 Movie Contest

This is your official ballot. Print your choices in spaces provided below:

Best Three Movies Released in 1952:

1. "High Noon"
2. "The Quiet Man"
3. "Greatest Show On Earth"

Best Actor in a Starring Role:
Gary Cooper in "High Noon"

Best Actress in a Starring Role:
Shirley Booth in "Come Back Little Sheba"

Best Actor in a Supporting Role:
Barry Fitzgerald in "The Quiet Man"

Best Actress in a Supporting Role:
Thelma Ritter in "Song In My Heart"

NOTE: Mail entries to the N. Y. Journal-American Movie Contest, P. O. Box 499, New York 46, N. Y. Entries must be received before midnight of Jan. 14.

Your Name _____

Address _____

City _____ **State** _____

Tel. Number _____



Newspaper delivery trucks are traveling billboards in many cities, and for many motion picture tieups. The Journal-American put 120 bannered trucks on New York streets which made a terrific impact, plus posters on news stands and placards in theatre lobbies.

"What I Did For the Picture"

THE PRIDE OF ST. LOUIS—20th Century-Fox. On this picture, we secured the sponsorship of the local American Legion Baseball Team. I sent a baseball to Dizzy Dean to autograph, which he did, and returned it to me. On Saturday afternoon, we gave away the baseball to a lucky ticket holder, and also gave out autographed photos of Dizzy Dean to others. I used spot announcements during Mutual's "Game of the Day," and we had window displays in local sports shops.

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LOVELY TO LOOK AT—MGM. I booked this picture to coincide with the local merchants' Fall Fashion Festival, and secured a cooperative page ad. Also, had full window displays in local stores, and music shops. Plugged the tunes during intermission and before shows. Used the new plastic stick-ons on about 20 store windows. Used spots on station WEVE, and bought 15 minutes of radio time, on what is known as the Owl Show, to discuss the picture, as well as other attractions.

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WHAT PRICE GLORY—20th Century-Fox. For this tieup I secured the cooperation of an organization which sends gifts to men and women who are called for active duty in the armed services. Had the full cooperation of the American Legion and other veterans' organizations. Put up a 24-sheet on the back wall of our foyer which caught every person's eye as he or she came into the theatre.

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(All the foregoing are from Mel Edelstein, manager of the Lybba theatre, Hibbings, Minnesota, a town of about 16,000. He operates a first-run, independent theatre, with 700 seats, and has an advertising budget of about $40 a week. We compliment him for aggressive showmanship in a relatively small situation.)

•

THE WILL ROGERS STORY—Warner Brothers. There will never be a man, woman or child who doesn't love the celluloid biography of the cowboy humorist, actor and good-will ambassador. I put this thought in my usual newspaper copy, which is written as though I were talking to each of my patrons individually, as, indeed, I am. Paid space in the Heppner *Gazette-Times* was supported by our usual monthly program card, in the same style, mailed to box holders, on a postal permit. We have a regular formula of selling approach to reach our patronage in this trading area, which is always effective.—Mrs. Elaine George, Star Theatre, Heppner, Oregon.

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PAT AND MIKE—MGM. Enclosed please find my tieup page in the *Medicine Hat News*, which believe me, was very hard to get, as it was just the week after New Year's, when any advertising is hard to sell. And all the ads on the page had to be sold by the theatre manager, who was yours truly! All the sponsoring ads contained a misspelled word, and a free book of theatre tickets was given to the first person who brought in the corrected list of words. The theatre's own ad and a publicity story, rode cost-free at the expense of eight cooperative advertisers.—F. Tickell, city manager, Monarch, Empress and Roxy theatres, Medicine Hat, Alberta, Canada.

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JUST FOR YOU—Paramount. Our budget is very low, and I try to consume it the best way I can. On this picture, my advertising didn't cost over $20, including heralds, 6-sheets, 3-sheets and newspaper advertising, $11. The best stunt I had was an article in the school paper, which practically every student reads completely. I mounted posters on our lobby mirrors and the result was eye-filling, since I never had any sort of display like it. Made cut-outs of the 6-sheet and built them around the entrance. Used a giant herald from Texas showprint, which is usually a life-saver for me, but this herald wasn't quite good enough. Used 2-column and 1-column mats in the newspaper, with some teaser ads several weeks in advance. The actual result of my work proved to be deceiving, for I expected the theatre to be packed to capacity, but it wasn't. Business was good, but I thought I wouldn't be let down. Competition held some of the people. On the opening night, there was a big party in all the churches and on Wednesday night, there were three ball games. But I must admit, the last night of the film was much better than the first.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WINNERS IN CANADIAN CONFECTION CONTEST



J. J. Fitzgibbons, Jr., announces that Alex Barclay, manager of the Strand Theatre, Trail, B. C., is the winner of two weeks' vacation for himself and wife, with all expenses paid, in the Hawaiian Islands, in a contest conducted by Theatre Confections, Ltd., across Canada. Here Mr. and Mrs. Barclay receive their tickets to Honolulu.

J. P. Harrison Puts Out "Something for Birds"

Depend on J. P. Harrison, manager of the Campus theatre, Denton, Texas, to really hit upon something that fits, mechanically, dramatically and factually, as exploitation for "Something for the Birds"—in which he is entered as a contender in 20th Century-Fox's $7,500 contest. J. P. had glassine envelope giveaways, containing some genuine bird seed, to introduce his campaign, and plant the idea that he was about to do "Something for the Birds" in Denton. It's sure to attract attention, and sure to inaugurate an original campaign that will qualify with the judges as a winner. The bird seed is just a starter, to bait both birds and business at the box office.

Rudy Koutnik Stages An Autograph Party

Rudy Koutnik, manager of the Fox Palace theatre in Milwaukee, placed a desk in his lobby for Rock Hudson to hold court, giving out autographs to swooning admirers, of whom there were plenty. The crowd was so terrific they had to call out the police to maintain lines. Twenty-eight high school editors were invited to a coke party in honor of Rock, and the Fox Milwaukee Theatres gave a buffet luncheon at the Schlitz Brown Bottle, with cocktails.

FILMACK

SPEED! QUALITY! SHOWMANSHIP!

SPECIAL TRAILERS

CAN'T BE BEAT!

630 NINTH AVENUE NEW YORK 36, N.Y.

1327 S. WABASH CHICAGO 5, ILL.

British Round Table

Our British mail is filled to overflowing with news of the Christmas season, so fully enjoyed and appreciated over there by public and showmen alike. Of course, at this date it is the "Ghost of a Christmas past"—but none the less heart-warming. So many theatre managers have done so well, to bring the real spirit of the occasion into their holiday programs. We wish we had something on this side of the water to correspond with the excellent "Darby and Joan" Club activities in England. J. Alexander, manager of the Odeon theatre, Dudley, entertained 350 members of five clubs, in his Second Annual Christmas Party for Old Folks, and presented each guest with a Christmas Dinner, in a convenient package to take home. His Children's Club entertained 2,500 orphans and filled a Christmas stocking 12 feet long! . . . John W. Ellis, manager of the Odeon, Chester, had the Mayor and Mayoress put their "Presents for Children" on the Christmas Tree, then his audience finished the job, with more than 1800 gifts for guests from children's homes. He writes: "On this occasion, we seek no 'showmanship' laurels. Seeing the joys and pleasure provided for the children is more than enough reward for our labours." . . . Harold Shampan, celebrating his second Christmas at the Gaumonts, Islington, says he vowed to surpass his efforts of the previous year, and Father Young of St. Silas Church, lead the appeal for toys for children. (Harold has no Children's Club in his theatre). John W. Wilkinson, manager of the Elite, Middlesbrough, had a special children show for 1400 youngsters, with games to play, on stage, an ABC Minor's Club Fancy Dress Parade, and a continuing party for children from orphanages. . . Charles Smith, manager of the Regent theatre, Brighton, had a Christmas Toy Appeal which resulted in nearly 4,000 toys as gifts.

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Harold Shampan, manager of the Gaumont theatre, Islington, turns in some good stunts on "The Turning Point" and "The Savage" but an even better one on "Don't Bother to Knock" for an upcoming picture page. . . . S. E. Pascoe-Williams, manager of the Ritz, Woking, then whom there is no more consistent showman, files a multiple report with the Round Table for the Quigley Awards. . . . John Whyte, manager of the Picture House, Fraserburgh, is a new member of the Round Table with a bright future as a showman of record. . . . Geoffrey S. Ramsden, manager of the Regal, Kirkcaldy, sends several of his campaigns for the Quigley Awards competition. . . . E. Dineen, assistant manager of the Elite, Middlesbrough, devised a "Spot the Stars" contest using lots of star photos, which was gratifying to watch as a lobby attraction. . . . Roy A. Fielder, manager of the Oak cinema, Selly Oak, used an Ampro Repeater continuous projector to attract passers-by. . . . L. R. Robbins, manager of the Granby cinema, Reading, is another using 16-millimeter trailers outside the theatre. . . . R. J. Crabb, manager of the Lyric, Wellingborough, had a Christmas toy collection for seriously crippled children, and a wonderful Christmas dinner for old age pensioners. The picture of these old folks having a happy time is a great credit to a manager and his staff. . . . S. Kay, manager of the Futurist cinema, Elsecar, sends good pictures of his tieups with Sea Cadets and for Children's Hospitals. . . . H. T. Rex Rudd, manager of the Pavillion Picture House, Scunthorpe, had the cooperation of police and city officials at his Childrens Club matinee, with resulting newspaper publicity. . . . James Robertson, manager of the Regal cinema, Girvan, situated close to the coal regions, had a fine reception for "The Brave Don't Cry"—a drama of the mines.

Desmond McKay started off his new assignment as manager of the Playhouse, Galashiels, by informing the editor of the *Cambusling Advertiser* of his promotion, and finding him most willing to write an editorial which introduced him to his new patrons, and then three Border newspapers followed suit, so it added up to 27 inches of free space, including a photograph, so folks would know him. And he sends us a bundle of his showmanship, as entries for the Quigley Awards, including fine handling of his Minor's Matinees, and two excellent photos for our next British picture page. . . . Assistant manager D. S. Copeland, of the Regal, Darlington, sends us a photo of the most cheerful reindeer it has ever been our pleasure to meet, also for the picture page. . . . Noel Briggs, assistant manager at the Lyric, Wellingborough, used what was apparently the last page of a hand-written letter, as a throwaway to advertise a coming attraction, on the theory that almost anybody will read that much of somebody else's letter, just to find out what it is about. . . . A. H. Moss, assistant manager of the Ritz cinema, Wigan, shows a fine display of co-op ads and merchant tieups for his fashion contest on "Lovely to Look At" in cooperation with the *Lancashire Evening Post*. . . . William Fleming, assistant manager of the Plaza cinema, Govan, Glasgow, applies for membership in the Round Table with examples of his showmanship. . . . David B. Williams, at the Gaumont theatre, Preston, invites members of his audience to inspect his projection booth, "Just For You," and sends a sample of an audience opinion card which he invites them to address for the theatre to mail (they always read postcards). . . . Douglas Ewin, manager of the Regal cinema, Oxford, had a gala New Year's Eve Midnight Carnival with the Provincial Pre-Release Premiere of "Snows of Kilimanjaro."

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From MGM in London, via MGM in New York, comes a number of fine campaigns that have won deserved recognition on both sides of the Atlantic and qualify as entries for the Quigley Awards. L. Edge, manager of the Alhambra theatre, Shotton, submits a complete campaign on "Ivanhoe" which was launched with three special school children's matinees, attended by 2500 children. A "Miss Elizabeth Taylor of Deeside" contest took another angle of selling approach and resulted in a great deal of free newspaper space. . . . L. H. Berry, manager of the Ritz cinema, Keighley, had the cooperation of two traders in the distribution of leaflets. Two members of his staff not only wore costumes from the picture while carrying on their duties at the theatre, but toured the streets for ten days in advance, as ballyhoo. . . . Jack Edmundson, manager of the Regal theatre, Grimsby, had a stage presentation of local girls who were "Lovely to Look At" and excellent co-op pages in the *Grimsby News-Pictorial*. . . . A. Heaton, manager of the Regal cinema, Beverley, decided to give the town a three week "Film Festival" and lead off with "Ivanhoe" to attract good newspaper support for his project. Local school authorities appreciated the picture. Assistant manager F. Mawby, at the Empress cinema, Urmston, held a painting contest, had co-op ads in Manchester papers, and gave "Black Knight" badges to his Minors' Club matinee. . . . Assistant manager R. Parsons, of the Ritz cinema Warrington, found a "Black Knight" in armor who proved very popular with youngsters, and he got some pictures of ballyhoo in action. . . . J. E. Simmons, manager of the Forum cinema Birmingham, organized a Mario Lanza singing contest in conjunction with the Casino Ballroom, and arranged a special preview of "Because You're Mine."

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

AFFAIR IN TRINIDAD: Rita Hayworth, Glenn Ford—I agree with the reviewer that this is just a fair picture. But on Sunday our box office did about 87%. On Monday it dropped to 25%. According to the I.F.B. report, this picture is very evenly divided as to AA, A and BA, so I would say it is just a gamble what it might do for you. Played Sunday, Monday, January 4, 5.—Dick Smith, Albany Theatre, Albany, Ind.

AFFAIR IN TRINIDAD: Rita Hayworth, Glenn Ford—This is only a fair picture and we did less than half average business. Played Monday, Tuesday, Wednesday, January 5, 6, 7.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

RAINBOW ROUND MY SHOULDER: Frankie Laine, Billie Daniels—Played six days to excellent business after having played the same company's "Sunny Side of the Street" with "The Magic Face," also Columbia's. More Frankie Laine, please.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Metro-Goldwyn-Mayer

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Previous reports gave me the impression that the meat in this was dancing. I found much other pleasing entertainment, as did our patrons, of whom there were more than the usual number. Played Sunday, Monday, Tuesday, December 28, 29, 30.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—This is an excellent picture with an excellent story. The only fault that I have with this film is that Metro shouldn't have billed Marge and Gower as the top stars. They are not that well known yet. I may be wrong, but as far as the box office receipts from our theatre are concerned, they should have had other stars in the picture. Everyone enjoyed the picture and told me so on the way out of the theatre. Played Wednesday, Thursday, December 10, 11.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—Lavish production. Opened fair and then died. Played on Tuesday, Wednesday and Thursday.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—A lovely picture that was thoroughly enjoyed by the handful of music lovers who hadn't rushed out of town to see it early. Our good old bread and butter "show-shoppers" for the most part shunned us and went out of town to see a western. The ones who took a chance loved Una Merkel in her role and didn't get the fidgets as much as they thought they would. I enjoyed poor business—MGM got more than their share. Played Sunday, Monday, Tuesday, January 11, 12, 13.—Bob, Walker, Uintah Theatre, Fruita, Colo.

MY MAN AND I: Shelley Winters, Wendell Corey—A TRULY MAGNIFICENT PICTURE. I thoroughly agree with what was said in the MGM trailer for this picture—"Shelley Winters equals her performance in 'A Place in the Sun' with that of hers in 'My Man and I'." Every one of the stars did a very good job of acting. Business was very good. Played Friday, Saturday, December 19, 20.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Monogram

ALADDIN AND HIS LAMP: Patricia Medina, John Sands—Coupled this with "Feudin' Fools" (Mono.) for six days during Christmas week to excellent business. The kids brought the adults. But I would say that it is purely seasonal fare.—W. Robert Shepherd, Regent Cinema, South Shields, England.

FLIGHT TO MARS: Marguerite Chapman, Cameron Mitchell—This feature was well below the standard set by earlier space pictures. Coupled it with "Ghost Chasers" (Mono.) to poor Monday, Tuesday, Wednesday business.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Paramount

AARON SLICK FROM PUNKIN CRICK: Alan Young, Dinah Shore—This comedy received only words of praise from all. You won't be sorry if you play it and watch the smiles on the patrons' faces as they come out. Small town and rural patronage. Played Sunday, Monday, January 4, 5.—Baumann & Laird, White River Theatre, White River, S. Dak.

ATOMIC CITY, THE: Michael Moore, Nancy Gates—Pretty good picture, but did less than average business for a holiday. Played Thursday, Friday, January 1, 2.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

DARLING, HOW COULD YOU?: Joan Fontaine, John Lund—We substituted this nice little family picture and it pleased 100%. Was interesting and full of chuckles. Small town and rural patronage. Played Wednesday, Thursday, January 7, 8.—Baumann & Laird, White River Theatre, White River, S. Dak.

JUST FOR YOU: Bing Crosby, Jane Wyman—Did satisfactory Sunday business, but died the next two days. Played Sunday, Monday, Tuesday, December 14, 15, 16.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

MY SON, JOHN: Helen Hayes, Van Heflin—This was well liked by the few people who saw it, but we just couldn't get them in. Dramas just don't go over in our town and we had the poorest Wednesday-Thursday in months. Small town and rural patronage. Played Wednesday, Thursday, January 14, 15.—Kenneth Kinzer, Rex Theatre, Elgin, Orc.

SOMEBODY LOVES ME: Betty Hutton, Betty Hutton, Betty Hutton, etc.—For my money, and I'm sure the patrons' too (of which we did okay), Hutton has it. When I think back to the various roles she's done, her versatility and freshness amaze me. I remember when she impressed me as not so hot as a gal who interspersed the scream arrangements of Benny Goodman with a little of her own type, but you have to see her to like her. She can really turn it on—pathos or pantomime. Blossom Seeley should be so good—and she no doubt was. Played Thursday, Friday, Saturday, December 25, 26, 27.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

RKO-Radio

AT SWORD'S POINT: Cornel Wilde, Maureen O'Hara—If you haven't played this delightful "fancy dress, sword sticker" yet, don't pass it up because this type is not popular in your town. The cash customers hate 'em here, but we used the "corn" of "Down in Arkansaw" (Rep.) as bait to lure in an above average number of seat warmers, who left each night singing the praises of "At Sword's Point." The cast is terrific, with Alan Hale, Jr. doing a bang-up job. Played Friday, Saturday, January 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

BIG SKY, THE: Kirk Douglas, Elizabeth Threatt—An average adventure story which was originally 140 minutes long and then cut to 123 minutes—and could stand a little more cutting. Box office Tuesday and Wednesday about 50% of average. Picked up on New Year's Day and gave us a little over average. Played Tuesday, Wednesday, Thursday, December 30, 31, January 1.—Dick Smith, Albany Theatre, Albany, Ind.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—Since Wayne has never been popular here, I should not have gone for this one—for war is famine material in Fruita. A fairly good feature that cost me a mite too much for the midweek returns we received. —Bob Walker, Uintah Theatre, Fruita, Colo.

TEMBO: Howard Hill and Wild Animals—Doubled this with "Feudin' Fools" (Mono.) and the combination is the best double feature I ever played. People liked "Tembo" very much and the Bowery Boys have the usual following. Played Thursday, Friday, January 15, 16.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

WILD HEART, THE: Jennifer Jones, David Farrar—A good picture of its kind—but not our kind. Very few of our patrons like these English pictures. The acting is very good. Sunday business about one-half of average—Monday hardly worth mentioning. Played Sunday, Monday, January 11, 12.—Dick Smith, Albany Theatre, Albany, Ind.

WONDER MAN: Danny Kaye, Virginia Mayo—Greeted the New Year with RKO's reissue program, "Wonder Man" and "Dumbo," to good, although slightly disappointing business, considering what I had been led to believe from their salesman.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Republic

DOWN IN ARKANSAW: Ralph Byrd, Weaver Brothers—Here's an oldie that bored me to tears, but who cares, as it seems to be the kind of entertainment fodder my farmers and their tax-emptions love. Doubled with "At Sword's Point" (RKO) to exceptional business. Played Friday, Saturday, January 9, 10.—Bob Walker, Uintah Theatre, Fruita, Colo.

QUIET MAN, THE: John Wayne, Maureen O'Hara—Excellent. Played Thursday, Friday and Saturday and then retained it for a further three days.—W. Robert Shepherd, Regent Cinema, South Shields, England.

WILD BLUE YONDER: Wendell Corey, Vera Ralston—Pretty good picture and did very satisfactory business.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

Twentieth Century-Fox

DEADLINE U. S. A.: Humphrey Bogart, Ethel Barrymore—Good action newspaper melodrama, but did poorest Sunday-Monday business of the year.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—Pretty fair picture of its kind, but laid the biggest egg of the season.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

DREAMBOAT: Clifton Webb, Ginger Rogers—Sold as a top bracket picture, but did less than 50% average business for a top picture. Played Monday, Tuesday, Wednesday, November 18, 19, 20.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

LOVE NEST: William Lundigan, June Haver—We were a little afraid of this one from the title, but it went over very well—no walkouts and only good comments. Small town and rural patronage. Played Friday, Saturday, January 2, 3.—Baumann & Laird, White River Theatre, White River, S. Dak.

MY PAL GUS: Richard Widmark, Joanne Dru, George Winslow—When film fare for the populace is

(*Continued on opposite page*)

(Continued from opposite page)

likely to meet holiday jaded screen appetites, "My Pal Gus" could well be termed the antidote. Widmark shows his versatility by taking his sympathetic part equally as well as he takes the "bad guy" roles in other pictures. Joanne Dru shines quite brilliantly as a star, and the little guy named Winslow isn't just cute—he's good—portraying just an average, modern boy. Business? Good for December! Played Sunday, Monday, Tuesday, December 21, 22, 23.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—The beautiful Technicolor, the superb dramatics of Power and a splendidly directed story make this more than the usual "super" cops and Indians story. We liked it and our patrons did, too, to the tune of more than average business. Played Sunday, Monday, Tuesday, January 11, 12, 13.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

STEEL TRAP: Joseph Cotten, Teresa Wright—The reviewer is right again—just fair. Many liked it, but not many here. Poor on Friday but picked up on Saturday to very close to average business. Played Friday, Saturday, January 9, 10.—Dick Smith, Albany Theatre, Albany, Ind.

WAIT 'TILL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—An excellent picture—enough said. Did better than average in this small town. Played Wednesday, Thursday, December 31, January 1.—Francis Gill, Paonia Theatre, Paonia, Colo.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—We were just about ready to give roses to Fox for their good pictures until we got hold of this one. You can buy lots better and not be sorry. Played Tuesday, Wednesday, December 9, 10.—Harold Bell, Opera House, Coaticook, Quebec, Canada.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Had fair attendance, but not much comment pro or con. Played Tuesday, Wednesday, September 30, October 1.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—This drew fairly well. No complaints. Personally I didn't care for it—no continuity. Reminded me too much of fifteen minute television programs. I think they could have built the story around the first couple and made a better picture of it. Played Thursday, January 1.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne, Marilyn Monroe—Have yet to do business on a Marilyn Monroe picture. Picture fair, but business less than average. Played Tuesday, Wednesday, Thursday, November 12, 13, 14.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

WHAT PRICE GLORY?: James Cagney, Dan Dailey, Corinne Calvet—Not as good as the old version. The comedy in spots helped a little and we had an average crowd both nights, but it was too long drawn out and tiresome and not worth what I paid for it. There were comments both for and against this one. Played Sunday, Monday, December 28, 29.—James Hardy, Shoals Theatre, Shoals, Ind.

WHAT PRICE GLORY?: James Cagney, Dan Dailey—Pretty good picture, but it did very poor business. Played Monday, Tuesday, Wednesday, November 4, 5, 6.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—Good color and acting, but this is not a musical spot. Well liked in general for this kind of picture.—R. Kelley, Bel-Air Drive-In Theatre, Osgood, Ind.

YOU'RE IN THE NAVY NOW: Gary Cooper, Jane Greer—Here is another Fox picture we played very late. It is an amusing enough comedy with a novel story and what patrons we had enjoyed it, but business was just average to poor. Played Monday, Tuesday, December 15, 16.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

United Artists

DESTINATION MOON: John Archer, Warner Henderson—This is much the best of this over-worked science, space material and I'm happy that it is the last one we have to play. My public never did warm up to them very strongly and I hear their mutterings about too much sameness in every one. We just squeezed by on a nice January midweek. Played Wednesday, Thursday, January 7, 8.—Bob Walker, Uintah Theatre, Fruita, Colo.

HIGH NOON: Gary Cooper, Grace Kelly—Good western melodrama, but it did a little less than average business. Played Monday, Tuesday, Wednesday, December 8, 9, 10.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

Universal

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—Laughs galore are what my patrons received when they came and saw this picture. And our business was very, very good. Good old Bonzo has really proven himself one of the top box office stars around here. Our community goes all out for football, and so the football in this picture appealed to them very much. Played Friday, Saturday, December 12, 13.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CATTLE DRIVE: Joel McCrea, Dean Stockwell—We played this late but had a full house both nights. It's a fine picture and young and old had a good word for it. Play it if you haven't. Small town and rural patronage. Played Wednesday, Thursday, December 31, January 1.—Baumann & Laird White River Theatre, White River, S. Dak.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—Nice little program picture which did satisfactory business. Played Sunday, Monday, November 10, 11.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

LADY PAYS OFF, THE: Linda Darnell, Stephen McNally—A very good family comedy, good weather and a good crowd, which make for a good B. O. We can use more of the family type shows. Small town and rural patronage. Played Friday, Saturday, January 9, 10.—Baumann & Laird, White River Theatre, White River, S. Dak.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—Abbott & Costello are doing from 25% to 50% below what they used to do, but this was still fairly satisfactory. Played Monday, Tuesday, Wednesday, December 29, 30, 31.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—Did about usual "Ma and Pa" business. Played Monday, Tuesday, Wednesday, January 12, 13, 14.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

SON OF ALI BABA: Tony Curtis, Piper Laurie—I would say the only thing that appealed to my patrons who came to see this picture was the wonderful display of beautiful costumes and the beautiful color. Tony Curtis just doesn't fit into these costume pictures, and if they don't hurry and take him out, he is going to lose his popularity. He was 100% better in "Flesh and Fury." Played Sunday, Monday, December 14, 15.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lemback—An excellent comedy, and all of my patrons enjoyed every moment of the picture. We didn't do any extra advertising, and now I really wish that I had. Business was only fair, but everyone who came liked the picture. Played Wednesday, Thursday, December 17, 18.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

OPERATION SECRET: Cornel Wilde, Phyllis Thaxter—A little overly long but a good war operations picture which did a slightly under average business both nights. I would say this is a good picture for small town exhibition. Played Friday, Saturday, January 2, 3.—Dick Smith, Albany Theatre, Albany, Ind.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Hollywood is going to run out of guns some of these days. This is about like the others that were made, such as "Colt 45" and "Winchester 73." Box office about one-half of average. Played Tuesday, Wednesday, Thursday, January 6, 7, 8.—Dick Smith, Albany Theatre, Albany, Ind.

Short Product in First Run Houses

NEW YORK—Week of Jan. 26

ASTOR: Bonnie Scotland ..... ***Republic***
Feature: Limelight ..... United Artists

CAPITOL: The Hoaxsters ..... ***MGM***
Busybody Bear ..... ***MGM***
Feature: The Clown ..... MGM

CRITERION: Color Rhapsodies ..... ***Nemeth***
Feature: Hans Christian Andersen ..... RKO

GLOBE: Picnic With Papa ***20th-Fox***
Junior Jive Bombers ..... ***Warners***
Sporting Courage ..... ***Warners***
Feature: Taxi 20th-Fox

MAYFAIR: Are Animals Actors? ..... ***Warners***
Mouse Meets Bird ***20th-Fox***
Feature: Ruby Gentry 20th-Fox

PARAMOUNT: Fiesta for Sports ..... ***Warners***
Mice Capades ..... ***Paramount***
Feature: Jazz Singer ..... Warners

RIVOLI: Molly Bee ..... ***RKO***
Forest Fantasy ..... ***Paramount***
Feature: The Star 20th-Fox

ROXY: The Philippines ..... ***Republic***
Hair Cutups ***20th-Fox***
Feature: Niagara 20th-Fox

MUSIC HALL: Hunter's Holiday ..... ***Columbia***
Feature: Bad and the Beautiful ..... MGM

CHICAGO — Week of Jan. 26

ESQUIRE: Madeleine ..... ***Columbia***
Feature: The Four Poster ..... Columbia

ORIENTAL: Little Runaway ..... ***MGM***
Feature: Above and Beyond ..... MGM

SURF: Fantasy on London Life ..... ***Fine Arts***
Spook Sports ..... ***Nemeth***
Feature: The Promoter ..... Universal

UNITED ARTISTS: Snow Business ..... ***Warners***
Features: Thunderbirds; Ride the Man Down
Republic

WOODS: Golden Gloves Across the Sea ***Drake***
Feature: Limelight ..... United Artists

Shorts

Columbia

DAY WITH THE FBI, A: Documentary—Very informative short subject—best of its kind.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

Metro-Goldwyn-Mayer

DUMBHOUNDED: Gold Medal Reprint Technicolor Cartoon—A good sample of M-G-M's Droopy cartoons. Droopy wins a cup and cash prize for capturing an escaped convict whom he tracks half way around the world. Very good.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MEALTIME MAGIC: Pete Smith Specialty—The women loved this one. I was thinking Pete Smith could make a popular series on this type, and if we could pass out recipes of the things the "good" cook prepares, I'll bet it would go over big in most places. —Bob Walker, Uintah Theatre, Fruita, Colo.

ONE CAB'S FAMILY: Technicolor Cartoon—The best cartoon we have seen in a long, long time.—Paul C. Merryman, Lyric Theatre, Covington, Ind.

Paramount

LITTLEST EXPERT ON COWBOYS: Topper—This new series with this kid commentator is O.K. —E. M. Starkey, Rex Theatre, Berlin, Wisc.

MARDI GRAS: Musical Parade—A reissue, but our patrons like these and have asked for more.—Baumann & Laird, White River Theatre, White River, S. Dak.

RKO-Radio

HERE COMES THE BAND: RKO Pathe Special—These are very nice features that go over well here.—Baumann & Laird, White River Theatre, White River, S. Dak.

HERE COMES THE BAND: RKO Pathe Special —Very good subject. People liked it very much and there were good comments.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

JOHNNY GETS HIS ROUTE: Screenliner—This is a peach of a subject for a tieup with local daily papers, or if in a smaller town, with the branch manager for the closest daily.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres This report covers 118 attractions, 5;252 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

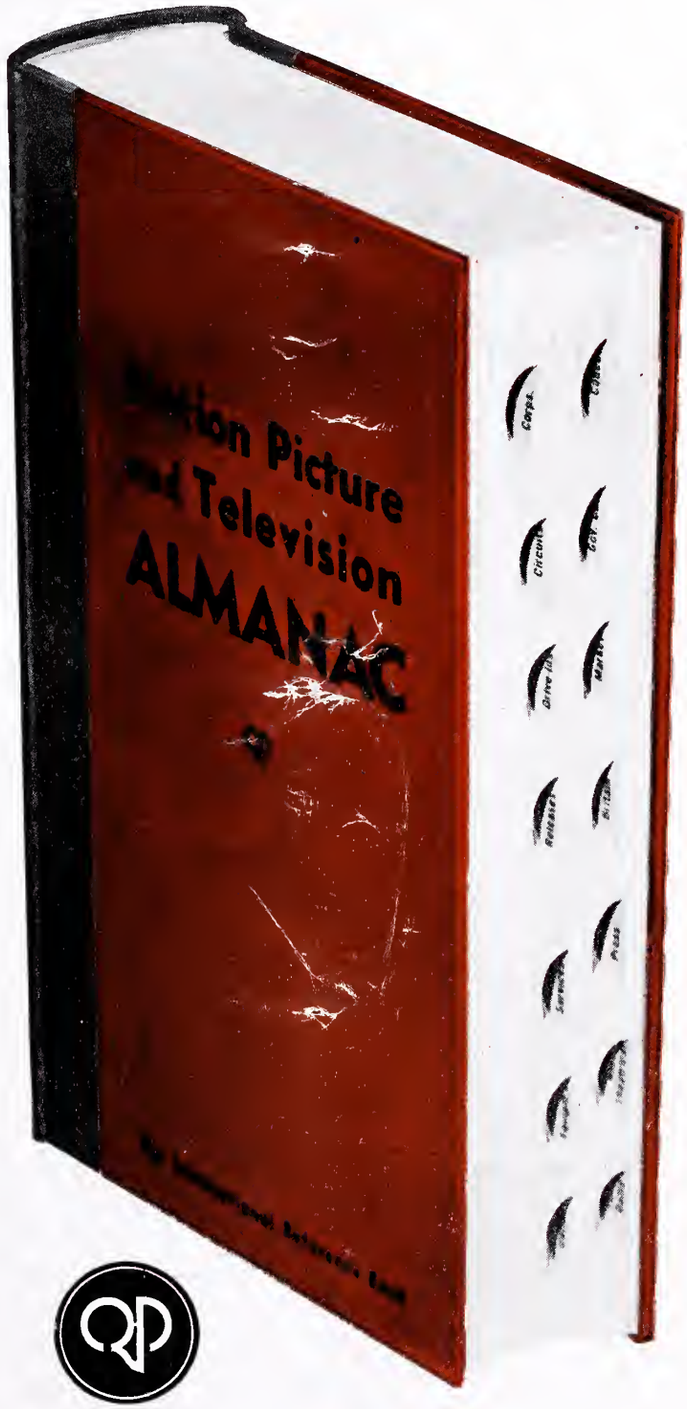
Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYERS RATING

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	2	15	2	–
Above and Beyond (MGM)	–	8	2	–	–
Affair in Trinidad (Col.)	8	13	24	17	8
Against All Flags (Univ.)	–	3	6	5	2
Apache War Smoke (MGM)	–	5	9	5	2
April in Paris (WB)	4	6	3	1	2
Assignment—Paris (Col.)	–	–	5	5	–
Battle Zone (AA)	1	3	5	1	–
Because of You (Univ.)	6	31	25	4	1
Because You're Mine (MGM)	–	11	23	29	5
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	32	44	19	4
Big Sky, The (RKO)	1	27	41	14	1
Black Castle, The (Univ.)	–	–	3	3	2
Blackbeard, the Pirate (RKO)	–	3	8	–	1
Blazing Forest (Para.)	–	2	9	8	–
Bloodhounds of Broadway (20th-Fox)	2	3	7	9	3
Bonzo Goes to College (Univ.)	1	12	46	10	–
California Conquest (Col.)	1	9	19	18	2
Captain Pirate (Col.)	–	–	2	7	15
Caribbean (Para.)	–	4	20	27	8
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	1	4	6	3
Crimson Pirate (WB)	1	22	44	19	5
*Cripple Creek (Col.)	1	8	22	8	2
Devil Makes Three, The (MGM)	–	–	14	11	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	12	33	9	3
†Eight Iron Men (Col.)	–	–	4	2	–
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	15	41	20	3
Fearless Fagan (MGM)	–	8	20	22	18
Feudin' Fools (Mono.)	2	13	3	2	2
Flat Top (AA)	1	13	6	1	–
Francis Goes to West Point (Univ.)	17	44	24	7	12
Golden Hawk, The (Col.)	–	9	14	13	3
Greatest Show on Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	14	9	1	2
Happy Time, The (Col.)	4	–	1	3	1
*Has Anybody Seen My Gal? (Univ.)	2	30	46	10	2
Hellgate (Lippert)	–	4	8	8	3
High Noon (UA)	9	36	21	6	–
Holiday for Sinners (MGM)	–	–	1	4	2
Horizons West (Univ.)	–	5	17	6	7
Hour of 13, The (MGM)	–	7	1	1	–
Hurricane Smith (Para.)	–	2	28	16	2
Iron Mistress, The (WB)	4	20	32	6	–
Island of Desire (UA)	–	19	34	7	4
It Grows on Trees (Univ.)	–	1	9	19	4
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	12	11
Jumping Jacks (Para.)	37	33	12	12	2
Jungle, The (Lippert)	–	–	3	4	–
Just for You (Para.)	8	24	30	8	2
Lady in the Iron Mask (20th-Fox)	–	–	3	7	3
†Lawless Breed (Univ.)	–	6	2	–	–
Les Miserables (20th-Fox)	–	2	14	4	2
Lost in Alaska (Univ.)	2	24	46	14	5
Lovely to Look At (MGM)	13	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	25	23	14	3
Lusty Men (RKO)	1	16	28	5	1
Merry Widow, The (MGM)	4	15	36	32	4
Million Dollar Mermaid (MGM)	12	24	6	–	–
Miracle of Fatima, The (WB)	2	5	6	4	2
Monkey Business (20th-Fox)	2	39	27	13	6
Montana Belle (RKO)	–	1	8	4	–
My Man and I (MGM)	–	–	10	5	12
My Pal Gus (20th-Fox)	2	7	6	3	2
My Wife's Best Friend (20th-Fox)	–	–	10	21	9
Night Without Sleep (20th-Fox)	–	–	–	3	2
†No Holds Barred (AA)	–	2	5	–	–
O. Henry's Full House (20th-Fox)	–	4	15	23	2
One Minute to Zero (RKO)	6	56	19	5	2
Operation Secret (WB)	–	3	9	8	5
Outcast of the Islands (UA)	–	6	5	4	3
*Paula (Col.)	–	3	17	17	10
Plymouth Adventure (MGM)	4	16	18	14	3
Pony Soldier (20th-Fox)	–	12	16	13	2
Prisoner of Zenda (MGM)	–	8	21	18	1
Quiet Man, The (Rep.)	18	34	15	9	1
Quo Vadis (MGM)	38	32	1	4	1
Raiders, The (Univ.)	1	1	6	10	2
Rainbow 'Round My Shoulder (Col.)	–	4	17	9	4
Ride the Man Down (Rep.)	–	–	3	4	–
Road to Bali (Para)	13	4	1	–	–
Rose Bowl Story, The (Mono.)	1	1	21	8	11
†Ruby Gentry (20th-Fox)	3	4	–	1	–
Savage, The (Para.)	6	5	19	7	2
Snows of Kilimanjaro (20th-Fox)	15	21	4	1	–
Somebody Loves Me (Para.)	1	3	34	4	6
Something for the Birds (20th-Fox)	–	1	–	9	14
Son of Ali Baba (Univ.)	1	9	20	12	8
Son of Paleface (Para.)	28	29	19	2	1
Springfield Rifle (WB)	4	23	46	4	5
Stars and Stripes Forever (20th-Fox)	7	17	8	1	–
Steel Trap (20th-Fox)	–	2	5	8	4
Story of Robin Hood (RKO)	6	30	27	12	5
*Story of Will Rogers, The (WB)	33	44	19	4	9
Sudden Fear (RKO)	–	9	12	26	5
Thief, The (UA)	–	3	10	7	8
†Thunder in the East (Para.)	–	2	2	2	1
Thunderbirds (Rep.)	1	5	12	3	–
Toughest Man in Arizona (Rep.)	–	6	5	6	2
Turning Point, The (Para.)	–	–	14	14	2
Untamed Frontier (Univ.)	–	13	28	24	6
†Voodoo-Tiger (Col.)	–	1	5	–	–
Wac from Walla Walla (Rep.)	–	9	10	4	1
*Wait 'Till the Sun Shines, Nellie (20th-Fox)	2	7	22	29	23
Way of a Gaucho (20th-Fox)	–	2	19	22	11
What Price Glory (20th-Fox)	–	16	39	37	13
Where's Charley? (WB)	–	1	14	35	31
Wild Heart, The (RKO)	2	3	16	7	2
Willie and Joe Back at the Front (Univ.)	–	8	29	17	7
Woman of the North Country (Rep.)	–	1	21	11	3
World in His Arms, The (Univ.)	4	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	14	10	4
You for Me (MGM)	–	1	7	23	9

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In Outdoor Operation

■ ■ ■

Making Experience Pay Off
At the Refreshment Stand

■ ■ ■

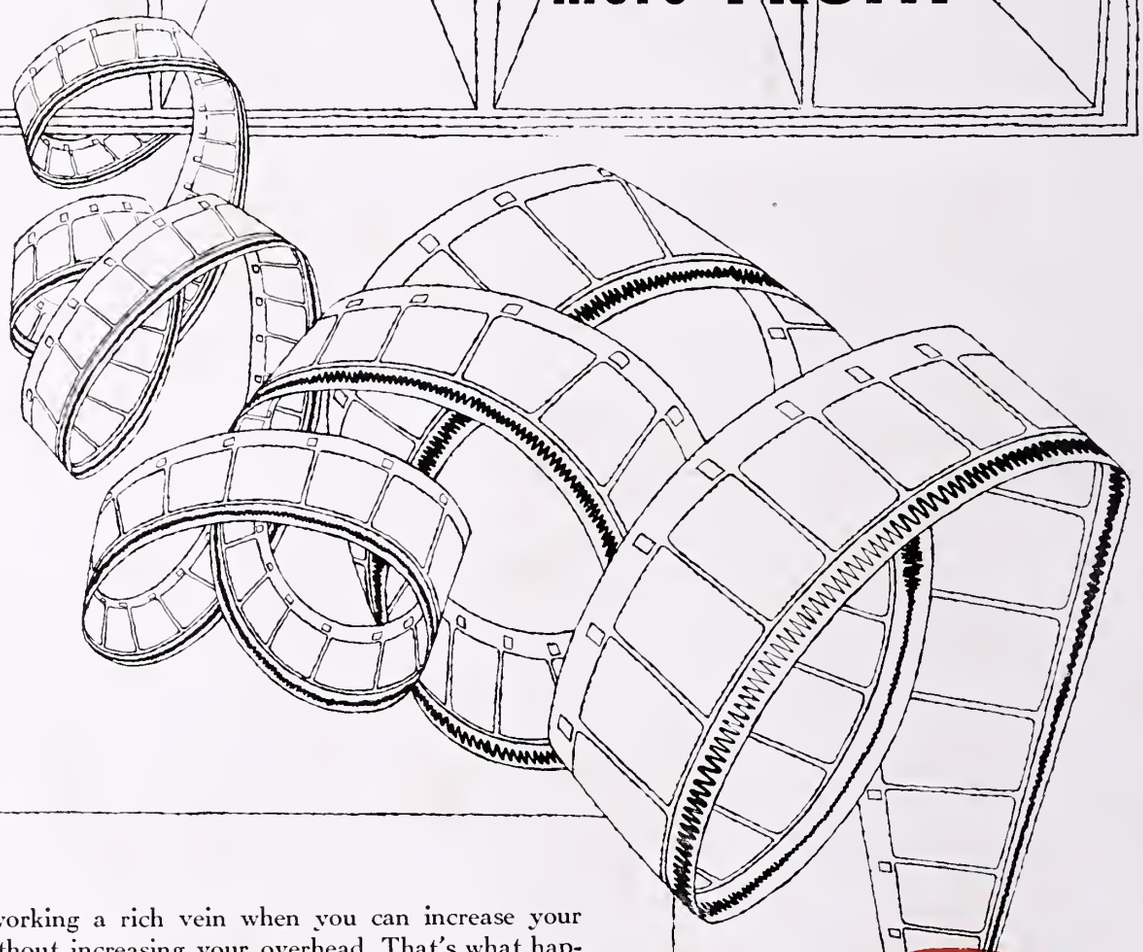
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FEBRUARY ISSUE: Section 2 of Motion Picture Herald of February 7, 1953

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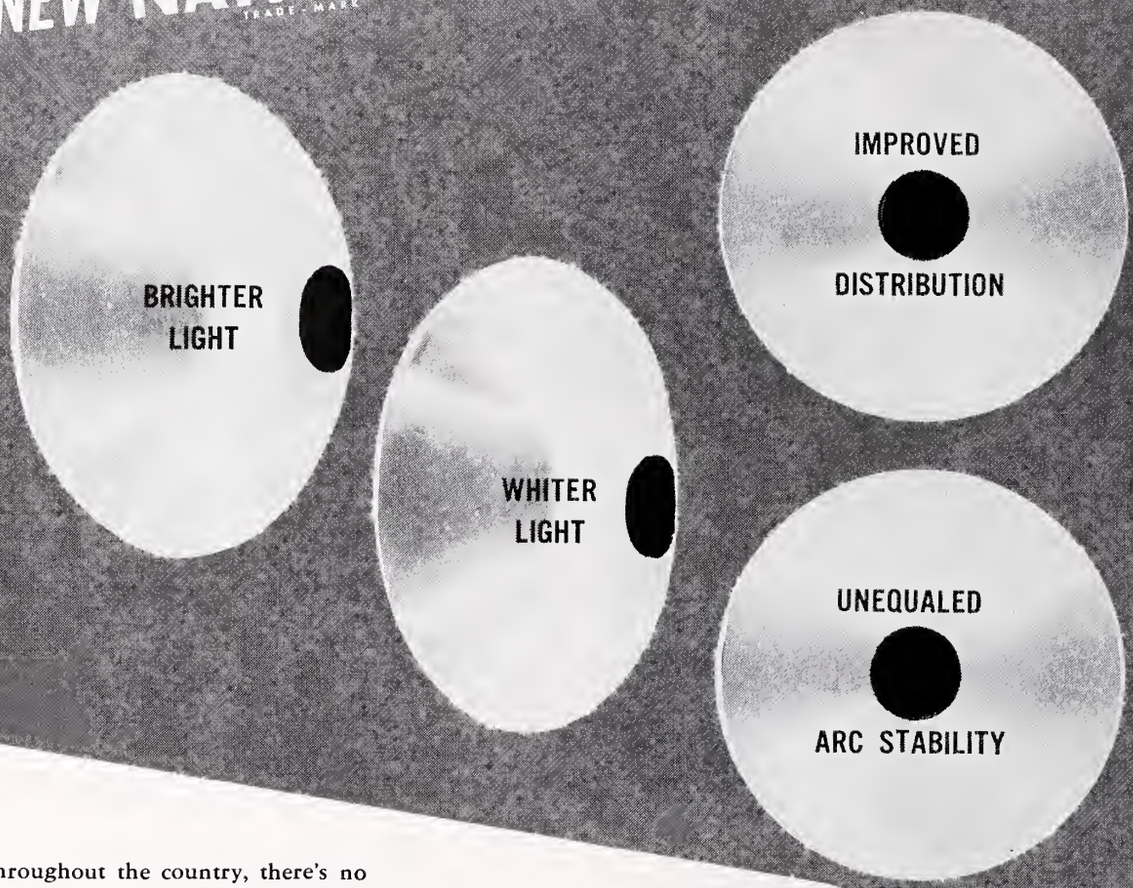
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STREET

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Yes, projectionists know what they want and they're quick to see that the new 9 mm "Suprex" carbon has it. For example, look at these recent comments following comparative tests in theatres of every size, both indoor and drive-in:

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★ ***"CONVERTING FROM 8-7 TRIM IN SIX HOUSES...VERY PLEASED..."***

★ ***"BETTER SIDE-TO-CENTER DISTRIBUTION...OUR NEXT ORDER IN FOR THE NEW 'SUPREX' CARBON..."***

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Better Theatres

for FEBRUARY 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives. HOLLYWOOD: Yucca-Vine Building.

The Drive-In Field Heads for Year of Biggest Expansion

THE twentieth year of the drive-in is likely to be its biggest. Prospects for new construction in the outdoor field indicate more openings in 1953 than in 1950, which added some 600 operations. A conservative estimate for this year is 800; and on the basis of projects contemplated in applications submitted to the National Production Board during the period of tight controls, N. D. Golden of that Government agency has ventured the prediction that 1000 drive-ins will be built.

Controls are still with us, but in such liberal application that they impose little practical limitation. How to take advantage of the new rules, which went into effect at the beginning of the year, is explained by John Currie of National Theatre Supply elsewhere in this issue—the seventh Drive-In Number of BETTER THEATRES, which was the first publication so to recognize the outdoor field as a distinct and important division of the industry.

Besides allowing the drive-in field to resume extension of the recreational service peculiar to it, relaxation of controls should restore the level of standards that was being set up in the drive-in branch when defense restrictions were imposed in the fall of 1950. Drive-ins have been constructed since then, but often under such handicaps that accepted practices have had to be temporarily ignored.

MANY a drive-in opened during this period of severe restrictions came embarrassingly close to a "cow pasture" only because insistence upon desired standards would have meant shelving the project.

This matter of good standards is not sheer idealism; it is a practical consideration of secure investment. Not so very long ago drive-ins had a pretty low social standing; and the product available to them marked off just such a level within the industry. Higher qualities of property and service were essentials of the successful effort to achieve a higher rating among communities and film distributors. They're essential as well, certainly, to the maintenance of that rating.

And it is a curious fact that the last two years have formed a period of marked progress in drive-in equipment and planning despite the impediment of controls.

—G. S.

Cultivating Carriage Trade—Drive-In Style

How one of the largest outdoor operations in the East has geared showmanship to the peculiarities of the drive-in, to win family patronage—and with that done, to keep it.

By PAUL PETERSEN

Drive-In Supervisor, Walter Reade Theatres, New York





EVERY theatre has its need of extra promotional and exploitation activities, but this is especially true of a drive-in theatre because the starting time is normally late. The necessity to fill in time from a seven o'clock opening until start of the first performance becomes a problem.

We have partially taken care of it by developing a children's playground, which offers pony rides and is equipped with swings, slides and a 50-foot high ferris wheel that has become a big favorite with adults as well as youngsters. During the summer months we have developed a large family attendance by installing portable mechanical rides, including automobiles, rocket, boat swings and a miniature merry-go-round.

In our playground area we also have provided tables and benches for the use of picnickers. We find that the facilities are used quite extensively during the day and early evening. Families arrive at the theatre as early as 5:30 with lunch baskets to enjoy an outdoor snack and to let the children have fun before the picture starts.

One of our biggest family attractions has been our giant display of fireworks, which we have used on all holidays. To provide such a display is an easy procedure, for in most locations there are wholesale houses which will provide a complete display of both ground and aerial setpieces for just about any amount of money you wish to invest. Full operating instructions can be obtained from the company, and we find that the handling of the display can be done by most maintenance men.

We usually limit a display of this type to about 20 minutes. For safety, all that it requires is the application of good common sense and to watch the wind direction. In all communities it is advisable to check first with authorities on local ordinances. It has been our experience that a permit is required, also the posting of a liability bond to cover any possible damage.

A "Beautiful Child" contest always is a big favorite with everyone and offers an opportunity for local community interest. Prizes for this kind of contest and complete merchant and newspaper co-operation are easily obtained. We tie our contest in



Playgrounds for children from the tots to the lower 'teens are used at all Walter Reade drive-ins to encourage early attendance. They are fully equipped, with free rides on mechanical devices by rides on a live pony at a charge of a dime or so (see middle photo). Play is supervised by trained, uniformed personnel. . . . Nor are adults without play facilities, as exemplified in the horseshoe match pictured at right.





Patron participation affairs are regularly used in Walter Reade drive-in operation, to keep the community drive-in conscious and to build good-will. The upper left picture shows a stage erected in front of the screen tower, with performers of a home talent show. . . . Above are winners, with their mothers, of a baby contest.



A device occasionally used with good effect is an animal circus.

with the local paper by making it a newspaper project and giving the paper screen credit, while it reciprocates by giving free space each day for the official entry blank, lots of publicity and pictures of all weekly contestants.

We run elimination contests for a period of four weeks, selecting two boys and two girls each night, and then hold finals on the fifth week. To make it more important we additionally conduct a grand circuit at one centrally located drive-in at which time a *circuit* "king" and "queen" are selected.

Numerous prizes can be promoted from local merchants for an affair of this type. The prizes have consisted of complete children's outfits, gold cups inscribed, jewelry and other gifts. We also have had a tie-in with a national baby products company, which provided kits for each contestant. Local women's clubs and civic organizations are always willing to co-operate by providing judges.

Several times during the season we have presented outstanding live animal acts. Elephants, tigers, lions, rabbits, monkeys and a trained bull have all appeared at our theatres at various times. Aerial acts are also a big hit with patrons. In order to stimulate the pre-show business, we schedule two performances an evening, one approximately a half hour before starting our screen show, and the next after our main intermission period. The early show is a big favorite with the small children and with adults as well.

To stimulate public awareness of our drive-ins, we have allowed various theatres to be used for Easter "Sunrise Services." In that manner people who haven't become acquainted with outdoor theatres get to know about these facilities for family enjoyment. In conjunction with this, we assist the local ministers in presenting their Easter services.



One of a large variety of institutional ads which always are enlivened by a cartoon.

CULTIVATING NEW PATRONS

And in order to acquaint new parents with our drive-ins, we send congratulatory cards *to the newborn babies,* with free passes to their parents. These names are obtained from local newspapers, and cards and passes are sent out about three months after the announcement appears.

In one situation we obtained a registration list of all car owners and mailed them a letter enclosing a free pass for them and their families. This has always brought a large response. Free passes and rebate tickets to the driver of a car have also been sent out around the area during slow spring and fall seasons.

None of these activities, of course, can

(*Continued on page* 37)



Drive-in Within a Suburb



To the right of the two entrance lanes of the drive-in is a large service building (above) which houses the refreshment department, rest rooms, storage rooms and administrative offices on the ground floor, with the projection room on the second floor. A double name and attraction sign is placed by the highway (left).

George Mann Theatres' new Village drive-in in a residential and shopping district of Santa Rosa, Calif., uses a double ramp plan for 750-car capacity.

BUILT IN A large residential and shopping district in Santa Rosa, Calif., called Montgomery Village, and conforming to it in the style of its buildings and landscaping is George Mann Theatres' new Village drive-in. Completed last July, it employs a double ramp system to achieve its capacity of 750 cars.

An unusual feature of the drive-in is the fact that all its service facilities have been incorporated into one large building placed at the rear of the field. On the ground floor are the refreshment section, rest rooms, storage areas, and administrative offices and dressing rooms. The projection and generator room is on the second floor.

Along the highway side of the drive-in grounds there is an 8-foot redwood fence. A V-shaped double name and attraction board is so placed as to attract attention of

(*Continued on page* 42)



THERE *are* SUCH THINGS

An unbelievably large proportion of mortals have that inherent capacity for recognizing quality.

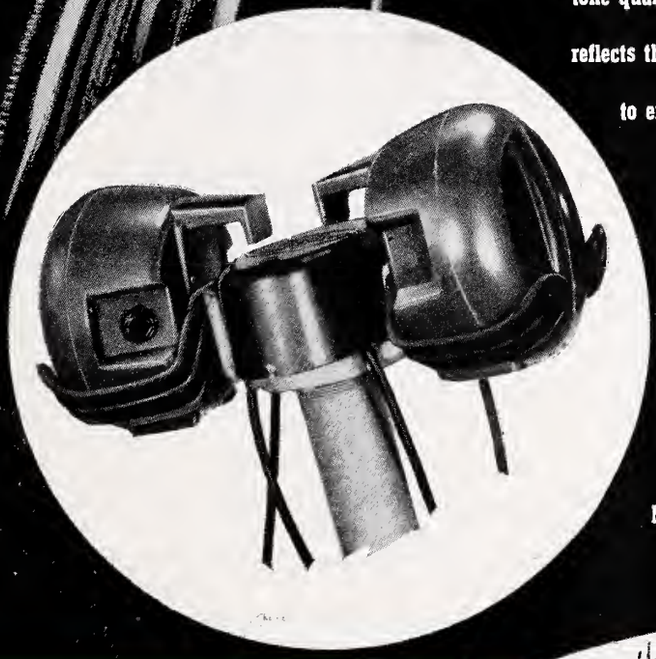
Better furniture... better art... better clothes... better music... are instantly recognized... instinctively appreciated by more people than you'd imagine. Certain hat labels impart pride and ownership. Certain bottle labels promise rare treats to the connoisseur. These are the things which help make for the fine art of more pleasant living.

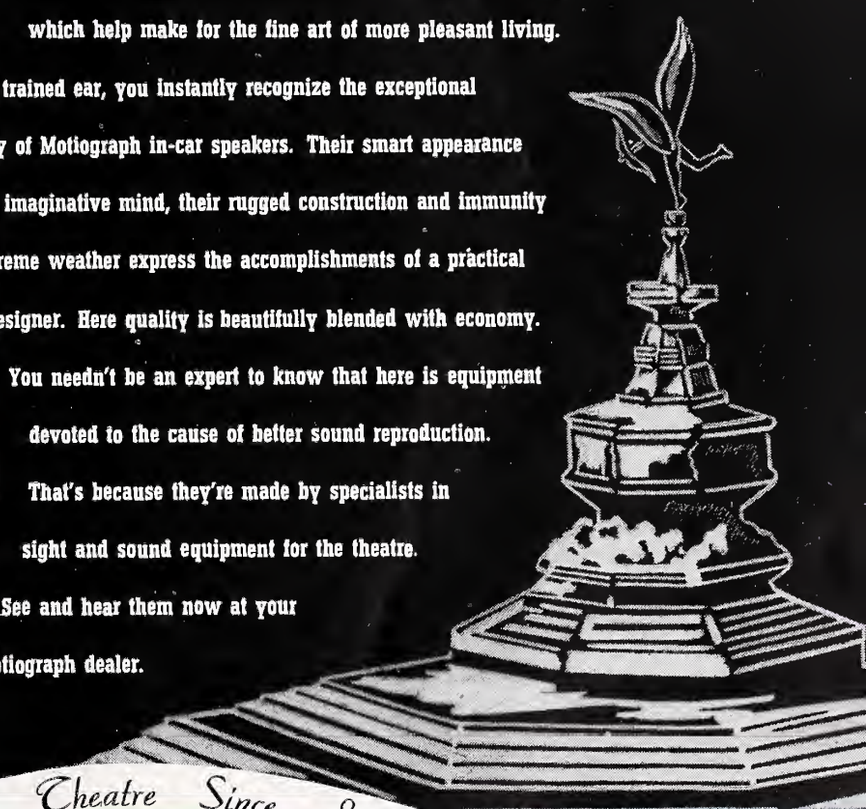
Whether you have a trained ear, you instantly recognize the exceptional tone quality of Motiograph in-car speakers. Their smart appearance reflects the imaginative mind, their rugged construction and immunity to extreme weather express the accomplishments of a practical designer. Here quality is beautifully blended with economy.

You needn't be an expert to know that here is equipment devoted to the cause of better sound reproduction.

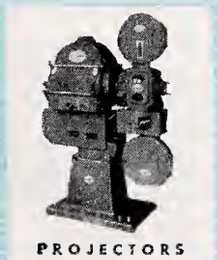
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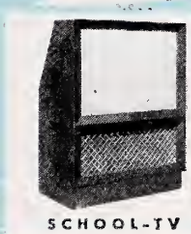




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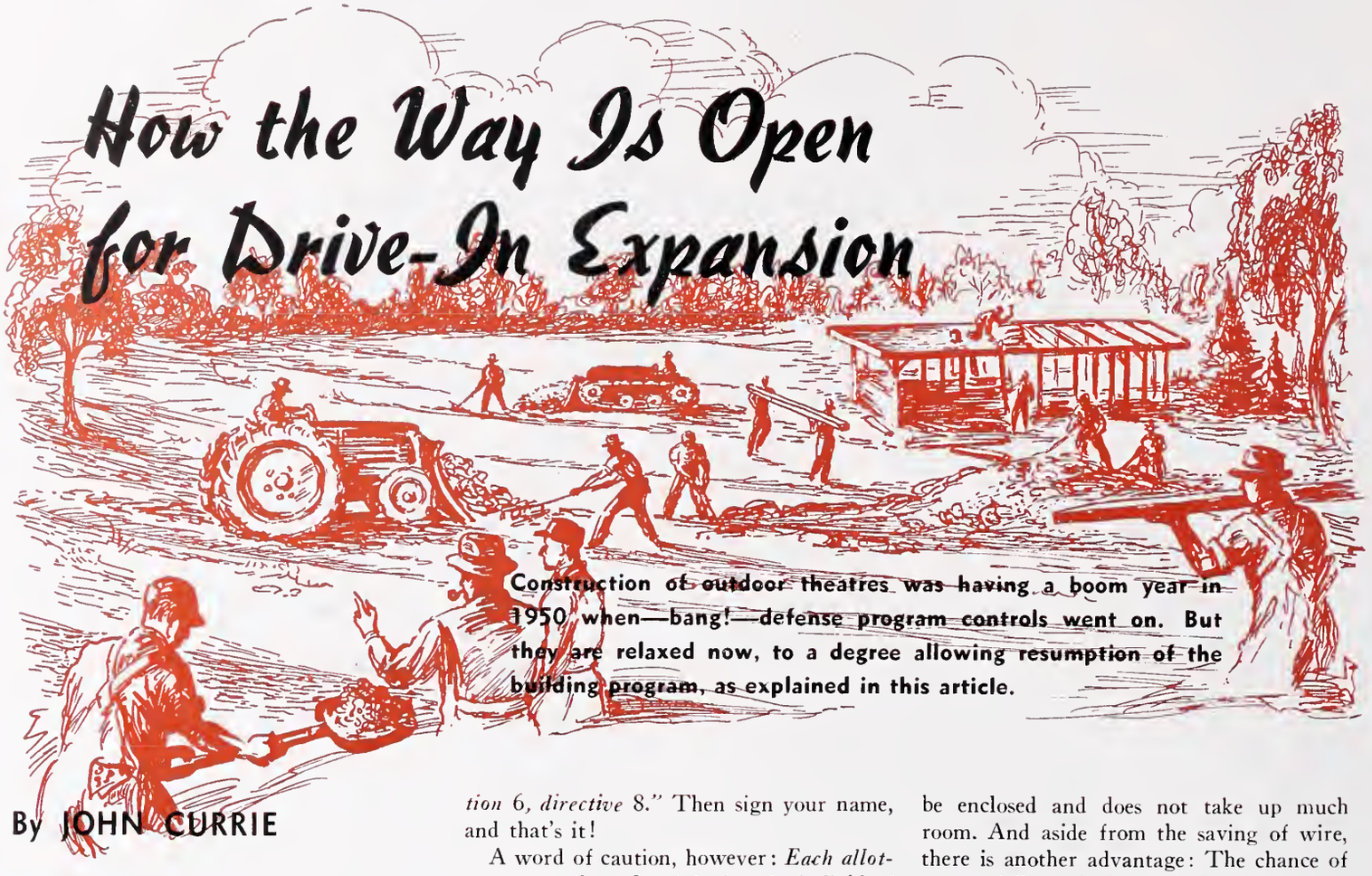
MOTOR-GENERATORS



SOUND SYSTEMS

MOTIOGRAPH

How the Way Is Open for Drive-In Expansion



Construction of outdoor theatres was having a boom year in 1950 when—bang!—defense program controls went on. But they are relaxed now, to a degree allowing resumption of the building program, as explained in this article.

By JOHN CURRIE

THE SIGNS are up for 1953's new drive-in construction and they point toward a banner year! Up to now the best year was 1950. But this year should easily surpass it (assuming, of course, that restrictions on materials aren't unexpectedly restored; and far from expecting that to happen, we look for the controls situation to improve). As evidence for such an encouraging outlook, let's compare the construction picture last year with the one apparent now.

In 1952 under Revised Controlled Materials Plan, Regulation No. 6, builders of Drive-In Theatres were allowed to use up to 200 lbs. of legally acquired copper wire without NPA permission and no priority assistance was available to the builders for the procurement of the wire.

That meant that there was practically no chance at all of putting up a new project. (The only exceptions granted by the government were certain "hardship" cases in a few areas where there were almost no other amusement facilities.)

Now compare that with the situation prevailing under current NPA regulations. At the present time you can *self-authorize* 500 pounds of copper and copper base alloys *each quarter*—a total of 2000 pounds during the year. You don't have to have it on hand; you can go out and buy it. All you need to do is place on the order the following: *"Certified under CMP regulation 6, directive 8."* Then sign your name, and that's it!

A word of caution, however: *Each allotment must be ordered during the individual quarter period.* For instance, if you miss the January-March allotment of 500 pounds, *you can't make it up in April* by ordering 1000 pounds. Plainly the smart thing to do is to *order immediately at the beginning of each quarter* so there will be no chance of confusion about it.

And once you have that 500 pounds of copper, how far can you go with it? Well, the primary use of copper for a drive-in is that used in the wire for connecting the speakers No. 14 two-wire cable. The copper content of this wire is roughly 25½ pounds per 1000 feet of two-wire cable. Approximately 18 feet of it is required per speaker. Since you could buy and use about 20,000 feet per quarter, you could connect about 1000 speakers.

Thus, if you were going to build a 1000-car drive-in—and if you started last January 1st—you would be able to connect your speakers during the first period (January-March). But you would have to wait until April 1st to order 500 feet more for such important uses as the *power* cables.

Of course, the average drive-in is not going to have a 1000-car capacity, so in most cases there would be wire left over for running from the transformer on the telephone pole to the service buildings.

This latter usually requires a good deal of copper; however, and some exhibitors have got away from it by arranging with the utility company to put the transformer right next to the building. It can easily be enclosed and does not take up much room. And aside from the saving of wire, there is another advantage: The chance of power failure during an electrical storm is reduced.

At present there is no copper for heaters, should they be desired. Operators wanting to use them—and going ahead with construction now—must realize that it means breaking up the grounds *later* to lay the wires.

STEEL AND ALUMINUM

Next in importance to copper in the controlled materials is steel. The present allotment is five tons per quarter, this is not to include more than two tons of structural shapes. Now the main use of steel at a drive-in is for the supports of the screen tower. If a steel tower is used, it is needed for the bents. By using a wood tower, however, the only steel required is for the bolts and flanges. That would total less than a ton.

Finally, there is aluminum, of which there is none at all currently available for drive-in construction. Beginning May 1st, 300 pounds per quarter will be permitted. This presents no problem to current projects, due to the many substitutes which are obtainable.

While speaking of "savings" and such in construction, it might not be out of place at this point to refer to the recent practice of placing a combined refreshment and projection building at the last ramp of the drive-in. This is made possible by the new

(*Continued on Page* 51)



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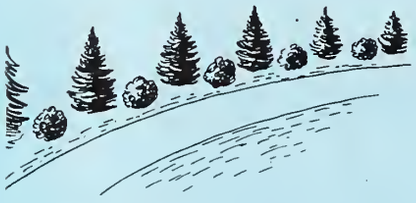
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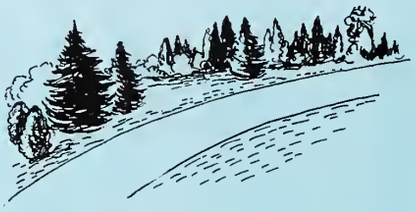
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A Practical Approach to Drive-In Landscaping

Suggestions for planting with trim effect plus costs in mind. . . .



Example of a formal drive planting.

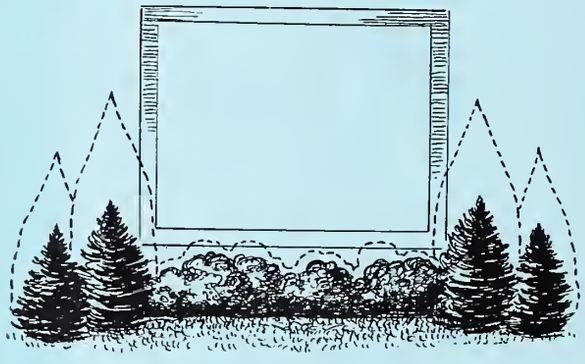


Informal scheme, irregular in pattern.





Natural materials on the plot (indicated in left sketch) can often be used to advantage when culled for best stock formation (right sketch).



Where the screen tower surroundings are barren, evergreen trees at the sides, and low evergreen or deciduous shrubs along the base provide a decorative setting. Care must be used in selection and placement of stock, however, to avoid invasive growth in future (see dotted lines).

The two sketches at right illustrate a mistake that has been made at more than a few drive-ins in the past. The upper drawing indicates a row of very young evergreen trees planted along a drive. When small they are sometimes set so close, for immediate effect, that they grow to produce the condition illustrated in the lower sketch.



Eleventh of a series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH

Former drive-in circuit executive, who is now operator of his own drive-in at Ledgewood, N. J.



COMING TO the subject of this installment of "Getting into the Drive-In Business," the reader may well wonder if it should have been the first one. For a primary question is—or should be: How attractive is my drive-in going to be after all the material installations have been completed?

In reality this may well be a foremost concern in the development of a drive-in, right from the selection of a site. Prominent in one's mind at that stage should be, how does this site lend itself to landscaping? Landscaping is an art of so changing natural surroundings so as to produce a more pleasing appearance or suitable arrangement. Here, indeed, your imagination comes importantly into play. What will have to be done? How much should be done? Where should it be done—and with what materials? I shall try to answer such questions for the purpose of general guidance, to which an article naturally is limited, out of the experience I have had in supervising the landscaping of drive-ins of others, and finally of my own.

To begin, you become a sort of "dreamer." You look over the area thoroughly trying to develop in your mind the finished aspect, mentally locating the screen, the main building, the driveways, the box-office, the attraction sign, plus other installations you desire to incorporate into your drive-in. Now that you have the "working parts" in your mental picture, you will want to tie it up with ribbon as you would a gift —all for your lovely public!

No matter how far you are from being an artist, take the time to make sketches on paper, if necessary, so as not to lose one single thought about how you would like to have your drive-in landscaped, either as a scheme for realization at the outset, or as a progressive program to be carried out over a period of two or three years.

For the owner who desires a rather elab-

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■ ■ ■ ■ ■ PERMASCREEN will never deteriorate Not one dime need be spent for maintenance -- THE FIRST COST IS THE LAST COST

■ ■ ■ ■ ■ PERMASCREEN will retain its glossy reflective values forever and texture distributes projected light uniformly throughout entire surface of screen area; unlike a painted screen which will start to deteriorate immediately after it is painted and will continue to do so until painted again The weather elements deteriorate the bonding materials in asbestos board, plywoods and caulking compounds in the joints and the flat paint washes off Before repainting and recaulking, it is necessary to wait until the dry season - usually the middle of summer. All this means a poorly reflective surface and a substandard picture for at least one half of the operating season

■ ■ ■ ■ ■ PERMASCREEN has a waffle like finish which because of its pattern and mar proof surface results in better reflective qualities. The color quality is vivid and the picture is brilliant thereby reducing eye strain to a minimum; also distributes light evenly over entire screen which makes for much better definition

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WHY NEW DRIVE-INS NEED IT

The usual screen facing materials painted will cost on an average of 40c per square foot. Also, it will cost an average of 18c per square foot each time thereafter for repainting. After 4 or 5 years screen facing materials will have to be replaced at an average cost of 40c per square foot. All of this costs more than PERMASCREEN. That's why you should install PERMASCREEN now If you have purchased a screen tower with ordinary screen facing materials return same or use somewhere else as you cannot afford to install a painted screen which is obsolete now

WHY EXISTING DRIVE-INS NEED IT

To get good reflective values equal to PERMASCREEN and proper light on your existing screen, you should paint it at least twice a year This cost is approximately 36c per square foot and will equal the cost of PERMASCREEN in approximately four years. At the end of this time, you will be forced to install a new screen facing at the cost of 40c per square foot.
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A notable example of the use of naturally wood areas to provide a beautiful setting is supplied by Walter Reade Theatres' 9W drive-in at Kingston, N. Y., pictured above. . . . Foundation planting is one effective way to make a simple refreshment building attractive, as at the El Rancho, San Jose, Calif., shown below.



orate and formal planting program, my suggestion is to engage the services of a landscape architect. He can give you a landscaped effect that will make the grounds harmonize with natural surroundings. This procedure may be likened to treating the grounds of a country estate. A landscape architect's advice will often prevent costly mistakes in planting. Such services can usually be procured from nurseries of the larger kind, especially near cities.

In general, landscape gardening may be said to be of two distinct styles, one *formal,* the other *informal.* Many times in a drive-in it is well to combine the two, taking advantage of what nature has already provided over the years. The formal part is developed with specimen trees, with lawns, shrubs and flowers arranged in regular design. The informal garden has no fixed pattern. It avoids straight lines, sharp angles and curves in a rigid design.

A "natural" scheme is most practical for the average drive-in. You'll find good suggestions in public parks. Millions of dollars are invested in landscaping of that kind each year, and most people get fun out of such planting projects. In addition, a qualified nurseryman has trade magazines and other periodicals which he would doubtless make available to you, providing information that would be applicable to your particular area. Much advice can also be obtained from the U. S. Department of Agriculture.

In selecting trees to be planted in your drive-in, it is well to become informed with those of rapid growth, if it is your desire to approach the appearance of full foliage in a period of a few years. Poplars, birches and willows grow very fast and are most attractive for our type of operation. At the Garden Auto-Torium at Ledgewood, N. J., I selected the willow. The height at planting was 3 feet; in three full years they have grown to 9 to 12 feet, and maintenance has not cost a penny.

The best time of year for planting the willow is immediately after the frost is out of the ground so as to receive plenty of moisture. If willows are planted too late in the spring, they may require watering every day, unless rainfall continues to be heavy. Once it is established, maintenance on a willow tree is negligible. In one situation where I planted a hundred willow trees in clay four years ago, they are as healthy and beautiful today as any you would find planted next to a pool of water on a millionaire's estate.

For intermediate planting with deciduous (leaf-dropping) trees, it is well to install a few fir, spruce and hemlock. The evergreens set off the other trees, or large shrubs, enhancing their beauty.

THE LAWN QUESTION

Usually, a drive-in can use some lawn to advantage. Lawns cost plenty of money, so be careful of the first step; but remember, "he who dances must pay the fiddler." Unlike shrubs and trees, which ordinarily require little care, a lawn is always like a new born baby—it takes care plus care plus more care. Unless you intend to have on your payroll a full-time gardener who is qualified in the knowledge of seeding and also in administering chemicals to cure diseases and eradicate weeds that are ever attacking a lawn, one should move with great caution before deciding how much lawn to put in.

There are various kinds of grass to use under a variety of conditions. In the Southern states, Bermuda and St. Augustine are recommended. In the North, Kentucky bluegrass is a good selection for fertile soil (preferably limey), where the weather is cool and moist. Even here summer heat may scorch the top of the grass; but in the fall it regains its life after its roots have had an opportunity to spread deeply in the soil. In any event, every good, thickly planted lawn requires soil of a deep rich loam that is carefully prepared before it is seeded.

You well may ask, "What then, if no lawn?" Well, it is amazing how neat and attractive you can make a field of weeds look! Simply by cutting the weeds back close to the ground with a power motor, the area can be made to look neat, and it may stay green enough to fool folks, if they don't look too sharply.

At a drive-in we are ever concerned with

(*Continued on page* 36)

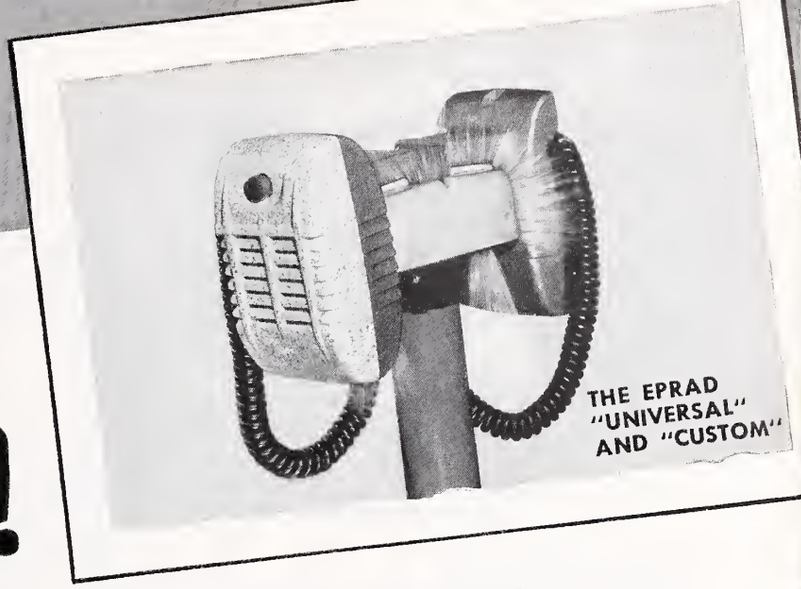
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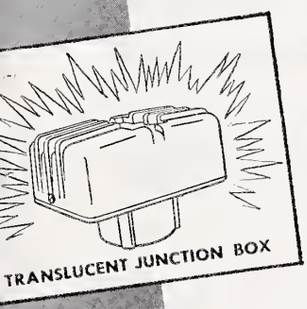
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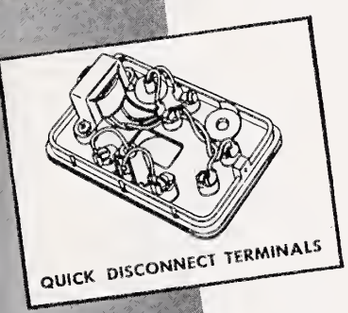


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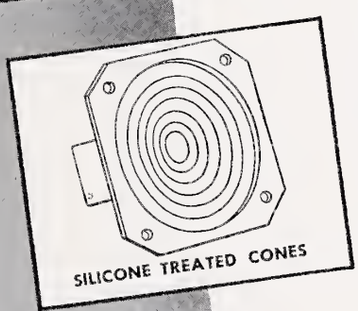
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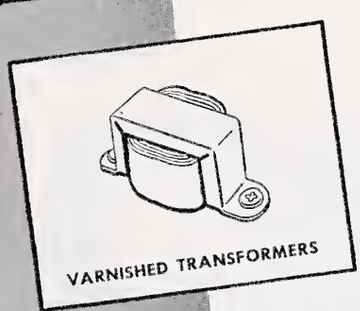
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THE IMPACT OF 3-D ON PROJECTION

THIRD-DIMENSION is moving in on theatre projection slowly but surely, with the invasion soon to pick up speed as more and more prints of the current product—"Bwana Devil" and the Tri-Opticon shorts—become available; and further as production of light-polarizing spectacles catches up on demand.

Only a few projectionists have yet had to adapt their equipment and routine to the peculiarities of dual film stereoscopy, but their number will increase many times during the next few months. Public response to the Arch Oboler thriller and to the "Festival of Britain" subjects which the Sol Lesser-Raphael Wolff organization has imported, continues to maintain the unexpected fervor which so promptly blasted the notion that stereo-films requiring specs would be a flop. The handful of theatres presenting them at this moment is expected to grow to some 300 by tulip time.

And not long thereafter, present stereo product will be augmented by features from major studios, whereupon hardly a projectionist in the land—possibly outside of the smallest, most remote towns—will know when the lightening is going to strike his booth. Even those who have a long wait are probably curious about the impact on their familiar tools and chores.

By this time most owners, managers and projectionists have put together from trade press reports a general idea of the theatre setup required by the stereo process now introduced. The biggest item of the booth paraphernalia is the equipment for interlocking two projectors so that each film is consistently run in just about perfect synchronism.

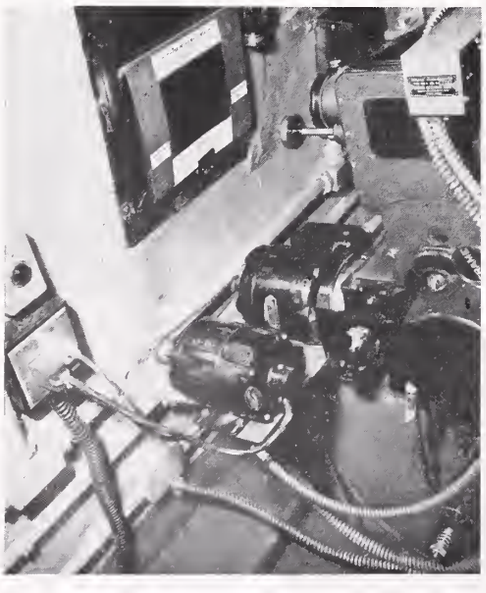
Several ways of effecting this have been reported—the electrical hookup employing Selsyn motors, and various kinds of mechanical interlocks. Many theatre supply dealers already can provide these, and doubtless it won't be long before all of them will be able to. Indeed, any of the materials, perhaps even including projection filters, are or will be procurable through regular theatre supply channels, as has been the case with the metallic screen from the beginning.

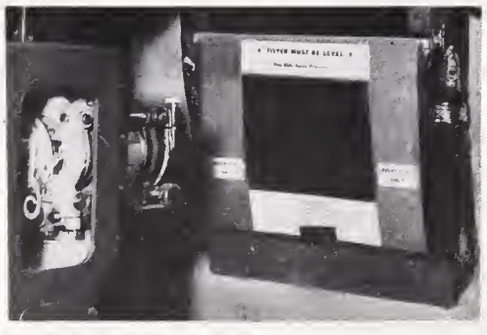
(Distribution of the spectacles may be quite another matter, at least for some time, according to circumstances reported in the January 31st issue of MOTION PICTURE HERALD — circumstances which could be altered, of course, by action of the Polaroid Corporation itself, or by the marketing of a suitable light-polarizing material by another source.)

Among the other implements, the 24-inch upper and lower magazines constitute major items of expense. With only two projectors available, the dual film method so far makes the performance a two-part show, the story of a dramatic production getting interrupted by an intermission. "Bwana Devil" is on two 23-inch reels.

No sprocket changes are necessary for the projector to handle these reels; there are instances, however, in which projector loca-

ADAPTATION OF A PROJECTION INSTALLATION TO THE EXHIBITION OF THIRD-DIMENSION PICTURES





Some of the principal features of stereoscopic projection are illustrated in these shots of the Aldine theatre in Philadelphia, where the 3-D installation has been made for "Bwana Devil." At left are shown the Selsyn motors used here to interlock the projectors through their motors. Above is one of the projector ports equipped with polaroid filter. The view at right shows the 24-inch magazines, each set handling a complete half of the performance. Sprocket change is not necessary.



tions and pedestals interfere, requiring repositioning of the mechanisms, or introducing a wedge or comparable means of providing clearance. (The rewinder also has to be adapted to the larger reel.)

The only other item of substantial expense is the screen. Here adaptation to 3-D doesn't complicate matters so much as it does in the booth of a theatre where conventional product is alternated with stereo films. Aluminum-coated screens, which are necessary for three-dimension, are more or less feasible for regular projection.

THE SCREEN SITUATION

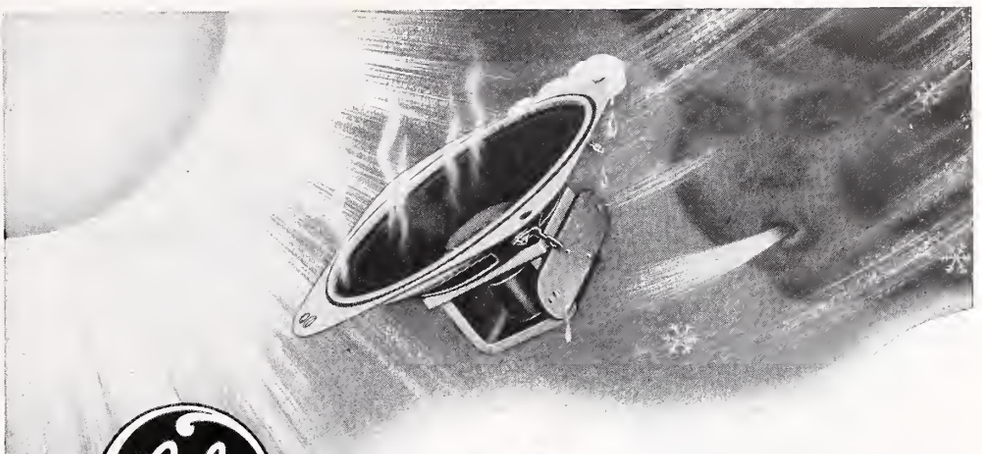
This is not to overlook the fact, of course, that metallic screens are specular —that is why 3-D needs them. Aluminum screens called "silver screens," used to be in the regular line of every screen manufacturer to meet the specular requirements of long, narrow auditoriums. In wider auditoriums, the fadeaway was too great for good illumination toward the edges. At the moment that is to be remembered in contemplating the installation of "silver screen" just so as "to be ready" for stereo projection.

Will a screen be developed that is equally good for both 2-D and 3-D projection? That would certainly take considerable doing—but isn't Science wonderful? . . . Some sort of compromise is plausible, however—perhaps a method that treats the screen as a multiplicity of areas, each having its own reflectance characteristics. At any rate, the problem is getting attention among screen manufacturers.

As we write, stereo product has not gone into a theatre having a synchronously illuminated surround. Theoretically, at least, screens of this type would seem to be as well adapted to 3-D projection as a screen with masking—provided, of course, the area upon which the image is projected is metallic. As a matter of fact, the diffusion strip of the "Synchro-Screen," for example, should be of greater service with two superimposed images than with one.

OTHER SPECIAL EQUIPMENT

Besides the interlocking equipment, two sets of 24-inch magazines, and the screen, the special equipment that a theatre booking 3-D films must procure consists of *light-polarizing filters and frames* into which they fit, one set for each of the projector ports; a *"static master brush"* that must be used to clean the filters, on both sides, every day; *four 23-inch reels;* and a *projector-alignment film* (such as that in the SMPTE's group of test films), or a comparable chart strip (Natural Vision includes one in its "package" of accessories; another item thereof consists in two small



DRIVE-IN SPEAKERS
For Climate Control



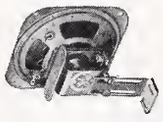
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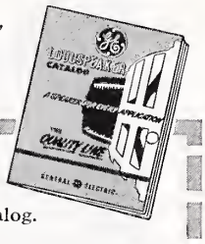
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electric fans to be mounted where they can be trained on the port filters; they curl and disintegrate if they become hot, which is why light should never be projected through them without film).

At the outset, the projector drive motors are connected to a common switch which starts and stops both simultaneously. Then after installation of the large magazines, the projectors are lined up so that they will superimpose one image on the other, with correct focus to the prescribed edge of the image area.

To line up, a loop of the alignment film is threaded into each mechanism (with framing handle in middle position), then arcs are struck for a low level of light (minimum of heat at aperture). Thus the vertical and horizontal lines of the alignment films are projected, and the projectors are lined up so that the lines of one image strike upon those of the other—pretty exactly if eye-strain is to be avoided.

Then comes installation of the port filters. These must be so placed that the light beam goes through the center. It is probably appreciated that the filter for one projector gives its beam one directional characteristic, while that for the other projector produces a different directional characteristic, functions which are repeated in viewing the two superimposed images. Obviously, this process doesn't create the conditions under which the mechanism of sight operates, but the effect can be much the same—and also too much!

INSTALLING PORT FILTERS

The most ticklish part of this job is to level the filters exactly. Detailed instructions may be provided with the filters; the exactitude required is well indicated by those issued by Frank E. Cahill, Jr., supervisor of projection of Warner Theatres:

"Each frame consists of one bar with rings and one bar with clips. The bar with rings is the upper bar. Locate the center of your light beam. The upper bar is to be located in such fashion that the polaroid filter will be centered on the light beam. It is also absolutely essential that the top bar be levelled. Use a spirit level in locating the upper bar accurately. Mark the shutter guides accordingly. Mount the upper bar according to these markings by drilling and tapping the shutter guides and drilling the bar. Insert the polaroid filter in the lens. Mount the bottom bar without levelling. Leave sufficient clearance on bottom as that the filter can easily be released for cleaning and running regular film."

Upon being interlocked, the projectors are ready for threading. This is basically regular procedure except that it involves two films which must be started at exactly corresponding frames—a difference of even a single frame can cause eye strain.

At the beginning of projection the alignment can be rechecked with the picture itself, by noting (without spectacles) the title material. If there is any trace of a line being above or below its mate, they can be brought into line with the framing handle of one of the projectors. Title material is also good for adjusting focus for definition; this is done with the specs on, by covering first one eye, then the other.

With two synchronized films, a break isn't quite the simple situation that it normally is. Both films have to be restarted, of course, on a matching frame. If any frames are clipped out, opaque leader must be spliced in their place.

And that would seem to be 3-D projection needs and procedures in the main. In next month's BETTER THEATRES, our Gio Gagliardi will be turning his attention to them in "The Needle's Eye."

•

And "Cinemascope"

ANNOUNCEMENT by 20th Century-Fox that it will "convert its entire production" (quoting press reports) to the compression-expansion technique recently acquired from France, stirs up the technical ferment of the industry to something of a froth. The announcement declares that it is the intention to apply this technique, which has been dubbed "Cinemascope," for the purpose of changing the aspect ratio to a revolutionary degree.

Writing in the January 31st issue of MOTION PICTURE HERALD, we dealt at some length with aspect ratio as definitely a part of the evolution of a more competent motion picture performance in the theatre, and we referred to the method now sponsored by 20th Century-Fox as one of the ways of dealing with it. Now it is offered to the industry for the immediate revolution of picture proportions so as to attain a much wider image without proportional expansion to unwanted height.

This comes as we note the merest beginnings of a tryout of third-dimension, which at this moment in the resources of the art has very practical conflicts with movements toward a marked extension of screen image.

Moreover, conversion of production is one thing, conversion of theatres is another. In our insistence through the years that image enlargement was a critical factor in further development of the art, and that aspect ratio could not be denied its bearing upon it, we have been conservatively thinking in terms of evolution. The ambitions for "Cinemascope" are a kind of scoop in time. They will need, of course, a good deal of exploration.

THEATRE Refreshment SALES

A department devoted to refreshment service



Experience Pays Off in Boosting Drive-In Refreshment Sales

SUCCESSFUL ways and means of achieving greater speed and efficiency in refreshment service and new stunts and devices for boosting sales are ever being sought by drive-in operators. Here are some which have been recently developed through the experience of executives in the field.

THE IMPORTANT place that refreshment service occupies in drive-in theatre operation today—a spot it has earned by virtue of the excellent profits it affords—is nowhere revealed so clearly as in management's constant efforts to improve upon it. Operators are ever on the lookout for ways and means of achieving greater efficiency and speed in service as well as new stunts and devices to increase sales. That they are meeting with success in their searches was forcibly revealed in a number of interviews held recently with several prominent drive-in executives.

On the question of which method of service is best—a general counter, two or more stations or a cafeteria—there is still controversy. Finding out which is most suitable for an individual operation is a matter of experience and experiment. Changes may become necessary as was recently the case with two drive-ins of the Neighborhood Theatres, Inc., Richmond, Va. Formerly employing counter service, they have now converted to cafeteria style.

The latter system has been found to have a number of advantages, according to Morton G. Thalhimer, Jr., assistant secretary and treasurer for Neighborhood. It has speeded up service as well as effecting economies, he points out, while at the same time giving greater customer satisfaction.

DEVELOPING NEW STUNTS

Further evidence of the skill of drive-in operators in building up their refreshment business is shown in the ingenuity they have applied to developing special promotion stunts. In discussing this recently, Leon J. Levenson, head of the concessions department of the American Theatres Corporation, Boston, and chairman of the Theatre Owners of America's Concessions Committee for 1953, pointed out that there are two important factors to consider. One is the way to attract a larger percentage of patrons to the refreshment stand. The second is to discover ways to increase the unit sales of patrons once they are inside.

In the first instance Mr. Levenson emphasizes the importance of trailers, a promotional means seconded by almost all drive-in operators, including W. W. Bell, manager of the Palo Alto drive-in at Palo Alto, Calif. At his theatre, trailers announcing products on sale at the snack bar are run just before the newsreel, which is followed by the intermission. As soon as the break begins Mr. Bell himself makes an announcement over the loudspeaker to the effect that "the coffee is steaming hot, hot dogs are delicious and the best hamburgers in town are waiting at the snack bar."

Another effective means of getting customers to the stand, as cited by Mr. Levenson, is the use of space on coming attraction flyers handed out at the admission gate. Copy should include a "cordial invitation" to visit the snack bar and a list of as many food items as possible, he says.

Other drive-ins have concentrated particularly on boosting refreshment sales prior to the first show of the evening. To do this they offer a free chicken dinner, popcorn or some other item to patrons having a lucky ticket stub or identifying themselves with a certain license number which is posted at the stand. Sometimes, as at some of the Neighborhood circuit drive-ins, live talent is made available for interviews and autographs in the refreshment building. On other occasions this circuit has put passes in the first few boxes of popcorn and used "give-away gags" and games of chance at the stand for the patrons who arrive early.

For the second important factor in building sales, increasing the purchases of customers inside the building, Mr. Bell has a number of suggestions. One of them is

You Get...
PLUS PROFITS
with an "Oscar" Winner



DAD'S Awarded a coveted Best Seller "Theatre Sales Championship" by *Better Theatres* in 1952

DAD'S
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OFFERS YOU THESE PLUS FEATURES:

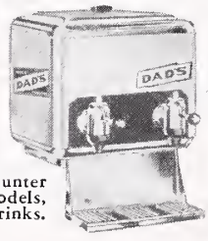
1. MORE DRINKS to the gallon
One gallon of DAD's ready-to-use Fountain Syrup yields 146 7-oz. drinks.
2. PLUS PROFITS
Additional drinks from DAD'S, The Leader*, mean plus profits for you which far exceed any slight difference in price between DAD'S nationally advertised ready-to-use root beer fountain syrup and that of competing brands.
3. SAVE ON CUPS
Extraordinary low, low price to DAD'S users on cups. Ask us about it!

*According to Copper's Farmer Survey



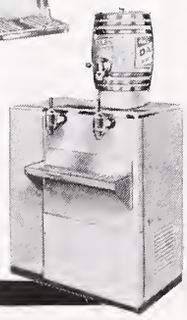
DAD'S AUTOMATIC DISPENSERS DO A BETTER JOB

DAD'S BARRELS draw the crowds! Barrels—8, 17, and 45 gal. sizes.



DISPENSERS—counter and rail-type models, serve 1, 2 or 3 drinks.

DAD'S UNIFLOW UNITS—self-contained, mechanically refrigerated, for heavy traffic spots; dispenses DAD'S and up to 4 other drinks.



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to place certain merchandise, such as fresh doughnuts, cookies and the like, on a large tray just out of the customer's reach. That is an excellent way, he has found, of spurring the indecisive to action. You can also perk appetites, says Mr. Bell, by popping corn just before and during intermission and by placing onions on the fryer at the same time.

Other devices Mr. Bell has found successful include the use of papier-mache trays with four divisions for carrying refreshments back to the car and a "family-size" box of popcorn that can be closed at the top and is easier to carry. Incidentally, he attributes a recent 10% increase in popcorn sales to the addition of slightly more oil than usually prescribed and the use of celery salt with popcorn salt.

Asked what food items have proved to be most popular in their operations, drive-in operators came up with the expected wide variety. Among the more or less standard items are popcorn, french fries, soft drinks, coffee, frankfurters, and ice cream. At many drive-ins the following are also popular: hamburgers, fried chicken, fried shrimp, doughnuts, barbecued beef and pork sandwiches, salted peanuts and pizza pies.

HANDLING OF CANDY

On the question of handling candy there is some controversy. Harold Combs of Barton Theatres in Oklahoma City, Okla., reveals that candy is the number one best seller at their drive-ins. On the other hand, Mr. Thalhimer reports that candy is given a minor place in Neighborhood operations, with only five or six brands usually being offered. It is displayed either on the back bar or the cashier's stand. Total sales are not too great, he says, and profits are small as compared with other merchandise.

There doesn't seem to be much contention, however, in the manner of selling beverages. Drive-in operators seem generally agreed that the best system is to sell them over the counter by cup. This is preferred to both automatic machines and bottled drinks.

Regarding the use of car hops as an aid to refreshment grosses, opinion is again divided. While one operator tends to discount their value, another has found them worthwhile. One of the latter is Mr. Thalhimer, who specifies, however, that "you must have a good man who is willing to go out and work, pushing the cart around the field. His sales will depend upon his personality and energy in getting to the cars in remote places and his desire to make as much money as possible on a percentage of sales basis as his salary."

Now a new drive-in season is almost at hand, and operators will once more be experimenting and seeking new ways to improve their refreshment operations. A word of optimism about the new year—tempered with a word of caution—has been expressed by Mr. Levenson.

"As the 1953 season augurs to be greatest ever in the history of the open air theatre, both from the point of view of the number of patrons and the number of theatres in operation throughout the nation," he said, "the concession stand takes its place as a

(*Continued on page* 25)

New TOA Concessions Committee Selected

A committee of 21 theatre executives has been selected for the 1953 Concessions Committee of the Theatre Owners of America by Leon J. Levenson, committee chairman and head of the concessions department for American Theatres Corporation, Boston. Named to head the group by Alfred Starr, president of TOA, Mr. Levenson has been associated with the candy industry since 1937, when he organized Standard Candies, Inc.

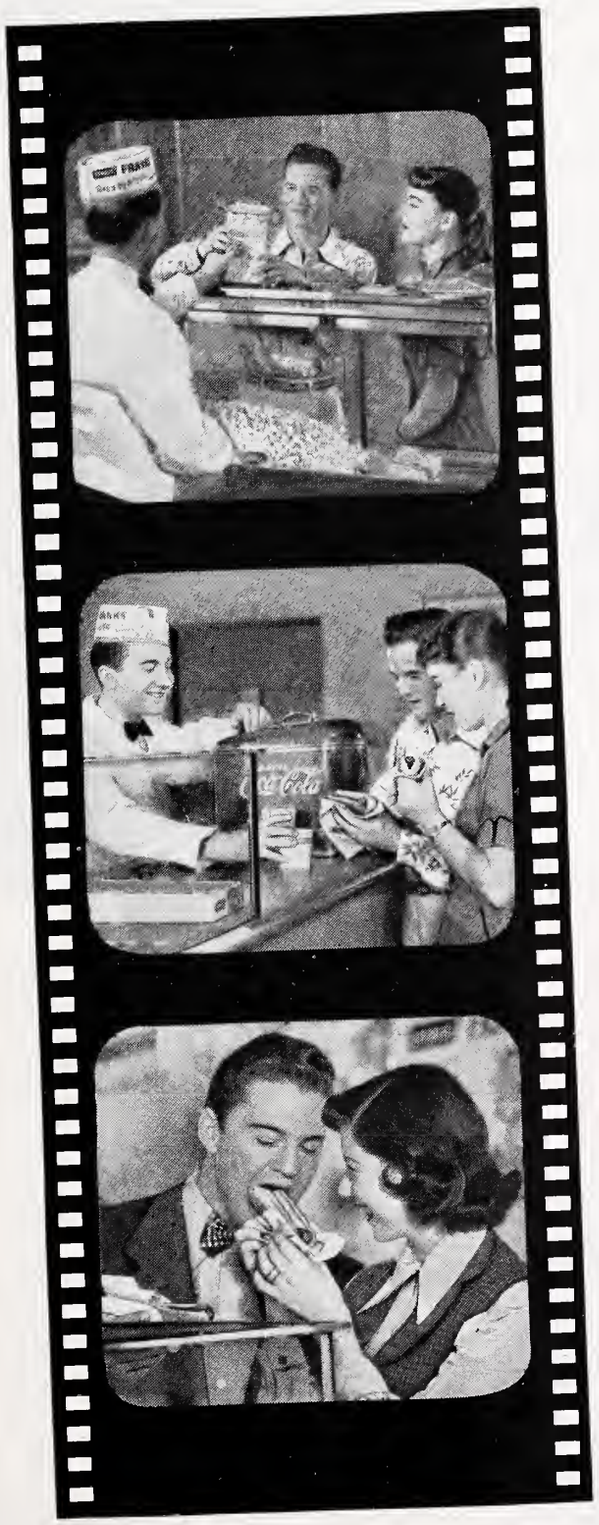
The aims of the committee, as recently announced by Mr. Levenson in a letter to members, include its serving in an advisory capacity to TOA members; conducting the exchange of refreshment merchandising ideas, and serving as a contact group for the manufacturers of candy, beverages and equipment, etc., in the study of mutual problems.

At various intervals the committee will meet to discuss its findings, and the first such gathering will probably be in June, Mr. Levenson said. Representatives of the candy, popcorn, beverage and equipment industries will be invited to join the theatre executives.

Members of the Concession Committee are as follows: Abe Bloom, Balaban & Katz Corporation, Chicago; Harry Botwick, Florida State Theatres, Inc., Jacksonville; Harold Combs, R. Lewis Barton Theatres, Oklahoma City; Charles Duncan, Alhambra Theatres, Decatur, Ill.; Ray Elkins, Rowley United Theatres, Inc., Dallas; J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; Marie Frye, Central States Theatres, Des Moines; Herbert Hahn, United Paramount Theatres, Inc., New York; James G. Hoover, Martin Theatres, Columbus, Ga.; Joe Keifer, Malco Theatres, Inc., Memphis; Andrew Krappman, National Theatres Amusement Company, Inc., Los Angeles; Nathaniel Lapkin, Fabian Theatres, New York; George Larison, Skouras Theatres Corporation, New York; James Loeb, Walter Reade Theatres, Inc., New York; Clifford Lorbeck, Fox-Wisconsin Amusement Corporation, Milwaukee; Edward Metzger, Kerasotes Theatres, Springfield, Ill.; Van Myers, Wometco Theatres, Miami; Harold Newman, Century Theatres, New York; Manning Stern, Bijou Amusement Company, Nashville, Tenn.; Morton Thalhimer, Jr., Neighborhood Theatres, Inc., Richmond, Va.; and Kendall Way, Interstate Circuit, Inc., Dallas.

ARMOUR AND COMPANY'S
12 NEW INTERMISSION SHORTS

Boost Concession Take 5 to 33⅓%



Use these 1-minute color films— with musical backgrounds by Bing Crosby's Starlighters—free!

Think what an increase of 5 to 33⅓% in your concession business would mean in dollars and cents! Concession owners and Drive-in operators from all parts of the country have reported increases of 5% and more after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around 33⅓% over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and Gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

MAIL TODAY!

Armour and Company
Fresh & Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's new intermission shorts.

Name .....

Theater Address .....

City ..... *State* .....

Refreshment Service With Two Stations

at George Mann's Village drive-in, Santa Rosa, Calif.



Two separate stations, adjacent to each other (see above), are used for refreshment service at the Village drive-in. Equipment is virtually the same (except for sizes) at each station and includes one large and one small frankfurter steamer (Cinesnax); two "Frigidbars" (Cinesnax); two double-head beverage dispensers (Selmix); a popcorn warmer and a large model popcorn fountain (Cinesnax). The refreshment building can be entered from the field (see below) through doors both on the front and the left side.



IN PLANNING their new 750-car drive-in, the Village, at Santa Rosa, Calif., George Mann Theatres' executives decided to adopt a two-station system for their refreshment service. The snack bar section is housed in a large service building at the rear of the field which also contains rest rooms, storage rooms, dressing rooms, and administrative offices on the ground floor and the projection room on the second floor. A description and photographs of the drive-in's general layout appears on page 10.

Entrance into the refreshment section can be made by patrons from both the front and left sides of the building. The main front entrance, consisting of two double doors, also leads directly to the rest rooms.

The refreshment room itself is L-shaped and covers an overall area of 41x28 feet. The floor is green asphalt tile, and the main ceiling is natural finish pine.

Refreshment service is provided at two separate stations, each adjacent to the other and each 18½ feet long and 30 inches wide. Height of the counters is 38 inches, which is about four inches less than usual. This size was selected to make it easier to accommodate children, and it has since been found to improve conditions generally for the attendants. The counter facing is natural color pine novoply. (Novoply is made of compressed wood chips which leaves a natural finish of the wood used. It requires no upkeep except washing.) The top of the counter is covered with green marbleized linoleum to match the flooring.

The backbar wall is combed plywood, deep green in color, which returns into an egg crate overhang in chartreuse. The main side walls are novoply in a redwood finish. Signs on the backbar walls listing the merchandise sold and the prices are done in script made from ¼-inch plywood. Behind each letter is a ¼-inch block holding it away from the wall and giving a shadow effect when the lights are on. From time to time counter signs are used to promote some special items.

Off the refreshment area and accessible to it by a door of birch wood behind the counter and two sliding panels, one at each station, is a utility and preparation room. All storage facilities are kept here.

Refreshment equipment at the counters includes one large and one small frankfurter steamer made by Cinesnax; two "Frigidbars," also Cinesnax; two Selmix two-head drink dispensers; a popcorn warmer by Cinesnax and a large model popcorn fountain. Two twin three-gallon coffee urns are placed against the wall, one on each side. When business is slack, one side of the refreshment counter can easily be shut off.

•

EXPERIENCE PAYS OFF

(*Continued from Page* 22)

very important part in the function of the drive-in."

"But we must be careful not to create a Frankenstein. As a large part of our patronage is family trade, with children equaling the number of adults and sometimes outnumbering them, we must be sure to keep the drive-in theatre in the bracket of the lower-priced form of entertainment. If the economy-minded father who pays the household bills finds that when he brings his family—and often the children of neighbors—to the theatre, the amount he spends for one evening is excessive because he is forced to buy gadgets and products other than food, he is apt to be discouraged the next time. He might discover that it would be cheaper to hire a baby sitter and leave the children at home."

Nestlé's

ALL STAR CAST

Two New Attractions—
Three All-time Favorites!





Brand new 10¢ items! Double-your-money profit! Plenty of value and eye appeal! Order them out now. Packed 100 bags per shipping case.







Famous Nestlé's Crunch, Milk and Almond Bars. Available in both 5¢ and 10¢ sizes, packed 100 count and 24 count.

See your Nestlé representative or write for more details

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One way to keep posted—be a coupon clipper

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Automatic POPCORN Boxes
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Saves Time—Won't Leak
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DRY
BEVERAGES
CANADA DRY VENDING CUPS
Guarantee customer-appeal and identify each drink with quality. Order in practical quantities "at cost." Save both space and money.
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CANADA DRY
CANADA DRY'S 9 QUALITY SYRUPS
All the flavors you need for profitable rotation—all from a single source.
SALES ARE
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New and clean with every order. Protects quality with purity.

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Prompt, efficent delivery is assured within 24 hours by Canada Dry's large fleet of trucks.



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Chicago, Ill.....Lyle Wohlfiel Mansfield 6-4106
Cleveland, Ohio....."Doc" Kilmer Express 1-8800
Dallas, Texas.....Sheldon Harris Justine 6138
Detroit, Mich.....Frank Johnson Townsend 8-5007
Greensboro, N. C....Sam Patterson Greensboro 3-4417
Hartford, Conn.....Jim Condon Hartford 46-1691
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Indianapolis, Ind.....Elza Cremeans Talbot 1584-81
Kansas City, Mo.....Ray Love Norclay 4335
Long Island, N. Y.....John Scibetta Virginia 7-3730
Los Angeles, Calif.....Bob Halstead Logan 3376
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Minneapolis, Minn.....Charlie Fox DuPont 7361
Mount Vernon, N. Y..Harold Meagher Fordham 7-4030
New York, N. Y.....Jack Convery Columbus 5-3600
Orange, New Jersey..Carl Oxholm Orange 2-9300
Philadelphia, Pa....."Hap" Posner Jefferson 3-1500
Pittsburgh, Pa.....Paul Immekus Cedar 1-4343
Portland, Ore. Carl D. Kicher Blackstone 12151
Rochester, N. Y.....Walter Baird Glenwood 7998
San Diego, Calif. Leland Corporan Woodcrest 3103
Seattle, Wash.....Monte Bass Prospect 6590
Washington, D. C..Bill Sandilands Shepherd 2030

Patrons Having Small Coins Spend More at the Snack Bar



If theatre patrons are going to make purchases at the refreshment stand, they need plenty of loose change for the transactions. A good way to insure that they have it, according to John Parsons, western division manager for Telenews Theatres, Inc., of New York, is by providing them with it at the box-office when they purchase their tickets.

This theory, which is practiced at Telenews theatres in San Francisco and Oakland, Calif., is predicated on the idea that while patrons are willing to part with nickels and dimes, they will tuck bills, quarters, and half-dollars back into the change purse right away. So Telenews' cashiers are instructed to give patrons plenty of small coins whenever practicable in making change for the 50¢ admission price. It all works out fine, says Mr. Parsons, with a goodly share of the coins making their way to the snack bar.

To this practice of boosting refreshment stand sales, Telenews also has added such basic necessities as a prominent location, a large variety of fresh product in open display, and courteous and efficient service. At both the California theatres the importance of location is well illustrated by the placement of the stand in the lobby between the auditorium and the main entrance doors. (See photograph of the San Francisco house above.) The merchandise itself, amounting to about $400 worth, is neatly and attractively displayed on the open counter for easy access. And stand employes are expected to keep friendly and alert, making the customers feel welcome.

To insure that its tested and proven means of stimulating refreshment sales are adhered to, Telenews employs professional inspectors who make a survey of the general operation from time to time. In their reports they grade attendants on their responses to the "patrons," whether or not they suggest other merchandise and their general conduct at the stand. Product is also checked as to whether it is fresh and neatly displayed.

Such inspections are not made in the spirit of a "gestapo," Mr. Parsons points out, but rather as a morale booster. Most employes, he finds, are eager to discover how well they are rated, and the reports are conspicuously posted in the dressing rooms for their benefit.

Another method of improving refreshment sales successfully employed at Telenews is special decoration of the stand during holiday periods. Trailers, however, are dispensed with, since the theatres' programs run only one hour and there are no intermissions. The refreshment stand with its prominent location and easily accessible product is felt to speak for itself.

Popcorn Production Shows 23% Jump

POPCORN production for 1952 was 23% higher than 1951, according to a report on the 11 commercial popcorn-growing states compiled by the U. S. Department of Agriculture. Last year's total was 253 million pounds, which is also 18% higher than the ten-year average of 214 million pounds.

Production by states during 1952 varied considerably with increases reported in all those in the main Corn Belt areas but decreases shown in other states, including Kentucky, Texas and Oklahoma. Due to the summer drought, production in the latter state was more than 50% below 1951.

Leading all other states was Indiana with 52 million pounds, replacing Illinois, which slipped to second place with a crop of 47½ million pounds. Iowa produced 38¼ million pounds, compared with 22½ million in 1951. Yields in other Corn Belt states were generally above 1951 except in Illinois, where they were reduced by the summer drought in the southern areas of the state.

A total of 183,000 acres of popcorn was planted by growers in 1952 or nearly a fifth more than the 154,000 in 1951. Abandonment of planted acreage was relatively low during 1952, amounting to only 8.8% compared with 12.1% in 1951. The quality of the popcorn was unusually good in most areas of the Corn Belt States; however dry weather made it poor in the southern producing areas.

Harvesting of the year's crop was nearly 90% finished by November 1, 1952, with about two-thirds of the 1951 crop being in on the same date. Yellow varieties of popcorn totaled about 79% of the 1952 production with white varieties being about 21%. In 1951 about 82% was yellow and 18% white.

•

PLUG FOR THE THEATRE



While the Theatre Concession Company's delivery trucks go about their business of servicing theatres in Chicago, they also seek to promote theatre attendance through signs on both sides of the trucks, as shown above, with copy reading, "Relax at a movie theatre today."

PETER PAUL PRESENTS—

The BIG Advertising and Merchandising Campaign of 1953

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TESTED "TIE-INS"—THE BIG STARS IN YOUR STORE!



BILLBOARDS!

Full-color, appetite-teasing 24-sheet posters now showing in more than 300 cities all over America! It's the biggest outdoor show in the candy business! And it really sells for you!

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Day in and day out, on more than 150 strategically located stations across the country, Peter Paul newscasts and spot announcements sell Mounds and Almond Joy to millions!

TELEVISION!

Selected spot announcements and program participations in the major candy markets!

Peter Paul's pre-tested merchandising material—floor stands, window streamers, shelf talkers and billboard reproductions—help you build displays like these that tie you in for extra profits at the point of sale!

Ask your local Peter Paul representative or write direct for this point-of-sale material.



For Greater Dollar Volume and Profit, Feature

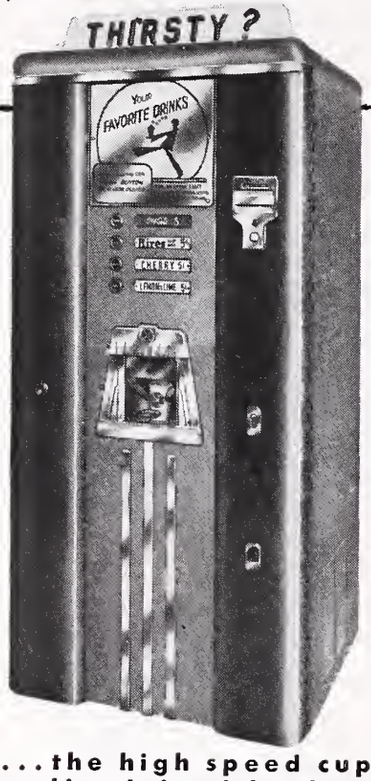
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OAKLAND, CALIFORNIA, DALLAS, TEXAS

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BETTER THEATRES EVERYWHERE



...the high speed cup machine designed for short-rush demands

1. **THEATRE-DESIGNED JUMBO CAPACITY** . . . the modern way to take care of customer demand during intermission rushes easily, speedily . . . no lost sales due to slighted patrons.
2. **EYE APPEAL** . . . Cool, modern exterior blends with your lobby.
3. **INCREASED VOLUME & HIGHER PROFITS** . . . through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details.

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America's Oldest Manufacturer and Operator of Automatic Beverage Dispensers
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☐ Please arrange to have your operator call on me.
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THE VENDER-VANE

News and Comment about Merchandise Sold in the Theatre

Horst Roder Named To Dad's Sales Staff

HORST W. RODER has been named assistant sales manager of the Bottling Division of Dad's Root Beer Company, Chicago. Mr. Roder was associated with Canada Dry Ginger Ale, Inc., New York, for the past 16 years, starting as a specialty salesman and rising to the position of division manager of the Maywood Division. His previous experience in training sales organizations and developing markets will be put at the disposal of Dad's bottlers throughout the country, according to the company.



Horst W. Roder

Candy Sales Show Drop in Poundage and Dollars

MANUFACTURERS' candy sales dropped 10% in poundage sold, and 7% in dollar value, during November 1952, as compared with the same month in 1951, according to a preliminary report on the period issued by the Bureau of Census, U. S. Department of Commerce. This drop was true of all categories except that of package goods selling for $1 or more a pound, which increased 4% in dollar value during the month.

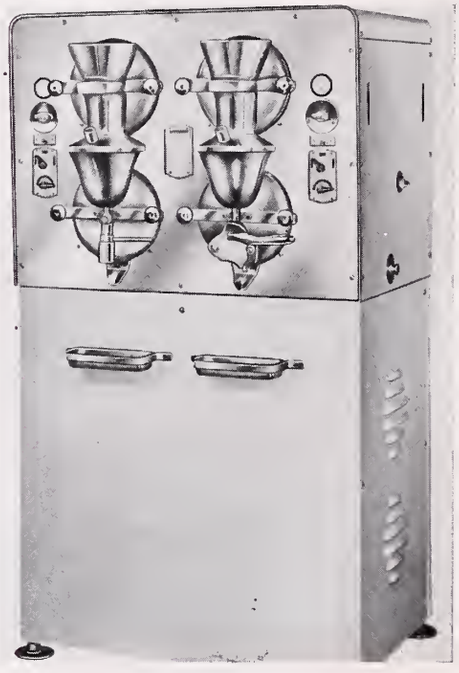
The greatest decline from 1952 in poundage was made by package goods retailing for less than 50c a pound, which showed a 15% drop. The 5c and 10c specialties slumped 12%, and bar goods and packages retailing at 50c to 99c a pound fell off 10%.

In dollar value the greatest decline was 9%, and it was shared equally by three separate categories—packages goods retailing from 50c to 99c a pound; the less-than-50c-a-pound class; and the bar goods group. Bulk and penny goods showed the smallest drop in dollar value with 3%.

Soft Ice Cream Unit Having Two Freezers

A NEW SOFT ice cream freezer, consisting of two complete freezers within one stand, has been added to its line of frozen dairy dessert units by the Freez-King Corporation, Chicago.

Called "Model 950," the self-contained unit has two compressors, each operating independently of the other. If desired, a different flavor may be prepared in each freezer. A capacity of seven gallons of refrigerated mix may be stored in the stand. Its dimensions are 36 inches wide, 24 inches deep, and 65 inches high.

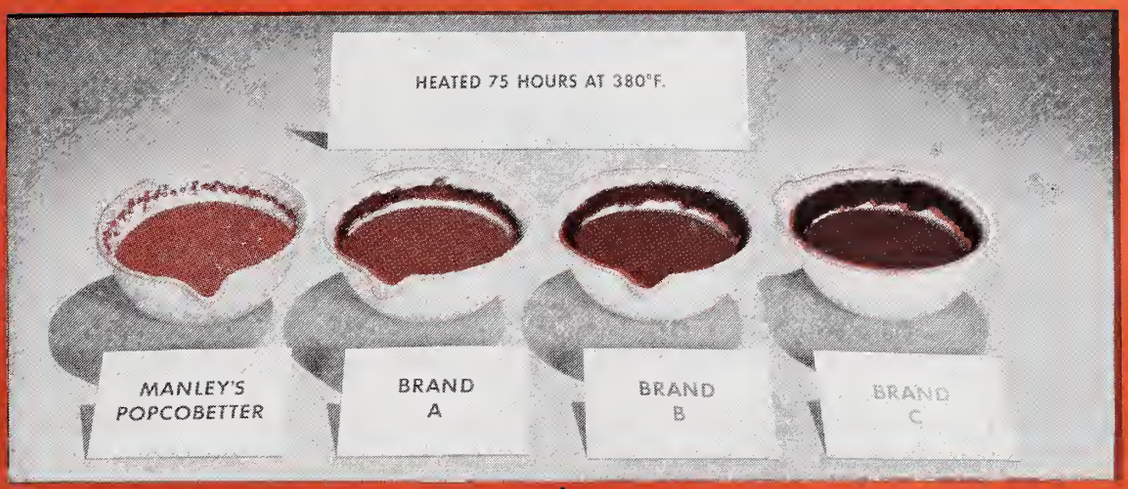


Like all the company's models, the new unit includes an automatic feed, which, as one serving is made, injects a similar quantity into the freezer; also a "seeing eye"

Now! Impartial Laboratory Test Proves

MANLEY'S POPCOBETTER SEASONING

Leaves Less Gum Deposit!



LOOK AT THE PICTURE!

See the difference between Manley's seasoning and the other brands. POPCOBETTER stays cleaner!

LOOK AT THE CHART!

Here are the actual results of the continuous 75 hour heat test recently conducted by the Miner Laboratories, Chicago.

Here's proof that Manley's POPCOBETTER is the best popcorn seasoning. Look at the results of this impartial, scientific test.

All three other brands tested left more gum deposit than Manley's seasoning. Miner Laboratories report: "POPCOBETTER left a gum deposit of less than one per cent! The other brands showed deposits 3 to 12 times more!"

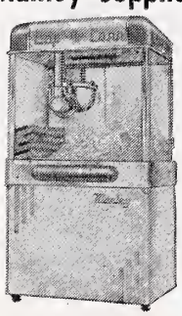
What does this mean to you? Manley's seasoning makes your popcorn pop better, taste better, sell faster! Manley's super-refined popcorn seasoning is specially processed from pure cocoanut oil . . . so different from ordinary seasonings made from animal, vegetable or other such oils that turn rancid and break down under high heat into gummy resins which blacken your kettle . . . impart unpleasant odor and taste to your popcorn.



Remember . . . it's best, so depend on the best — Manley's POPCOBETTER, the quality seasoning for better popcorn, faster sales, bigger profits.

Oil	Gum Deposit on Continuous Heating of Oils for 75 Hours at 380° F.	
	85 Gram Sample	Per Cent
Monley's POPCOBETTER	0.075	0.089
Brond A	2.2	2.5
Brond B	7.3	8.6
Brand C	9.3	10.9

Manley Popcorn Machines Plus Manley Supplies Mean Bigger Profits for you...



For the biggest possible popcorn profits, Manley supplies everything you need—large volume popcorn machines . . . rich, big-kernel popcorn . . . quick dissolving salt . . . candy-stripe bags and boxes. Just one source for quality equipment and supplies . . . dependable service! That's Manley!

MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

Nobody Outpops Manley

THE BIGGEST NAME IN POPCORN THROUGHOUT THE WORLD

Mail Coupon Right Away to Find Out How Manley Helps You Make Bigger Popcorn Profits!

Manley, Inc. MPH-253,
1920 Wyandotte St., Kansas City 8, Mo.

☐ Please have a Manley representative bring more information on Popcobetter and complete Monley service.

☐ Pleose send me your FREE booklet, "How to Moke Big Profits from Popcorn."

Name_____
Firm_____
Address_____
City_____ **Zone**____ **State**_____

dial, which indicates when the product is at the proper serving consistency and when the freezer is underloaded or overloaded; and a continuous freezer, the parts of which are easily removed for cleaning.

The beater is made entirely of heavy dairy metal and is gearless. There is also a back feed that feeds the mix in the front end by means of a conveyor screw and transfers it to the rear of the freezer compartment. The frozen product is thus always in the front of the freezer ready to serve, making it possible to clean the freezer from the front.

All mix feeding parts are in front within easy reach. The draw-off gate is available in either spigot or knife-type action. The cabinet front is stainless steel and castings are nickel-silver throughout.

Candy Profits Decline To Mid-Thirties Level

A DECLINE in candy manufacturers' *net profits* on *net sales,* which started in 1947, has brought them down to a level prevalent in the mid-thirties, according to an analysis of the confectionery field for the years 1932 to 1951 made by Roy A. Foulke of Dun & Bradstreet, Inc., New York, as reported by *Candy Industry.*

Losses were reported on net profits on net sales for 1932-33, but after that percentages rose to a peak of 7.88% in 1946, except for a dip during 1937-38. The decline was at its worse in 1949, when the figure broke from 6.4% to 3.83%. In 1951, a low of 2.11% was reached.

Net profits on net sales for the five-year period from 1937-41 averaged 2.01%, an improvement over the previous five-year period, 1932-36, which averaged 1.12%, according to the report.

CONFER ON NEW POPPER



Plans for promoting the new Cretors' drive-in model popcorn machine (BETTER THEATRES for December, 1952) recently brought C. J. Cretors, head of C. Cretors & Company, popcorn machine manufacturers, to the national sales offices in Nashville, Tenn. He is shown (left) with H. E. Chrisman of the Cretors' Corporation, national sales organization.

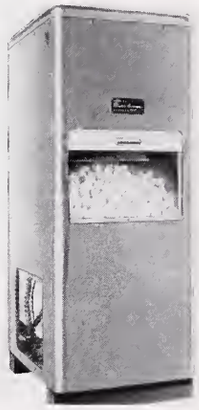
Institute Offers Aid To Boost Popcorn Sales

A FREE POPCORN sample campaign currently being conducted by Fox Midwest Theatres and Commonwealth Theatres, both of Kansas City, Mo., is being studied by the Popcorn Institute, Chicago, as part of its plan for promoting popcorn sales in theatres. The Institute laid blueprints for similar campaigns in other theatres during its annual meeting in Chicago last month.

Suggestions from theatre owners as to other ways the Institute can help them to sell more popcorn are welcome, according to the Institute's acting chairman, Clark Rhoden. He urged that theatre operators send such ideas to the Popcorn Institute at 332 South Michigan Avenue, Chicago 4.

Ice Cube Maker of 350 Pounds Capacity

A NEWLY redesigned ice cube maker, having a production capacity of 350 pounds of ice cubes daily, has been marketed by the Ajax Corporation of America, Evansville, Ind.



Called the "Electric Iceman," the unit freezes ice cubes in individual compartments designed to provide cubes identical in size, shape and clearness. The cubes drop into a heavily insulated, waist-high storage bin for easy access.

The machine has a blue-grey Hammerloid finish. It requires less than one square yard of floor space. Water wasted by the unit will be less than ten gallons during a 24-hour operation, according to the company.

New Garbage Disposal And Dishwashing Unit

A NEW sanitary garbage disposal and dishwashing unit, especially designed for use at fountain-luncheonettes with a seating capacity of 20 or less if food service is heavy, has been announced by the Bastian-Blessing Company, Chicago.

Called Model No. 1566, the unit is six feet long and constructed of stainless steel. It is equipped with an automatic electric Hobart UM dishwasher and a divider for the corrugated drainboard to separate baskets of cleaned and soiled dishes. A center shelf section holds 19x19 inches dish baskets used in the dishwasher.

On the right of the unit facilities are provided for preparatory clean up of the dishes before stacking them in the dishwasher baskets. These include a rear corrugated drainboard, a refuse chute and a sink 12x14x10 inches deep, equipped with a Moen faucet.

Below the sink is a garbage pulverator which grinds up and disposes of all solid

MAKES 'EM FASTER—MAKES 'EM BETTER!

CONNOLLY AUTOMATIC ROLL-A-GRILL BOOSTS YOUR FRANKFURTER SALES—AND PROFITS!

Now used in thousands of Drive-in Theatres . . . Amusement Parks . . . Food Service Counters.

NO SMOKE
NO ODORS
No Installation Needed — Just PLUG IN!

● ROLL-A-GRILL stops traffic with its fascinating slow rotary motion—sells franks because it makes 'em look so appetizing.

● SELF-BASTING. ROLL-A-GRILL SEALS IN JUICES, retains natural flavor . . . frankfurter expands in size — looks worth more — and YOU GET MORE FOR IT!

● Saves time and labor — NO ATTENDANT NEEDED to watch or turn franks—no scraping of grill—and it's FAST—grills 500 FRANKS PER HOUR!



Consult your local dealer—or use handy coupon for further information.

J.J.CONNOLLY, INC.
MANUFACTURER
457 WEST 40th STREET, N. Y. 18, N. Y.
Phone: CH 4-5000 Cable Address: JAYCONLEY

J. J. CONNOLLY, INC.
457 West 40th St., N. Y. 18, N. Y. Dept. BT

Please send me literature on complete line of Connolly Automatic Roll-A-Grills.

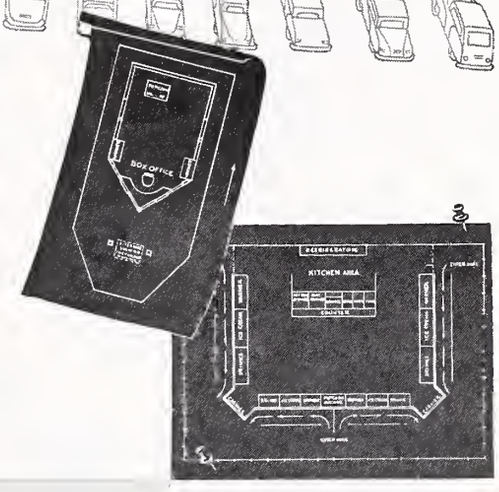
NAME .....
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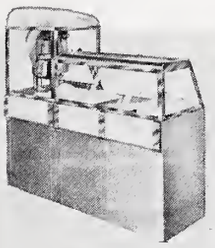
ONLY 20 MINUTES TO SERVE THIS CROWD!



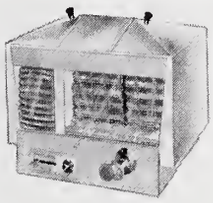
Let STAR show you how to make these valuable minutes pay off!

If you own or manage a drive-in theatre, you are really in the restaurant business and vitally concerned with the success of your food serving operation. For the past 25 years, Star has been a leader in the food serving field with quality equipment designed to prepare good food in a hurry. Star will be glad to send you blueprinted suggestions to speed up your concession operation and give you the best possible volume. WRITE US TODAY, GIVING FULL PARTICULARS.

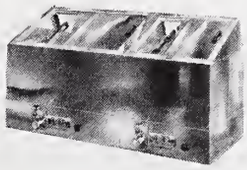




POPCORN MERCHANDISER . . Combination popper and warmer . . . large capacity popping unit and plenty of storage room for ready popped corn.



STEAMRO, JR. . . . At lowest price in history . . . steams 150 hot dogs and warms 40 buns.



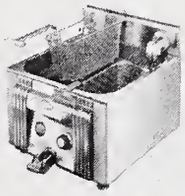
STEAMRO, SR. . . Low cost, compact counter unit . . . steams up to 400 hot dogs and warms 300 buns.



SANDWICH KING . . . Complete sandwich unit . . . combines griddles, steamer, warming compartment and worktable.



STAR GRIDDLES . . . Compact, large capacity units . . . designed for speed and efficiency.



MODEL No. 5 COUNTER FRYER . . . Fastest heating, most modern fryer on the market . . . moderately priced.

Star Manufacturing Company
St. Louis 20, Missouri

STAR
MAKES FOOD SERVING PAY

Division of Hercules Steel Products Corporation

foods. The water supply, which washes the garbage into the sewer, turns on automatically. Straws and paper goods, which are put through the garbage chute rather than through the pulverator, are delivered into a large garbage can beneath the chute.

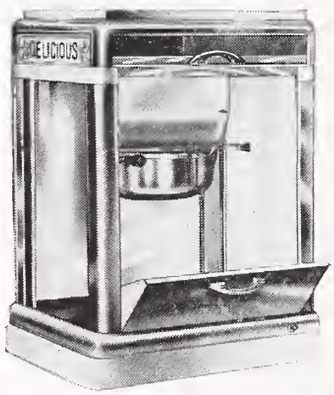
Popcorn Group Meets On Unification Plan

DEFINITE PROGRESS in drawing up plans for an overall popcorn industry association has been reported by Martin B. Coopersmith, head of a special Planning and Organizing Committee for the industry which met in Chicago last month. The purpose of the proposed association will be to unify all segments of the popcorn industry under an equal voting and representation plan, with a program aimed at reaching a billion dollars in retail sales.

No formal report has as yet been released by the committee, which explained that this was the first of a series of meetings called to consider recommendations for formulating the basis of such a unified group. However, Mr. Coopersmith said that "members of the committee, representing every segment of the popcorn industry, pinpointed their individual group needs and offered constructive suggestions for the creation of an overall association."

It was pointed out that the work of this special committee is not intended to prejudice the interest of such existing associations as the National Association of Popcorn Manufacturers and the Popcorn Processors Association. The latter will continue to function regularly in accordance with their constitutions and bylaws until such time as their memberships vote otherwise.

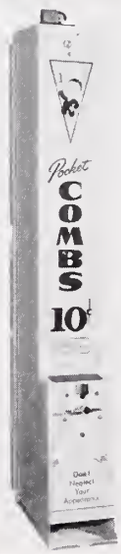
ONE STOP SERVICE



STAR AND CRETORS EQUIPMENT
FLOSS MACHINES WAFFLE MOLDS
KIDDIE RIDES BOXES BAGS
COLORING POPCORN SUPPLIES
ICE SHAVING EQUIPMENT
FOOD STAND EQUIPMENT
Write for Catalog
CONCESSION SUPPLY CO.
3916 SECOR RD., TOLEDO 13, OHIO

Venders for Napkins, Bobby Pins and Combs

VENDING MACHINES for dispensing combs and bobby pins manufactured by White's Comb Vendor, Inc., Elgin, Ill., have been found to do especially well in the restrooms of theatres with good teenage patronage and in large industrial areas. The comb venders, for men's rooms, have a capacity of 200 combs. These units are 30 inches long, 4½ inches wide, 6½ inches thick. The combs are 4½ inches long; 1⅛ inches wide, and ⅛ inch thick. Display lettering on the machine is green against a gray background.



The bobby pin vender dispenses 18 pins in one package and has a capacity of 80 packages. The dispenser is 27 inches long, 3½ inches wide, and 4 inches thick. A napkin vender is also available, with a capacity of 32 sanitary napkins.

Each machine has an automatic coin return.

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SWEETS COMPANY EXECUTIVE

Sam E. Rich has been elected vice-president of the Sweets Company of America, Inc., Hoboken, N. J., manufacturers of Tootsie Rolls and Tootsie Candies.

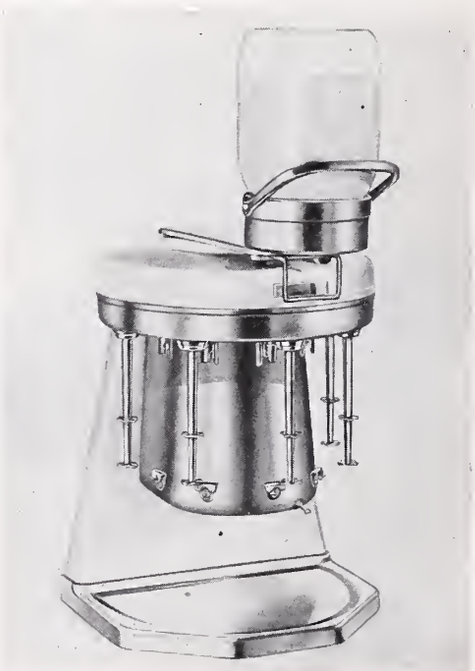
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New Drink Mixer and Malted Milk Dispenser

A FOUNTAIN drink mixer equipped to prepare five drinks at the same time has been marketed by the Prince Castle Sales Division, Inc., Chicago. Called the "Multimixer," the unit has five spindles which operate individually and only when a drink is in place. The spindles and exterior are of satin-finish stainless steel. A drip tray beneath is also of stainless steel, and the base is hexagon.

The unit is powered by a ¼-h.p. motor operating on 60 cycles a. c. It has an overall height of 19 inches, width of 14 inches; depth front to back of 12 inches. Colors available are ivory, black, green or crimson.

A new malted milk dispenser which can be attached to the top of the mixer has also been announced by the company. It comes equipped with three measuring discs to dispense the powder in ½-, ¼-, or ⅜-ounce. The glass jar holds 6 pounds of powder, and the dispenser chamber is stainless steel.



In refilling, the glass jar is simply unscrewed and the chamber filled and replaced. Overall height of the mixer with the dispenser mounted is 28½ inches.

A three-spindle model mixer, with the same design as the other except that its finish is hammertone, is also available. It comes in the same colors.

NEW DESIGN FOR DIXIE CUPS



A new design, called "Ice Crystal," for its 5¾-, 7-, and 8½-ounce cone-shaped "Dixies" has been announced by the Dixie Cup Company, Easton, Pa. The design was especially developed for serving "Snow Cones" (flavored crushed ice). The new design is available at no increase in price, the company reports.



For extra profits . . . display popular

Wrigley's Spearmint, Doublemint and "Juicy Fruit" Gum

AH 52

A Practical Approach to Drive-In Landscaping

[CONTINUED FROM PAGE 16]

plants, shrubs and trees of rapid growth. Trees about the fringes of the property, shrubs along the main entrance and exit drives, and flowering plants and bushes about the box-office and the main building should soon remove the barren look of a new operation. Shrubs generally are hardy. With the exception of cutting back the tops periodically because of their rapid growth, flowering shrubs need little or no attention.

In their planting, preferably in the fall and spring, they must be spaced to allow each to get its proper amount of food—about a minimum of 6 feet apart for the sizes medium to large. Many of them produce colorful blossoms or decorative leaves, which indeed can be considered accessories of showmanship that can be brought into play in our particular business. Evergreen shrubs belong in the landscaping program because of their beauty in late Fall months after the blossoms of deciduous shrubs have disappeared.

FLOWER BEDS

Among the most beautiful things in nature is a flower. From the savage to the most civilized human being, flowers are ever enjoyed. Because of this, an owner could build the most attractive drive-in in the world and without giving its grounds accents of flowers, many patrons would sense something lacking.

A floral garden is best suited to the most conspicuous parts of a drive-in, such as near the attraction sign, in front of the main building and about the box-office. Select those which have gay and eye-filling blossoms. Make every effort to get as much color in your display as possible. Gladioli about the attraction sign, petunias about the box-office, and a bed of chrysanthemums in front of the projection booth at the main building is a good base from which to begin your flower bed program.

To avoid unnecessary high costs, and to realize color at all times of the growing season, stick to the common garden flowers in your area. Whether to plant perennials or annuals a nurseryman can advise you. Among others that can be of great assistance is a Garden Club. There are numerous local groups, plus state and national organizations.

You will find these groups most enthusiastic in co-operating with you to plan an attractive flower garden in arrangement, color scheme and flowering season of the species. The planting of flowers should be arranged so that the colors do not clash. The flowering season of each plant should be noted with planting so there will be flowers blooming throughout the season.

A most popular type of flower bed, and easiest to install, is the "old fashioned garden." Nothing is planted in a formal manner. Some of the most common varieties in such a garden are hollyhocks, larkspurs, snapdragons, sweet Williams, Canterbury bells, sweet peas, pansies, candytuft, forget-me-nots, peonies, roses, lilies of the valley, and lilacs. With such it is easy to install an attractive flower garden in a drive-in without any "headaches."

A formal garden is arranged in a geometrical pattern with considerable precision. Flower beds in most city parks are typical examples. They require continuous care for the plants to have a neat and regular form of growth.

In the planting of a rock garden annuals less than six inches tall, perhaps with tiny shrubs, are recommended. There are some drive-ins that may lend themselves to such an installation. However, maintenance must be taken into consideration.

For water gardens there are not a great



many suitable plants. The most effective, and those that can endure freezing, are the water lilies. At the Garden Auto-Torium we have a natural pond fed by springs, and the lilies grow profusely in pink, white, red and yellow. Upon advice from the New Jersey soil conservation department, we put six dozen catfish into the pond. They feed on insect larvae and protect the plants from disease.

In many areas there are awards made by the Garden Club of the state to establishments making the appearance of their property more attractive through the use of flowers, trees and shrubs.

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Cultivating the Carriage Trade—Drive-In Style

(*Continued from page* 9)

be successful unless they are properly advertised. Advertising is the medium that brings the majority of patrons to a drive-in theatre; however, unlike the conventional theatre, which primarily sells its screen attraction, drive-in theatre advertising must *concentrate on the full evening's inexpensive entertainment it offers to the entire family,* of which movies are only a part. The ad campaign for the opening of a drive-in is a carefully planned program aimed at telling the public that here is a new way to see the movies. Its job is to get people to come to the drive-in for the first time, so they can see and *experience* drive-in entertainment for themselves.

We have developed quite a unique cartoon campaign to sell the *Drive-In Theatre Idea* and the many extras in the pre-show services. The campaign is adaptable to nearly every situation. The basic humor of the drawings, plus use of borders which resemble the huge outdoor screen, unmistakably peg the ad as those of a drive-in.

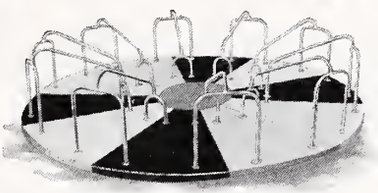
Complementing the newspaper ads are pamphlets and programs which we issue every week at our theatre, in which all the extra activities are plugged just as hard as the individual shows. You may have the best of extra activities, but unless the people know about them, they—unlike "Topsy"—don't just grow.

Newspapers and radio stations are generally most co-operative in our situations. As is true in any undertaking, all such media will respond generously to a well-planned, sound campaign, particularly one which brings to an area a new entertainment and recreation center certain to be an asset to the community.

And that's really what today's drive-in is—an entertainment and recreation center for the entire family and for the entire community, in which the pre-show activity is just as important as the movie program itself in building, developing and *holding* that audience.

All The Ponies Are "SURE BETS" on the Miracle PONY RIDE





Lifetime MIRACLE WHIRL, Model 302 (10')

Safe . . . Popular . . . Durable . . . Healthful . . . ideal for every playground! One to forty can play without supervision. Over 4,000 in use. Operates by simple body-shifting motion. No exposed mechanism; round, smooth edges. Also 6 ft. size for 12 youngsters or less. Write for FREE descriptive literature and prices.

● ***Drive-In Theatre Operators!*** The ***Miracle PONY RIDE*** is the perfect merry-go-round for your playground! Youngsters are always fascinated with any merry-go-round but they really enjoy one that's "just the right size" for them. The ***Miracle PONY RIDE*** is 15' in diameter, motor-driven and comes with either 8 or 16 ponies. No greasing or motor maintenance required! All steel framework and platform require little or no upkeep. Colorful cast-iron ponies outlast wooden ponies by years and always look more attractive. ***Make your main attraction the Miracle PONY RIDE!***

FREE: Just off the press! New, colorful literature describing the entire line of Miracle playground equipment and the famous Miracle KIDDIE FAIRYLAND! Write:

MIRACLE WHIRL SALES CO.
BOX 275 • GRINNELL, IOWA • PHONE 929



EASY IN! EASY OUT!

Easy sitting comfort that pays off at your box office!

KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

YOU'LL SAVE TIME . . .

and be able to detail your requirements, by writing advertisers direct, Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 43.

FOR THEATRES OUTSIDE U. S. A. AND CANADA— FOR STUDIOS EVERYWHERE—

No Matter What You Need...Westrex Has It!

Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

The Need for Trained Manpower At the Industry's Point-of-Sale

THE YEARS beginning shortly after the second world war and still very much with us, have been called a period of transition for the motion picture industry. These times are observed by many leaders of the business to be such as are likely to befall any industry when technological, or economic, or social changes, developing gradually, as they almost always do, ultimately acquire an impact compelling drastic readjustment. That has happened to the motion picture industry before. This time it got smacked by changes in all three categories, simultaneously.

News of the trade is pretty lively with revisions and plans and experiments looking toward a new order of things in the industry. Whatever that turns out to be, manpower will supply the measure of its success. And much of the industry's manpower lies in the area of theatre managers. It is of course tre manager is a part of it.

In view of some of the changes, the new order will represent readjustment to tighter conditions of competition for the recreational dollar to the convenience of home television, to increased costs of operation, including high taxes; and to a less provincial public. Readjustment therefore spells out theatre management capable of cultivating the public intensively, and of applying detailed knowledge to housekeeping, maintenance and mechanical operation so that a maximum of physical attractiveness of the theatre be realized with a minimum of expense.

Theatre management is the industry's manpower at the point of sale. Few screen attractions per year are strong enough to overcome consistent weakness there. Many pictures, possibly the majority, can well use the help of favorable public reaction to the *idea* of going to the *theatre* when a desire for recreation asserts itself.

It is of course gratifying to those who have produced and who distribute the picture for people to say, "I want to see such-and-such. Where is it playing?" But this industry grew to billion-dollar proportions largely because people got in the habit of saying something like, "Let's go to the movies. Wonder what's playing at the Bijou." On-the-spot management can figure mightily in the preservation of that attitude by the way it invites and deals with the public, and by the conditions of environment and performance it provides.

Such functioning takes a lot of know-how about a lot of different things. It takes "savvy" about people; it takes a considerable amount of fairly exact knowledge concerning a variety of techniques ranging from cleaning methods to projection routine, from staff organization to building maintenance—not to mention refreshment stand operation. And the activities here cited are but examples.

Experience has been the principle instructor of theatre managers. It is of course an indispensable one. Its effects are speeded up, however, by instruction. This, with rare exceptions and most of those attempting to deal with little more than the "highlights," has had to be *self*-instruction. Will the industry, in greater consideration of the manpower problem in a world of tighter competition, provide broader, better

TO BEGIN IN THIS DEPARTMENT WITH THE MARCH ISSUE—

Managing the Motion Picture Theatre

By CURTIS H. MEES
of Wilby-Kincey Theatres, Atlanta, Ga.

implemented sources of instruction in theatre management as one of its measures of readjustment?

Recently the Association of Motion Picture Advertisers sponsored a sort of "seminary" on theatre management. Efforts of such limited aspiration would not seem to go far beyond recognition of the greater need for trained personnel in theatre management that the new factors affecting the industry now call for. Some circuits supplement learning-by-doing with instruction from operating executives. The prospects for "formal" education available generally in the diversified interests of theatre management may lie in the possibility of financial support from the industry to a college or two that regularly includes special courses for persons not interested in a degree.

Otherwise, the young manager, and his assistant, and others who would like to carve out a career in the theatre field, needs must "go to school" on the job, and then help himself along in his ambitions for advancement by consistently reading publications of the industry, plus circulars and catalogs with which to familiarize himself with the tools of motion picture exhibition.

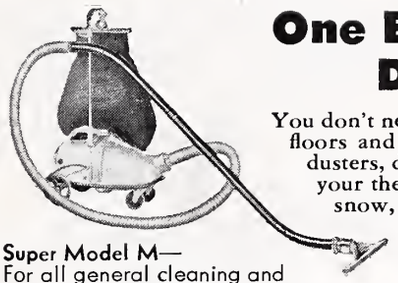
IT TAKES KNACK—AND WORK!

The opportunities for a career worth the effort depend initially on the individual. Like every other kind of work that requires more than a couple of hands and a strong back, theatre management offers most to those who have aptitude for it. It has associations which lend it a certain amount of glamour; but that is not likely to retain its original luster in the face of long hours with much routine supervision.

"Showbusiness needs and wants fresh, young blood," writes Curtis H. Mees of the managerial staff of Wilby-Kincey Theatres, Atlanta, Ga., who has written a series of articles to be published in this department of BETTER THEATRES beginning with the March issue. "At the same time," he points out, "the business owes the aspirant an opportunity to know the disadvantages as well as the advantages.

"If one is inclined to be a '40-hour-a-week' man, one should not choose the theatre business. Theatre management has always involved long hours, and it is in the very nature of the business that when everyone else is at leisure, the theatre manager is working the hardest. There is no escaping night work, which naturally curtails the social life of a theatre manager—something a wife doesn't like."

But Mr. Mees has found theatre management with a balance in its favor as a career for the young person having a "yen" for it; and the group of articles starting in the March issue has been prepared to help the newcomer advance in this field.



One Employee, One Super Can Do ALL Your Cleaning

You don't need a fleet of little cleaners, nor special machines for bare floors and carpets, ventilator cleaning equipment, mops, brooms, dusters, dustpans, plus a whole staff of cleaning personnel to keep your theatre clean and inviting, even with the burden of winter's snow, slush, mud and dirty water.

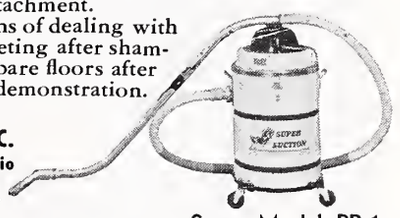
One Super and one operator can clean everything, everywhere, daily and do it without straining, stooping, squatting or bending.

Among the tools especially designed just for theatre cleaning are the Super Screen Brush, Super Hi-Up Tube, Super Spotlight on handle and Super Blower attachment.

Super wet pick-up provides a fast, sure means of dealing with accidents, flash floods and to suction-dry carpeting after shampooing in place, and to pick up suds from bare floors after scrubbing. Ask your supplies dealer for a demonstration. Or write us for complete data.

Super Model M—
For all general cleaning and blowing. Powerful, readily portable.

All Super models approved by Underwriters' Laboratories and Canadian Standards.



Super Model BP-1
—A quiet, double duty cleaner for both wet and dry pick-up.

NATIONAL SUPER SERVICE COMPANY, INC.
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Sales and Service in Principal Cities.

"Once Over Does It"

SUPER SUCTION
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

In Canada: Plant Maintenonce Equipment Co., Toronto, Montreol, Vancouver

DRIVE-INS CASH IN ON WALK-INS for your Spring opening!



AMERICAN WALK-IN CHAIRS FOR COMFORT, CONVENIENCE, DURABILITY

More and more drive-ins are reaping handsome extra profits by installing 100 to 1000 American Walk-in chairs to accommodate pedestrian traffic. These are the same comfortable, durable, all-weather chairs used by 13 major-league baseball parks, and by many minor league clubs.

Heavy, steam-bent, solid-wood slats form the body-fitting cradleform seats and deep-curved backs in roomy 21" width. Wood is treated with a wood-sealing preservative. Metal parts are protected with a special rust-inhibitor. Both wood and metal are finished with two coats of durable baked enamel. In beautiful sage-green-and-beige color combination.

WRITE TO US about the area available and let us recommend an installation for your opening.

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Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
WORLD'S LEADER IN PUBLIC SEATING • Manufacturers of Stadium, Theatre, Auditorium, School, Church, Transportation Seating, and Folding Chairs

READ THE ADS—they're news!

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

35 YEARS OF WORLD LEADERSHIP

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VALLEN ALL-STEEL SAFETY TRACK

LOW-COST DEPENDABILITY

- Noiseless, Safe, Easy operation
- Designed to eliminate jamming
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- Manually or electrically operated

There is a Vallen Electric Control and Track for every need

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

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ADLER SILHOUETTE LETTER CO.
3021b W. 36th ST., CHICAGO 32, ILL.

SUPERIOR Comfort in GRIGGS CHAIRS



Comfort — the minute they're occupied!

Their Beauty sparkles!

Superior construction gives years of service.

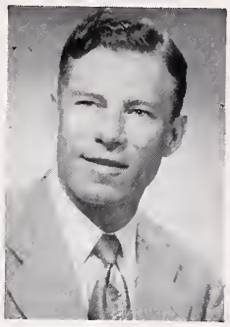
WRITE FOR CATALOG

GRIGGS EQUIPMENT CO.
Belton, Texas

Nothing's Wrong with Us A Full House Can't Cure

says *Charlie Jones*

. . . owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

THE TROUBLE with running a small town show seven nights a week is that it gives you too much time to worry about things you neither understand nor can control. Like a blemish on one of Saturn's rings, you are just a speck of cosmic dust, a peripatetic atom spinning cobwebs in the basement of the cinematic universe, too small to be noticed, but taking solace in the realization that you are, even so, a minute part of a gargantuan whole.

We are now hip-deep in a season which customarily finds us small-towners gazing from our box-office windows upon a scene of hoar frost, steaming radiators and a driblet of mufflered and galoshed patrons, whom the children, after raising their hue and cry, have dragged unwillingly from their newspapers, firesides and tilt-back chairs off to the village theatre.

We have just recently paid the oil and coal company for our first installment of winter's fuel, made another installment on an insurance policy, and are now doing our best to get back the premium price for one of last summer's big grossers that always falls in our "slot" five months after it has been "milked" by the cities, and seven months after the magazines containing that epic's national advertising campaign has long since suffered the agonies of its own funeral pyre.

This is the time of year when that multi-armed gremlin perched near the chimney on too many house tops—TV to you—keeps waving semaphore signals at us as a reminder that those nestlings under that sheltering roof can well be smug in the assurance that *they too* are witnessing entertainment, such as it is, but adequate in the face of snow and cold outside.

This starts the mercury of self-pity rising in its tube to a point reading "Blame," and we dream of an imaginary Utopia where there aren't any basketball games, wrestling matches, skating rinks, wedding dances, school histrionics, bowling leagues, home parties and wolf-packs. "But drinking deeper sobers us again."

We're pretty sure that we're not against schools. That means school's activities. And we guess that if we didn't have natural competition for the public's recreational hours the Government probably would see fit to step in and supply it.

We start constructing our own private wailing wall and mutter loudly enough for all to hear that business is lousy, pictures are no good and if *that* is what the people want, let them stay at home and keep their damn television! Then we dig out last year's records for a comparison (just to convince ourselves that this is the worst possible year in the worst possible world) only to discover that last year, too, had more shortcomings, traps and obstacles than the GI table of allowances call for. And shamefacedly we admit to ourselves that we lived through it. We don't see how we did it, but we did.

ALL IN THE WAY YOU LOOK AT IT!

We had some blizzards last year, they played just as many basketball games; we had a number of $16 nights in January of 1952. Ah, yes, these troubles too will pass. Nevertheless, last summer's 250-yard drive and four-pound bass now are recalled only as a flubbed putt and a dead mackerel that some cat dragged in. You're in the dumps, boy! Even your own dog bristles and growls at your approaching step. O, shades of Edgar Allen Poe!

But let's turn to the next page. Let's take it in the other arm. First, remember that this is no fly-by-night business you've got. Though we hear it has been done, you aren't going to get rich quick running one of these small town shows. You've been an exhibitor too long to fall for that idea that this is an emerald green land of milk and honey. Our business is out of its rompers now; it has survived its childhood diseases and is still a fair risk for a normal life expectancy. Though admittedly teen-aged and at times addle-pated, we are still full of the vim and vitality of youth and aren't going to fold up completely just because our first sweetheart, that little cutie with the dollar sign on her sweater, suddenly said she wanted to stay home tonight.

Anyway, as the man said, "If winter comes can spring be far behind?" These

seasonal doldrums have been with us for quite some time. If we will just simmer down we'll remember that we get to feeling this way every year when the snow gets deep and the mercury drops to zero. It will be hard to remember all this grief next August when we're out there on the golf course playing for a nickel a hole with the groceryman or the dentist or the oil station man, whom we'll rediscover as being not such bad guys after all, and whose businesses draw plenty of people into town and help make the folks of this community more or less dependent on each other for their own well being.

Yep, there is nothing wrong with show business that a full house won't cure. After a number of dry runs we suddenly hit a "natural" and everybody from Nellie Nosemole to the blacksmith's crosseyed mother-in-law seems to break out and fill those seats to overflowing. And how our feelings do rise then! Makes the ascent of a V-2 rocket seem like a roman candle! We showmen ride a bubble—the whims of a public.

But what other industry supplies so much to so many for so little? Where else can the nation so readily forget its petty troubles, its bigotry and its boredom than sitting, its citizens, side by side in its thousands of home town cinemas? Would you swap the glamor, the excitement, the constant "newness" of your business for the more consistent custom of the grocer, the butcher or dry goods store? Sure, I say to myself, they make money; but don't forget, boy, *you are show business* in your town. Live it, enjoy it, work it and make the most of it! The motion picture, as it can be presented only in a theatre, is the greatest medium of entertainment ever to come along. And we are part of it.

Cheer up, boy. . . . Spring's a comin'!

Charlie

•

SAYING IT WITH A CHUCKLE



How Manager Harold Cummings is telling the folks of Lewiston, Me., that his drive-in, a Lockwood & Gordon operation, is closed for the winter but will be back in their service in the spring.

One source FOR ALL YOUR DRIVE-IN NEEDS!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

The answer is simple, — DEPENDABILITY . . . A reputation for "know-how" in every facet of drive-in planning and equipment . . . immediate SERVICE from 29 branches, coast-to-coast, with a finger on the pulse of every new drive-in development! That's why more and more exhibitors come to depend on NATIONAL . . . and you'll be wise to contact NATIONAL for all your drive-in needs!

• **PLANNING!**

From A to Z — Covers Everything — ENGINEERING — BLUEPRINTS — KNOW-HOW!

• **EQUIPMENT!**

Place your confidence in NATIONAL Equipment — SELECTED — PROVEN — GUARANTEED!

• **FINANCING!**

NATIONAL has a sensible, convenient payment plan — pay out of income!

Are you building a drive-in? Contact your nearest NATIONAL Branch or write NATIONAL THEATRE SUPPLY, 92 GOLD STREET, NEW YORK 38, N. Y.

EVERYTHING FOR EVERY DRIVE-IN NEED . . . *Immediate Delivery!*



THE ASHCRAFT

HYDRO-ARC

designed to produce

MORE LIGHT at LESS COST

than any Suprex Lamp. It is the most economical and high-powered lamp for

SMALL and MEDIUM

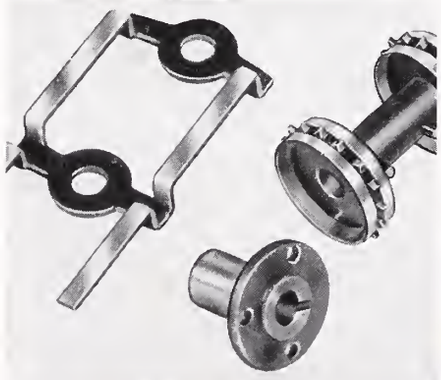
DRIVE-INS

We recommend the HYDRO-ARC for drive-in screens from 40 to 57 feet wide.

C. S. ASHCRAFT MANUFACTURING COMPANY

36-32 Thirty-Eighth Street Long Island City 1, N. Y.

Free PROJECTOR PARTS



No, we're not giving them away—but, if Projection equipment is maintained the resulting patron satisfaction will boost Boxoffice sales to more than offset the cost—Your theatre will earn more and at the same time earn an enviable reputation for good showmanship.

LAVEZZI MACHINE WORKS

4635 West Lake Street

Chicago 44, Illinois

Village Drive-In

(*Continued from page* 10)

the traffic on the highway from both directions. Measuring 21½x9 feet, it is neon-lighted by Simplex X-L heads with Strong "Mighty 90" lamps. Made of metal, the reader board was manufactured by the Brumfield Electric Co. of San Francisco.

Entrance into the drive-in is made along a runway of gravel with an oiled surface up to an entrance area 150 feet in width. The box-office is located between two entrance lanes and has sliding doors so that one side can be closed off if business slackens. Exit from the drive-in is made entirely from the right side of the field.

A walkway runs from the box-office to the main building, which is in a "ranch style" pattern. It has brick facing and a shingle roof.

The screen tower of the Village drive-in is 68 feet, 6 inches high and 64 feet, 10 inches wide. Its picture size is 61x45 feet. The screen tower is made of wooden trusses with a screen face composed of successive layers of ¾-inch diagonal sheathing, steeltex cement plaster and white stucco wash. Underneath there is redwood facing to cover the trusses and make the screen appear to come out of the ground. The speaker stands are made of cement with 2-inch concrete filled pipes. The stands are painted with a green base and the pipe is yellow. Projection, sound equipment and speakers are all Simplex. The throw from projection booth to screen is 545 feet.

•

DRIVE-IN SIGNS DOWN THE ROAD



Free-standing illuminated display boards publicizing current film attractions are being installed at road intersections a considerable distance from several of its drive-in theatres by Video Theatres of Oklahoma City. Some of the signs are even located directly across from the competition. The one shown above is for the Hill Top drive-in at Henrietta, Okla., and consists of a porcelain steel enamel panel and slotted letters furnished by Wagner Sign Service, Inc., Chicago.

WHY *Strong* RECTIFIERS ARE PREFERRED



The anly rectifiers especially designed, manufactured and tested in one plant together with and far use with matian picture prajectian arc lamps. This is highly impartant, as efficient aperatian of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strang Rectifier far every type projectian lamp:

2-Tube - 4-Tube - 6-Tube Single and Three Phase Models for

- Ratating Feed Angular Trim High Intensity
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- 1 K.W. High Intensity
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All assure smaath output current, lang life, law operating temperature, and flexibility in cantral.

Write for Free Literature

THE STRONG ELECTRIC CORP.

City Park Ave. • Toledo 2, Ohio

PROJECTION LAMPS • SLIDE PROJECTORS
SPOTLIGHTS • RECTIFIERS • REFLECTORS

ANY QUESTIONS?

Projectionists—and for that matter, theatre owners and managers—are invited to ask "The Needle's Eye" department any questions about points in the articles that may not be entirely clear to them . . . and about any other subject or problem of projection, including, of course, sound reproduction and acoustics. And expression of opinion on projection practices is also welcome. It is asked that letters be signed, but if use of the name, in the event of publication, is not desired, just say so. Letters should be addressed to BETTER THEATRES, "The Needle's Eye," Rockefeller Center, New York 20, N. Y.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP. Phone

SPORTSERVICE BLDG. • BUFFALO, N. Y. MA 5014

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following pages.

ADVERTISERS

NOTE: See small type under advertser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. — Changeable letter signs: Front-Lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1). All dealers.	40
2	American Seating Co. — Stadium seating for drive-ins. NTS and direct.	39
3	Armour & Co., Fresh & Smoked Sausage Dept. — Frankfurters. Direct.	23
4	Ashcraft Mfg. Co., C. S. — Projection arc lamps. Unaffiliated dealers.	42
5	Ballantyne Co., The — Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	51
6	Bausch & Lomb Optical Co. — Projection lenses. Direct and branches and dealers in all major cities.	46
8	Canada Dry Ginger Ale, Inc. — Soft drinks (8A), beverage dispensers (8A). Branches in principal cities.	26-27
9	Carbons, Inc. — Projection carbons. Franchise dealers.	45
10	Coca-Cola Co., The — Soft drinks (10A), beverage dispensers (10B), Branches in principal cities.	2nd Cover
11	Concession Supply Co. — Drive-in playground equipment (11A), popcorn machines (11B), candy floss machines (11C), ice shaving equipment (11D), food stand equipment (11E), popcorn boxes and supplies (11F). Direct.	34
12	Connolly, Inc., J. E. — Frankfurter grills. Direct.	32
13	Dad's Root Beer Co. — Beverages (13A), beverage dispensers (13B). Direct.	22
14	Dore Popcorn Co. — Popcorn boxes (14A), popcorn (14B), popcorn seasoning (14C), carry out rays (14D). Direct.	25
15	Eprad — In-car speakers. Direct.	17
16	F & Y Building Service, The — Architectural design and building service.	39
17	General Electric Co., Electronics Div. — In-car speakers. Direct.	19
18	General Register Corp. — Ticket registers (18A), ticket taker (18B). Unaffiliated dealers.	20
19	Griggs Equipment — Auditorium chairs. Direct.	40
20	Heyer-Shultz, Inc. — Metal projection arc reflectors. Dealers marked * and NTS.	48
21	Heywood-Wakefield Co. — Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 56, 100, 103, 123.	6
22	International Projector Corp. — Projection and sound systems (22A), in-car speakers (22B). NTS.	4th Cover
23	K-Hill Signal Co. — Drive-in traffic counter. Direct.	19
24	Kollmorgen Optical Co. — Projection lenses. NTS and all dealers.	49
25	Kroehler Mfg. Co. — Auditorium chairs. Unaffiliated dealers.	37
26	LaVezzi Machine Works — Projector parts. All dealers.	42
27	Manley, Inc. — Popcorn seasoning (27A), popcorn machines (27B). Offices in principal cities.	31
28	Miniature Train Co. — Playground drive-in equipment. Direct.	36
29	Miracle Whirl Sales Co. — Drive-In playground equipment.	37
30	Motiograph, Inc. — Projection and sound systems (30A), theatre television (30B), in-car speakers (30C), motor generators (30D). Dealers: 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 90, 99, 103, 108, 110, 114, 117, 122, 128, 130, 131.	11
31	National Carbon Co., Inc. — Projection carbons. All dealers.	4
32	National Super Service Co., Inc. — Vacuum cleaners. All dealers.	39
33	National Theatre Supply — Distributors.	41, 47
34	Nestle Company, The — Chocolate candy. Direct.	25
35	Paul, Inc., Peter — Candy. Direct.	29
36	Poblocki & Sons — Drive-in screens. Direct.	15
37	Radio Corp. of America — In-car speakers. Dealers marked *.	5
38	Raytone Screen Corp. — Drive-in screen paint. Direct.	50
39	RCA Service Co. — Projection and sound maintenance service.	51
40	Robin, Inc., J. E. — Motor-generators. Direct.	49
41	S. O. S. Cinema Supply Corp. — Distributors.	49
42	Spacarb, Inc. — Beverage dispensers. Direct.	30
43	Sportservice, Inc. — Concession service. Direct.	42
44	Star Manufacturing Co. — Popcorn machines (44A), hot dog steamer (44B), bun warmer (43C), griddles (44C), fryer (44D). Direct.	33
45	Strong Electric Corp., The — Rectifiers (45A), spotlights (45B). Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132, 21.	13, 42
46	Theatre Seat Service Co. — Theatre chair rehabilitation service. Direct.	53
47	Vallen, Inc. — Curtain controls and tracks. Direct.	40
48	Wagner Sign Service, Inc. — Attraction panels (48A), plastic letters (48B). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS. Detroit.	3
49	Westrex Corp. — Foreign distributors.	37
50	Williams Screen Co. — Projection screens. All dealers.	48
51	Wrigley, Jr. Co., Wm. — Chewing gum. Direct.	35

EDITORIALLY

SOFT ICE CREAM FREEZER, page 30

Equipment for making frozen confections with two complete freezers for producing confections of two flavors, added to line of Freez-King Corporation, Chicago. Postcard reference number E 52.

DRINK MIXER AND DISPENSER, page 34

A fountain drink mixer capable of preparing five beverages simultaneously; and a malted milk dispenser that can be attached to top of mixer, announced by Prince Castle Sales Division, Chicago. Postcard reference number E 53.

"WEATHER-PROOF" IN-CAR SPEAKERS, page 52

New line of drive-in speakers described as especially designed for resistance against actions of moisture, announced by Eprad, Toledo. Postcard reference number 15.

DRIVE-IN PLAYGROUND NOVELTIES, page 52

"Space ship" and "champion horse" rides to provide unusual fun for children, marketed by the Bally Manufacturing Company, Chicago. Postcard reference number E 54.

MASKLESS SCREEN, page 54

Screen arrangement by which picture is spilled off into illuminated area immediately behind the edges, manufactured by National Screen Refinishing Company, Buffalo, N. Y., and distributed by National Theatre Supply. Postcard reference number E 55.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the February 1953 issue—

....

....

....

....

NAME_____

THEATRE or CIRCUIT_____

STREET ADDRESS_____

CITY_____ STATE_____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA
1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA
2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS
3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrie Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA
Fresno:
5—Midstate Theatre Supply, 1906 Thomas.
Los Angeles:
6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1964 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1064 S. Vermont Ave.
San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORDAO
Denver:
12—Graham Brothers, 948 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT
New Haven:
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Briant & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

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How Faulty Sprocket Teeth Injure Film—*Threaten Fire!*

Detailing causes of film damage which, while not of a kind to injure the screen image, is otherwise a projection hazard and a fire hazard as well—fourth of a series of articles on accessories and film handling.

BY GIO GAGLIARDI

THE CAUSES of film damage that becomes hideous blemishes of the projected picture, were observed in this department of the January issue of BETTER THEATRES. Serious film mutilation can be produced also by badly worn or damaged projector and soundhead sprockets. This type of damage runs a close second to film scratching. Although it may not be visible to the audience, sprocket hole damage may produce even worse effects—film jamming and *film fire.*



GIO GAGLIARDI

During projection, sprockets may produce damage to film due to one of the following causes:

(1) *Badly worn sprocket teeth;* (2) *damaged sprocket teeth;* (3) *poor alignment between sprockets, film, shoes and guide rollers;* (4) *excessive tension by upper magazine brake, on film gate shoes, and from take-up clutch;* (5) *shrunken or deformed film.*

Motion picture film is propelled through the mechanism by means of toothed sprockets and acts just like the roller chain and sprocket drive in an ordinary bicycle. The bicycle chain however is made of steel and is lubricated, whereas the film is made of thin, flexible plastic and is also bone dry.

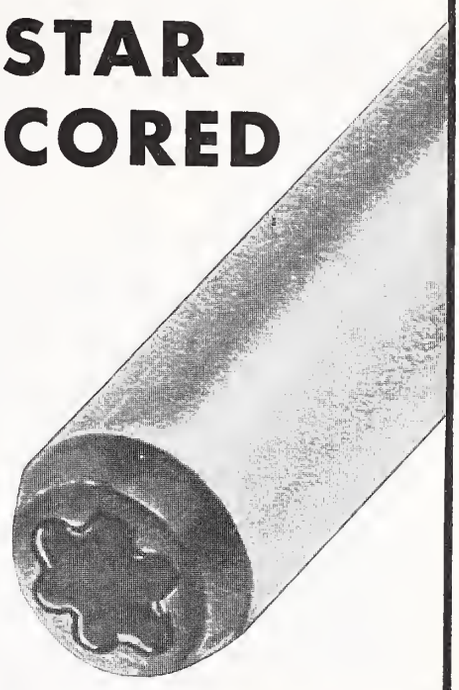
The teeth in a projector sprocket are supposed to register exactly in the film sprocket holes so that the film is engaged and pushed at the *base* of the tooth, not by the narrower tip or intermediate section of the sprocket tooth. In a properly fitting sprocket, *the tips of the entering and leaving teeth should never touch the film,* otherwise chattering and jumping will surely occur.

It is obvious that where a greater number of sprocket teeth are in contact with the film at the same time, less wear may occur since each tooth does less work. For this reason some manufacturers have increased the diameter and number of teeth on their upper and lower sprockets, thus producing greater contact surfaces and reducing wear at these points. Intermittent sprockets, however, have remained pretty much the same; *and here is a point where most extreme care must be observed to prevent film damage.*

INTERMITTENT ACTION

At all other sprockets the film is in *constant* motion at a speed of 90 feet per minute, but at the intermittent sprocket the film starts from a stationary position and moves *one whole frame* in 1/96-second. It then remains stationary for 3/96-second and then moves one whole frame, etc. (*See Figure* 1). This means that the film during its motion across the projector film gate must reach a peak velocity of 860 feet per

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minute when the intermittent star is turning at its fastest point.

Thus the film moves from standstill (zero velocity) to a velocity of 860 feet per minute in a small matter of 1/196th part of a second. This represents a terrific acceleration and produces quite a shock between the intermittent sprocket teeth and the film at the edges of the sprocket holes. If the film-gate tension is above normal, or if green emulsion causes excessive friction in the gate, the increased force required to produce this acceleration will actually split the film at the pull down edges.

Present day intermittent sprockets are made of hardened steel, ground to minute tolerances. These new sprockets have a longer normal life than the older type sprockets, but even these must be watched carefully to make sure that they wear evenly at the leading tooth bases. The first indication that this normal wear has reached its limit is film chatter and the beginning of tooth wear along the top slope. This means that the teeth are starting to hit the film as they enter the sprocket holes. *At this the sprocket should be changed.*

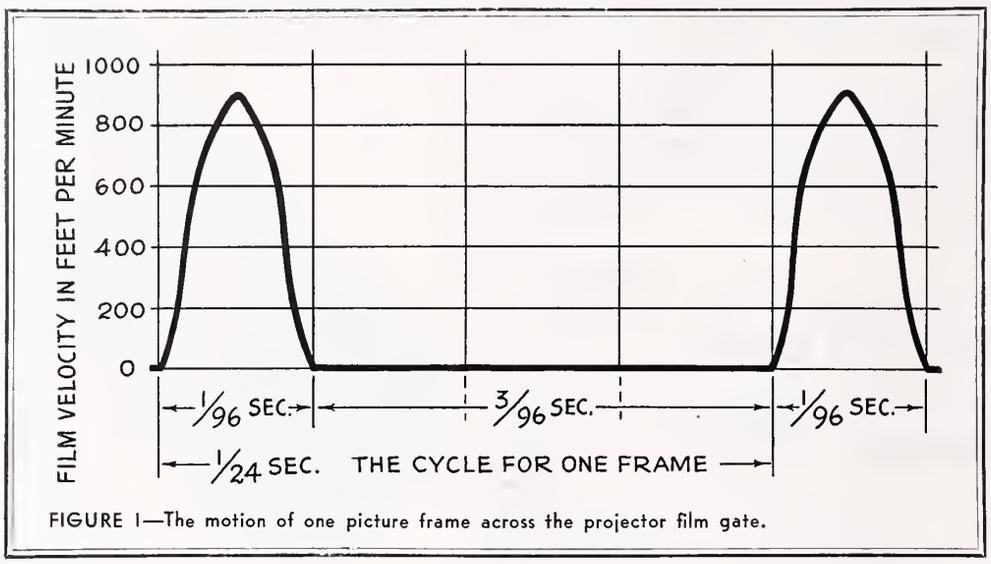


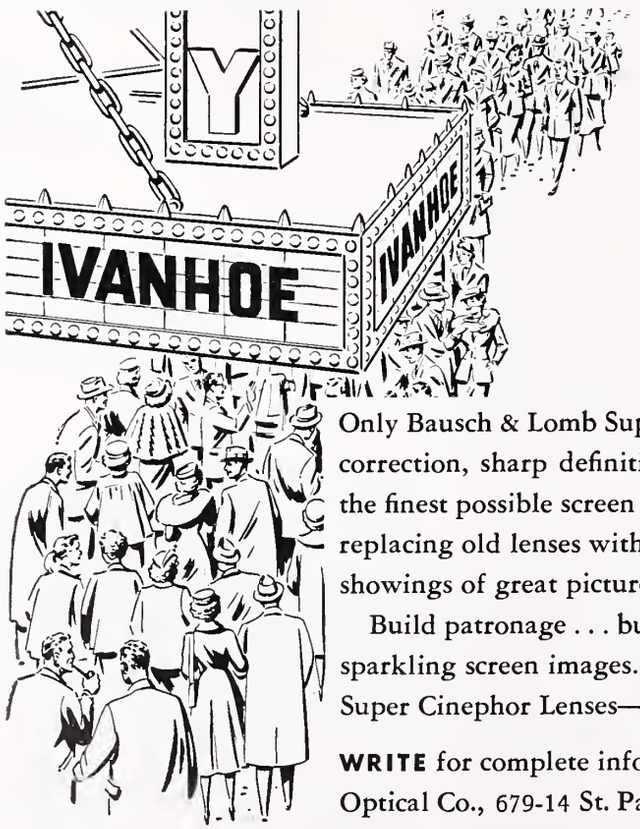
FIGURE 1—The motion of one picture frame across the projector film gate.

INTERMITTENT SPROCKETS

Intermittent sprockets may suffer damage in excess of normal wear produced by film. The most common is caused by the *apron shoes rubbing against the sides of the teeth,* or by the *shoe frame rubbing against the tips of the teeth.* This metal-to-metal contact will quickly ruin a sprocket and can be produced only by mis-shaping the gate apron, or by inserting the gate in the wrong position.

Either of these errors is inexcusable and should be *remedied immediately.* The metallic clicking produced certainly cannot go undiscovered for very long. Should this happen, the intermittent should be removed and the sprocket teeth should be examined one by one, with a magnifying glass under a strong light, to make certain that no gouges or sharp edges have been developed, because these would cut into the film like so many knives.

If the film guides and rollers in the film gate are out of line with the sprocket teeth, the sides of the sprocket holes will be forced against the tooth bases causing fast wear of the teeth and corner tears in the film itself. Accompanying reproductions of photographs



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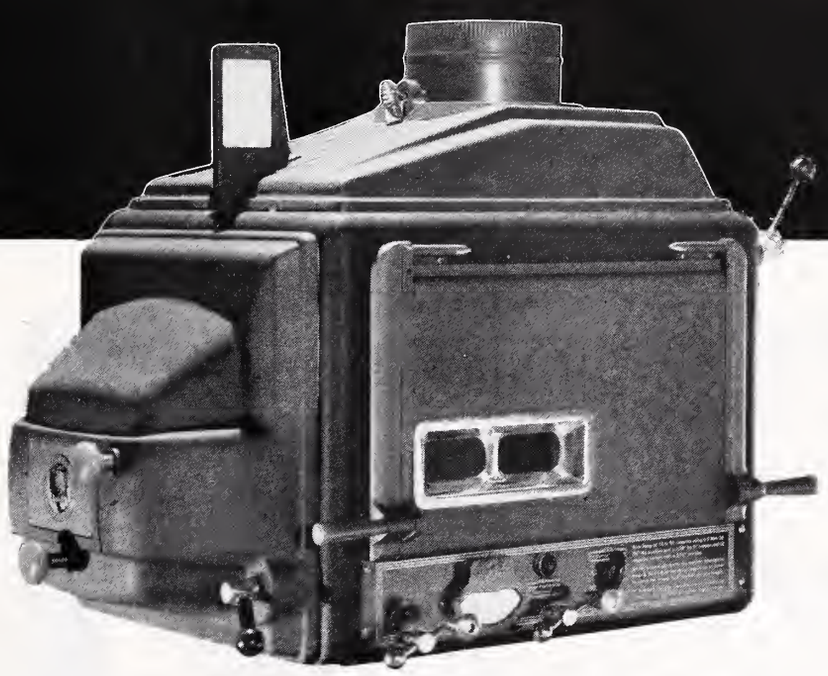
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from an Eastman Kodak publication on film care show various kinds of tooth damage.

Figure A pictures a brand new tooth with its full curvature. *Figure B* shows the face cut at the base of the tooth, indicating the progression of *normal* wear.

Figure C shows a tooth with excessive wear. Here the concave indentation half way up the tooth means that the film was

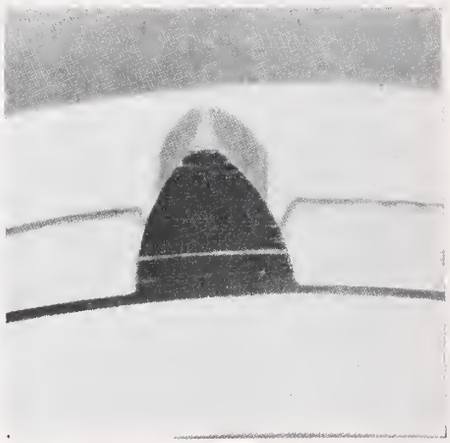


Figure A

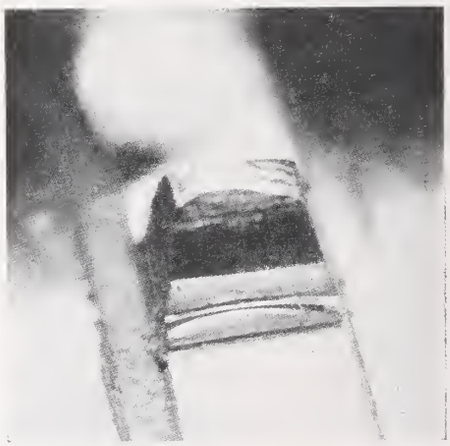


Figure B



Figure C

KINDS OF SPROCKET TOOTH DAMAGE

beginning to strike higher and higher as the tooth was entering the sprocket hole; all due to the fact that the wear at the tooth base had progressed too far.

Figures D and *E* definitely indicate very

hard rubbing of apron shoes against the teeth. It seems impossible that the racket produced by this kind of metallic striking should go unnoticed by any one with normal hearing. Imagine how much film that can be damaged by the sample shown in *Figure D!*

The example shown in *Figure F* indicates the beginning of side film rub or of side metal scrape.



Figure D

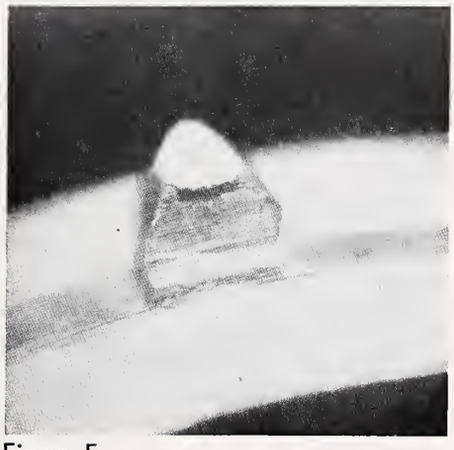


Figure E

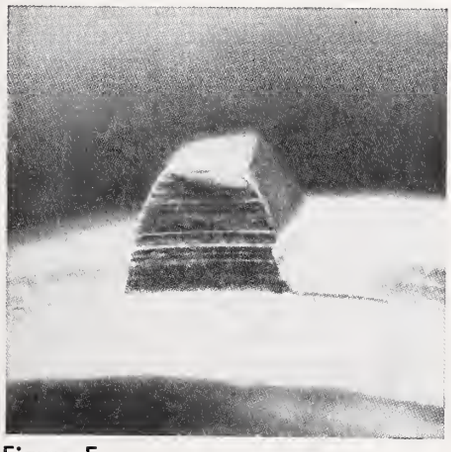


Figure F

KINDS OF SPROCKET TOOTH DAMAGE

These pictures serve to indicate the necessity of very frequent inspection of sprocket teeth. In order to do a proper inspection job it is necessary to look at *all the faces* of the sprocket teeth. Since it is



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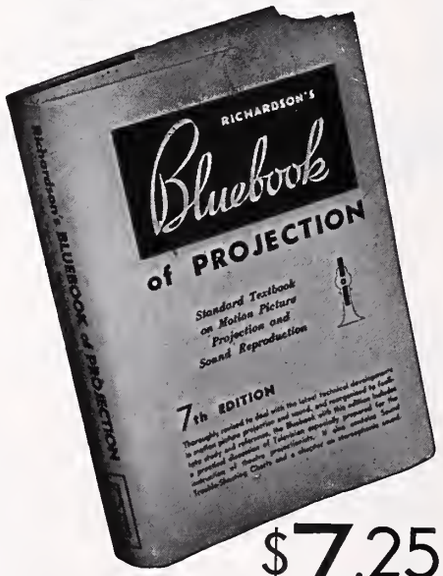
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very difficult to examine the inner row of teeth properly, it would be better to remove the regular sprockets from their shafts, and to remove the intermittent from the projector. *Here a spare intermittent movement would be very handy.* It would serve as a replacement in case of trouble, increase the individual life of each sprocket, and provide means of proper inspection.

OTHER SPROCKETS

The only other sprockets which are loaded to any extent during projector operation are the *upper feed* sprocket and the *sound hold-back* sprocket. The upper sprocket in the projector has to pull the film from the upper magazine and here the wear of the sprocket teeth is directly proportional to the restraining force of the upper spindle brake mechanism. It goes without saying that this mechanism should be checked and lubricated at intervals to insure a *minimum* of retarding action to permit the smooth feeding of film to the projector. Any *extra braking* action above this merely serves to increase wear on the upper sprocket and possibly deform the film sprocket holes.

The hold-back sprocket in the sound head, as the name implies, serves to prevent any erratic action of the take-up reel from being transmitted to the sound sprocket. The hold-back sprocket therefore has to hold the film against the variable pulling action of the lower magazine take-up mechanism. Here again it is imperative to make certain that this pulling action is never excessive; that it is *just sufficient to wind the film on the lower reel smoothly and without wrinkles,* and that it will never be high enough to cause film stretching and sprocket hole damage.

HOLD-BACK SPROCKET WEAR

Naturally, the hold-back sprocket teeth wear on the opposite side from the other sprockets and they should be examined carefully for sharp edges and points as the wear increases. If sprockets are not driven to breakdown or deformation, it is possible to reverse them and thus increase their operating life. In performing this operation, common sense should be used. Some sprockets may have to be changed after twelve months because wear has become so great as to affect, not only the face, but also the sides and tips of the teeth. In this case, this sprocket cannot be reversed *and must be replaced.*

Now if this sprocket had been reversed at nine months, it is quite possible that it would give good operation on its new face for nine months more. In the first case, only a year of service was obtained from the sprocket—during the last three months

of which film damage may have been produced. In the second case, a year and a half of service could have been obtained from the sprocket with surety that no film damage would have resulted.

Even to run the risk of being called repetitious, I must insist that there cannot be any substitute for careful frequent inspections. Film damage resulting in deformed, cracked and broken sprocket holes; damage produced by worn sprockets, sharp rollers, and excessive reel tensions—these conditions are absolutely inexcusable. This kind of damage will never take place if equipment is watched, inspected and carefully serviced; and replaced as need be.

[*Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty year. Until recently he was a technical executive with Warner Bros. Theatres.*—ED.]

•

How the Way Is Clear For Drive-In Expansion

(*Continued from Page* 12)

4-inch diameter lens, which allows a larger throw. It is feasible, however, only for drive-ins of up to 500-car capacity. [*See* BETTER THEATRES *for October* 1952.—ED.]

A number of advantages have been cited in this arrangement. For one thing you save car space by so locating the refreshment building. Also, it can be readily reached by most patrons since the back ramps, being longer, hold more cars. As for the projection building, it is benefited by being on a "second story" where projection will be straight and not at an angle. Further, by having it far above ground level the water hazard is reduced.

And now, what about the current status of drive-in equipment? On this subject I naturally can only speak from the standpoint of our company. The picture, as we see it, is also encouraging. This, despite the fact that there are still restrictions on the supply of aluminum. All that we receive is going into the production of die cast aluminum speakers and we anticipate no shortages. Equipment is now available for immediate delivery.

As for sound systems, they are still obtainable in a variety of types, each of which is designed to do a specific job.

So there you have it. With controls loosening and plenty of equipment available, there are solid grounds for genuine optimism concerning 1953 drive-in construction. It looks from here like 1953 will be the banner of banner drive-in years.

[*John Currie is manager of drive-in equipment sales for National Theatre Supply with headquarters at the home office in New York.*]

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Ballantyne has pioneered the "package idea" for drive-in theatre operations that make it possible for you to sit down with a company representative and get the whole picture of the hundreds of important details that go into outdoor theatre operations.

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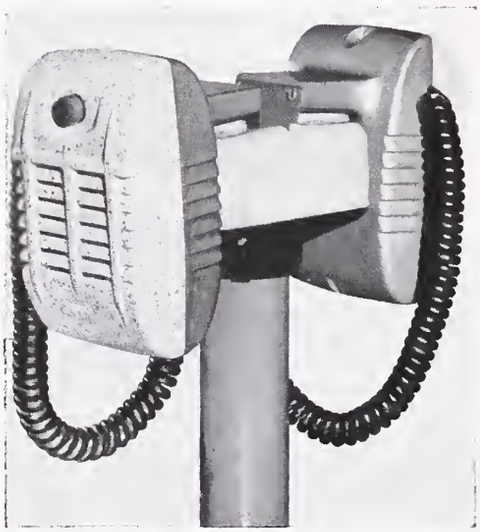


about Products . .

★ news and views of the market and its sources of supply

New Eprad Line of Drive-In Equipment

A NEW LINE of in-car speaker equipment recently introduced by the Eprad Company, Toledo, is described as having special processing to make it resistant to action of moisture, in an announcement by Al Boudouris, president. Eprad is affiliated with the Theatre Equipment Company, also of Toledo, which has a construction division operating in Ohio and surrounding states, enabling them, Mr.



Boudouris points out, to place problems of manufacture, installation and service constantly under scrutiny.

"Realizing that the average theatre owner is a man of managerial instead of mechanical talents," Mr. Boudouris said, "we have sought to design equipment requiring the least maintenance in the field. This is accomplished by special processing throughout the assembly of speakers.

"This special processing starts with the selection of the proper metals and materials. Through exhaustive tests in a 'weatherometer,' it was found that aluminum—which will not rust—will corrode freely when exposed to the salt air of the Eastern Seaboard states. A special primer was developed by Eprad to eliminate this problem.

"Further tests determined that a die cast aluminum case possessed better 'fit' characteristics, lighter weight, and was actually stronger when having slightly thinner wall construction. This material is die cast under terrific pressure, thus assuring dense and strong walls in the speaker case. The Eprad 'Universal' die cast aluminum speaker embodying these features was recently introduced.

"A stamped steel case is popular throughout the Midwest and the Southwest. However, it was necessary to use a special process to treat the steel before assembly in order to eliminate the possibility of rusting."

Regarding speaker cones and their "relatively short life," Mr. Boudouris believes that paper cones "still provide the most efficient unit and result in the finest sound. Eprad tests," he said, "revealed that if the paper cone was well impregnated with a silicone wax, the life of the cone could be extended. This solution is of a non-evaporating nature and does not impair the flexibility of the cone, while it does prevent dryness and cracking.

"It is further recommended that the cones be sprayed twice a season by using a common atomizer. This eliminates any disassembly and can be handled by one of the ramp boys or the projectionist. In a 500-car drive-in, this work can be performed within a two-hour period. The silicone-wax is distributed on a national basis under the trade-name 'Cone Life.' "

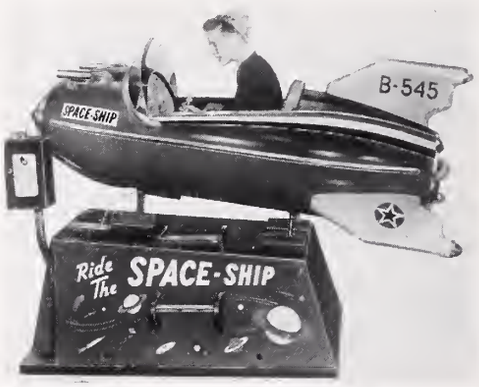
Novel Space Ship and Western Horse Rides

TWO coin-operated rides, accommodating one child to each machine at a time, have been introduced by the Bally Manufacturing Company, Chicago.

One of them is the "Space-Ship," which is designed to produce "a sensation of stratosphere flight." Four motions are incorporated in its action, including diving, dipping, rolling and swinging. All motions are in action at the same time, and the motion-pattern—the relation of one motion to another—constantly changes during flight.

The styling of the "Space-Ship" is based on modern jet-plane design with fantasy details familiar to children from supermen comics and interplanet adventure programs on television. The ship is bright red with yellow wings, riding on a blue base. It has a polished metal trim and an instrument panel with illuminated dials and indicators. While the ship is idle, colored lights flash on and off to attract attention and continue to flash during flight.

When the starting button is pressed, an airblast blows from a concealed blower. Ray guns mounted on the nose of the ship



shoot rays of light when the button in the end of the speed-stick is pressed. Sound effects of machine-gun rattle accompany the discharge of ray guns.

To insure the safety of children the ride has built-on boarding steps. It cannot "take-off" until the starting button is pressed



after the occupant is seated. Riders can control the ship's speed by pulling back or releasing the speed stick.

The machine is built of specially weatherproof laminate rigidly reinforced and finished with weatherproof lacquer. It has a

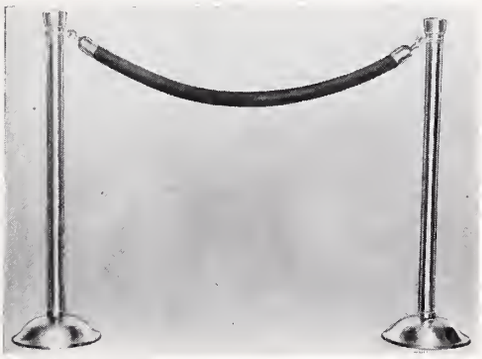
heavy-duty 1/3 h.p. motor, operating at 110 volts. The base requires 28 by 55 inches of space, and it sets solid when casters are retracted.

The coin mechanism accepts dimes, and there is a National slug-rejector. Riding time is adjustable to 45 seconds, one minute, 1½ minutes or 3 minutes.

The company also has a "Champion" ride, which features a realistic western horse and saddle. Its operation includes a low-speed start and control of "trotting" or "galloping" speeds by the reins. Floor space required is 22 by 44 inches, and operation is at 110 volts.

Velour Guide Ropes With Pressure "Give"

VELOUR - COVERED guide ropes with a special "break-away" feature have been announced by the Lawrence Metal Products of New York City. When used across restricted areas where unexpected pressure might be applied, the ropes



are designed to open at a weight of five pounds, it is explained, thus meeting the pressure with safe "give."

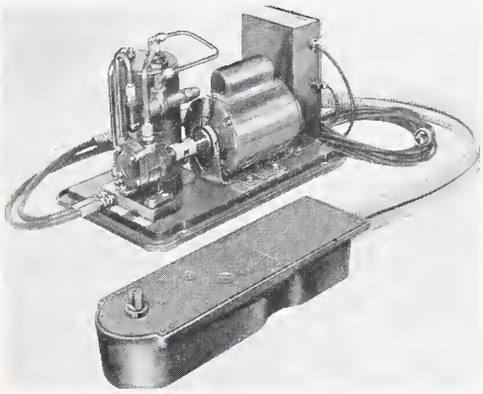
The guide ropes are offered in one and 1½-inch diameters, covered in blue, gold, maroon, green or grey velour, with special colors provided on order. Tape is available in maroon, white and natural. Chains and links come in a variety of metals and finishes.

Automatic Door Control With Safety Features

A NEW electrically operated hydraulic door control designed to open standard glass, wood or metal doors instantaneously, has been announced by the Dor-O-Matic Division of Republic Industries, Inc., Chicago. Trade-named the "Invisible Dor-Man," the system opens a door as a person steps on specially carpeted area leading through the doorway.

The door remains open until the person has walked through, it is explained, and then closes with a "two-speed action," which is described as a reduction of the initial closing speed during the last few inches of closing to permit noiseless operation. These speeds are adjustable at the time of installation.

The control system consists mainly of the door control mechanism, which is con-



cealed in the floor and the hydraulic power unit equipped with a General Electric ½-h.p. motor. The compact size of the power unit permits it to be hidden from view at any distance from the door, the company points out. It can be plugged into any standard 110-volt, a.c. circuit. The carpeting is vinylite, hermetically sealed.

Several safety features have been incorporated into the units, including setting of the door to open away from the person entering. Also, if someone is standing on the opposite side of the doorway, the automatic control will not operate until pressure on that section of the carpeting has been relieved. In case of power failure, the door will operate manually to provide a safe exit during emergencies.

As optional equipment, the company has developed a counting device designed to accurately tabulate, not the number of times the door is opened, but the actual number of individuals who enter.

New Methods To Test Plastic Fabric Quality

NEWLY ADOPTED standard test methods designed to assist users of plastic-coated and all-plastic materials, in selecting the materials best suited to their requirements, have been issued in booklet form by the Plastic Coating & Film Association, New York City. The pamphlet is available free of charge to circuit theatre executives and others who may wish to carry out a test of plastic fabrics for themselves.

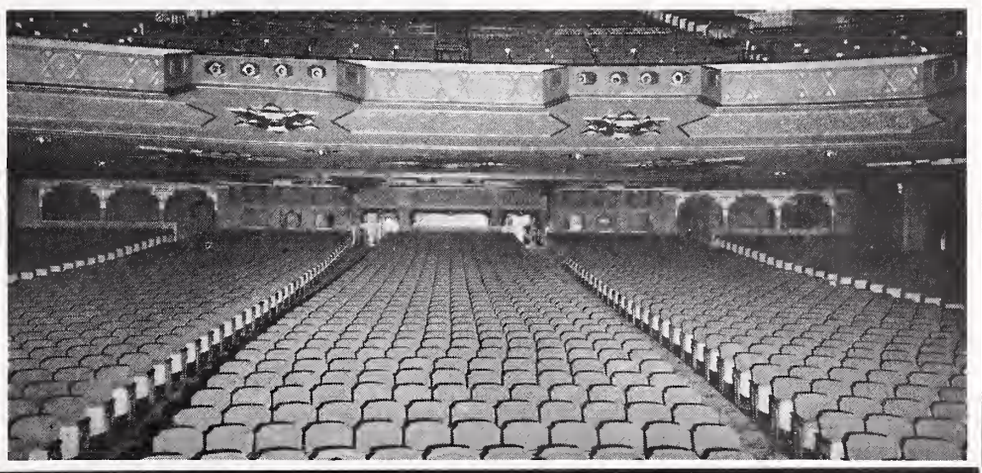
The booklet is called "Standard Test Methods for Pyroxylin and Vinyl Resin Coated Fabrics and All-Plastic Sheeting." The tests have been kept as simple and inexpensive as possible, according to the association, to make it "worthwhile and practicable for as many purchasers of plastic fabrics as possible to equip themselves for the tests."

One section of the booklet is devoted to pyroxylin and vinyl resin coated fabrics and deals with the following qualities: tensile and tearing strength, adhesion of coating, analysis of weight of coating and fabric, spue (for pyroxylin coated material), cold crack, blocking (for vinyl coated fabric), stability to heat and light, abrasion, hydrostatic pressure, fastness to rubbing, flame resistance and volatility.

A second section devoted to all-plastic vinyl resin sheeting deals with tensile and tearing strength, elongation, volatility, sta-

Fabulous Fox Theatre, Atlanta, Georgia

Every one of the 4,892 seats were completely rehabilitated from A to Z and also re-upholstered with The Sidney Blumenthal Company's wild rose Kinglo. "Better Your Theatre and You Better Your Boxoffice."



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bility to heat and light, low temperature impact resistance, fastness to rubbing, blocking, flame resistance, lacquer or varnish lifting, soapy water extraction, and dimensional change at elevated temperatures.

The booklet also includes a section giving general information on the terminology and customs of the industry. It can be secured by writing the association at 9 Rockefeller Plaza, New York 20, N. Y.

Maskless Screen with Illuminated Cyclorama

A MASKLESS motion picture screen, with which the edges of the projected image are "spilled" off the screen into an illuminated area, developed by the National Theatre Screen Refinishing Company of Buffalo, N. Y., is being distributed by National Theatre Supply.

Marketed as the "Caldwell Halo Screen," the screen itself is placed in front of a cyclorama illuminated by filament



lamps in troughs attached to the rear of the screen frame. The cyclorama has a large central opening of netted material for sound transmission. It is flameproofed.

"Halo" screens are available for picture sizes from 12 to 28 feet in width and are delivered unassembled; nevertheless, installation can be made overnight, the manufacturer explains.

New Poinsettia Pattern for Plastic Upholstery

A NEW development in supported plastic upholstery material — "Nylonized Boltaflex"—is now being produced in a deep-moulded "Poinsettia Pattern," according to an announcement from Bolta, Lawrence, Mass. Previously it had been available in a "leather-like" burnished top-grain finish.

The poinsettia pattern is a highly embossed floral design resembling matelasse. It is produced by the Bolta "flo-molding" process, a technique designed to give the plastic a sculptured, molded look and make it simulate the appearance and texture of more costly fabrics.

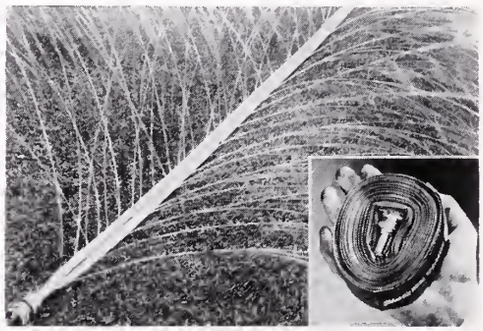
"Nylonized Boltaflex" has a face sheet of standard 20-gauge Boltaflex plastic supported by a non-woven backing consisting primarily of nylon and virgin wool fibres. Its features include the ability to stretch uniformly in all directions, the company



points out, and resistance to staining, scuffing, fading, chipping and peeling. Although heavyweight and full-bodied, it is described as fitting smoothly around the corners of furniture. It may be cleaned by wiping with a damp cloth.

Plastic Sprinkler Hose For Use Also as Soaker

A NEW plastic sprinkler hose which performs the double duty of a soaker on the reverse side, has been announced by Andres Sprinklers, Hollywood, Calif. It is designed to spray an area more than 12 feet wide by 500 feet long at average water pressure.



In announcing the new hose, the company points out that it can be shaped to fit the contour of any landscaping, being adaptable to twining around flower beds as well as just lying straight on the lawn. The sprinkler comes complete with brass connector in both 20- and 50-foot lengths.

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JOIN IN TV RESEARCH

An agreement providing for an expanded program of joint research and development in the field of industrial and broadcast television cameras and studio equipment has been signed by General Precision Laboratory, Inc., Pleasantville, N. Y., and Pye Limited, of Cambridge, England. The two companies will continue to maintain separate factories for manufacturing equipment, but will pool their engineering knowledge. In addition to work on television cameras, they will combine efforts on theatre television. GPL is the developer of the Simplex theatre television system of direct projection.

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FABRIC DE-ODORIZER

A new chemical designed to reduce air odors by treating fabrics has been developed by L. S. Green Associates of New York City. Called "Dust-Seal," the process prevents bacterial action on the fiber of upholstered seats and carpeting, the company explains, adding that the waste product of this action is a source of bad air in such areas as auditoriums. The chemical was introduced some years ago to control "house dust" allergy, and additional research revealed this added application, the company points out.

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CANADIAN PATENTS SOUGHT

Canadian patents for "Permascreen," screen developed by Poblocki & Sons, Milwaukee, for drive-in theatres, consisting of steel plates with a surface of vitreous enamel, have been applied for, according to an announcement by Ben B. Poblocki, president. The company's products are currently distributed in Canada by branches of General Theatre Supply Company, Ltd., at 271 Edmonton Street, Winnipeg, Man.; 86 Charlotte Street, St. John, N. B.; 916 Davie Street, Vancouver, B. C.; 861 Bay Street, Toronto, Ont.; also by D. McDonald, in care of Mrs. R. B. Masterton, 142 Dufferin Street, Moncton, N. B.

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Electronic Drive-In Admissions Control

A NEW electronic admissions control system for drive-ins, designed to provide both a visual and recorded vehicle and patron count and thereby eliminate both ticket machines and ticket takers, has been announced by the Electronic Signal Company, Inc., Williston Park, N. Y.

The equipment consists of a detector installed in the vehicle lane and a recorder in the box-office. As the patron drives up to the toll booth, his car is automatically counted and the count recorded on a tape. Provision has also been made for the box-office employe to record the number of passengers in the car and also the "pass" vehicles.

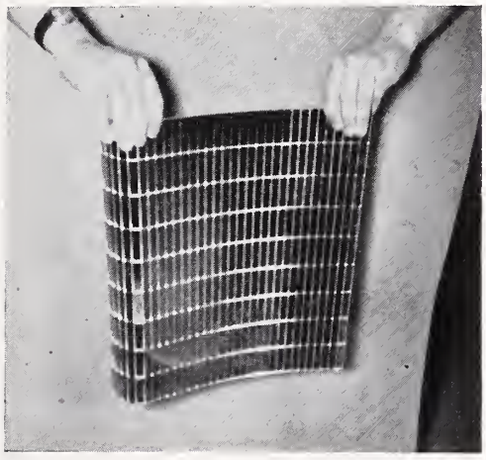
Visuals show these transactions for both the patron and manager to check. All transaction details are printed on a tape that is "locked in" the equipment. Cash

turned in may be checked against the record on the tape in a few minutes at the end of each day's operation.

Decorative Material With Mirror Effect

A NEW decorative material designed to give a lustrous "mirror" appearance on such surfaces as walls, pillars and display stands has been announced by Miroflex Products Company, Inc., New York City.

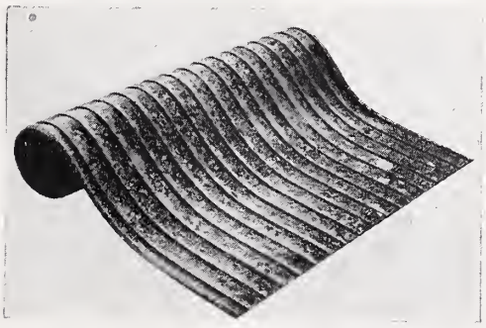
Called "Miroflex," the material consists of small exact multiples of cut mirror af-



fixed to a cloth backing. Its flexibility permits adhering to both flat and curved surfaces, according to the company. It is available in a variety of cuts and colored mirror combinations.

New Rubber Matting For Entrance Use

RUBBER RUNNERS especially designed for theatre lobbies or other inside entrance ways as a floor protector, or traffic director, has been announced by the D. W. Moor Company, Toledo, Ohio. Called the "Do-All Long-Ribbed Mat-



ting," the product is made from corded rubber in 3/16-inch thickness. It has traction-type ribbing running the long way of the mat to facilitate cleaning with a broom.

Sold by the running foot, the matting is 34 inches wide and comes in rolls approximately 38 feet in length.

Alignment Device Added To Hanover Carbon Saver

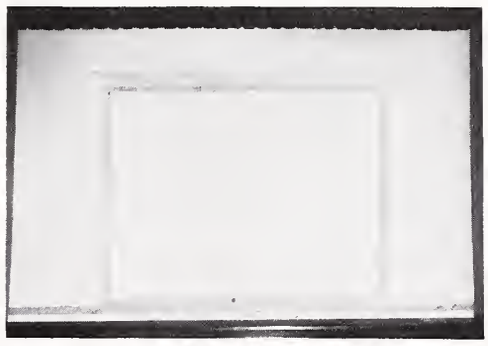
EXTRA ASSURANCE of carbon stub alignment when coming into burning position is provided in a new development of the Hanover permanent clamp type carbon saver distributed by Norpat Sales, New York. This is a device, the principle component of which is a spring about 2 inches wide and half an inch high, that is attached to the pivotal screw, with the spring so contoured as to exert tension on both the retiring carbon jaws and those holding the incoming stub, allowing pivotal action without side play.

PLASTIC GROUP OFFICERS

S. Ernest Kulp, a member of the board of directors and of the executive committee of the Masland Duraleather Company, Philadelphia, was re-elected president of the Plastic Coatings and Film Association, New York City, during its annual meeting in New York last month. Re-elected as vice-president was G. H. Callum, of the United States Rubber Company, Mishawaka, Ind. The association's new executive committee now includes Walter F. H. Mattlage of E. I. duPont deNemours & Company, Inc., New York; John W. F. Young of the Federal Leather Company, Belleville, N. J.; E. L. Edgar of the Fire-

"Transcenic" Screen Setup

By LEONARD SATZ,
Raytone Screen Corporation, Brooklyn, N. Y.



INTRODUCED at the Tesma convention in Chicago, Raytone's new "Transcenic Screen Surround" has met with the approval of exhibitors in many parts of the country and several jobs are scheduled for production in the immediate future.

Illuminated surrounds are the result of scientific research and not just a promotional item. A larger effective picture area is provided—call it panoramic vision, wide angle vision, or what you will—and the result is a more dramatic presentation of motion pictures and much more comfortable viewing conditions.

The "Transcenic" system represents the theory of a steadily illuminated surround of low light level, which is provided by a slide projector in the booth. A dimming transformer and special patented mask not only enable the theatre operator to find the lighting level that is pleasing and proper for his theatre, but masks out the screen so as not to "wash" out the image, and fills the entire surrounding area with accurately masked light. The correct level is found when the eye can just perceive the surrounding area adjacent to the screen.

The system is designed to approach normal viewing conditions in the theatre without distracting from the perfection of the motion picture in any way. The psychological factor is important. Patrons "live" the action on the screen and nothing must be allowed to destroy this illusion.

Construction is engineered for permanence and rigidity. Sections are prefabricated and are delivered in a complete package. All formed sections, such as the columns and the curved highlights that abut the screen are accurately made, allowing instant assembly and complete interchangeability. Nails are not used during assembly. Parts or sections are fitted quickly together and bolted, having been previously drilled. This allows for easy dis-assembly if required for changes in policy.

The system can be made to fly at slight additional cost. Also, since only 24 to 32 inches exist between the screen surface and the front of the columns, the usual screen curtain can be operated between features, or for refreshment intermission.

Screen material, non-perforated, is made up into sections and shipped separately, and is applied over the correct forms just prior to erection.

Third-dimensional pictures, because of their great depth effect, which gives much additional scope to the viewed scenes, makes normal screen sizes appear smaller. A "Transcenic" screen extends the effective picture area.

A new picture screen is included in the cost of the "package," which is available at independent theatre supply dealers everywhere.

stone Plastics Company, Pottstown, Pa.; and J. D. Lippmann of the Textileather Corporation, Toledo.

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NEW TV INSTALLATIONS

Installation of Simplex theatre television systems in two theatres have been announced by the National Theatre Supply, New York. Both systems are of the direct projection type manufactured by General Precision Laboratories, Pleasantville, N. Y. One installation was in the B. S. Moss Company's 1500-seat Lee theatre at Fort Lee, N. J., the other in the 1028-seat Gopher theatre in Minneapolis.

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Ad-Offerings

Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct — or use the Theatre Supply Mart Postcard (page 43) with reference numbers as given in Index of Advertisers, on same page.

Adler Silhouette Letter Company: Catalog on Section-Ad display and Glass-in-Frame equipment.
American Seating Company: Information on stadium seating for drive-in theatres.
Armour & Company: Information on intermission shorts.
Ballantyne Company: Information on drive-in package equipment and finance plan.
Bausch & Lomb Optical Company: Information on projection lenses.
Coca-Cola Company: Money-making details for beverage vending.
Concession Supply Company: Catalog on refreshment equipment and supplies, drive-in playground equipment.
J. J. Connolly, Inc.: Write Dept. BT for literature on frankfurter grills.
Dad's Root Beer Company: Complete information on root beer beverage and dispensers.
General Electric Company: Write Section 2823 for catalog on loudspeakers.
General Register Corporation: Information on ticket register and ticket taker.
Griggs Equipment Company: Catalog on auditorium chairs.
Heywood-Wakefield Company: Illustrated catalog on auditorium chairs.
K-Hill Signal Company, Inc.: Information on drive-in traffic counter.
Kollmorgan Optical Corporation: Bulletins 207 and 209 on projection lenses.
Manley, Inc.: Information on popcorn seasoning and booklet "How to Make Big Profits from Popcorn."
Miniature Train Company: Write Dept. H for illustrated brochure and installation details of train rides for drive-in playgrounds.
Miracle Whirl Sales Company: Literature on playground equipment for drive-in theatres.
Motiograph, Inc.: Literature on projection and sound systems, theatre television, in-car speakers and motor-generators.
Nestle's Company: Details on merchandising chocolate candy.
Peter Paul, Inc.: Write for point-of-sale material.
Poblocki & Sons: Write for information on drive-in screens, and payment plan.
J. E. Robin, Inc.: Literature on motor-generators.
Spacarb, Inc.: Booklet on beverage dispensers.
Star Manufacturing Company: Write for blueprints of refreshment layouts to include popcorn machines, hot dog steamer, bun warmer, griddles and fryers.

"PERMASCREEN" ON A CONTOUR



Adaptation of "Permascreen" to the curved screen tower of the Pekin drive-in at Pekin, Ill., was recently carried out as pictured above. "Permascreen" consists of steel plates with a surface of fused-on vitreous enamel which are mounted on existing or new drive-in towers. They were developed by Poblocki & Sons, Milwaukee, to eliminate paint as the light reflecting material.

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Strong Electric Corporation: Literature on rectifiers and spotlights.
Wagner Sign Service, Inc.: Catalog on attraction advertising equipment.
Williams Screen Company: Samples of projection screen, silver or white.

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NEW LITERATURE

Drive-in Equipment: The new "De-Luxe" series of in-car speakers is described by Motiograph, Inc., Chicago, in a brochure recently issued. Among the features cited is the use of a full magnet 5-inch diameter speaker unit, which is pointed out as being 20% larger than that used in many in-car speakers. Other features include multi-tapped transformers designed to permit exact matching of speakers and amplifier circuits of any sound system desired. The new brochure also describes other drive-in accessories, including ramp switching panels, record players, microphones, and refreshment stand and outdoor seating area speakers.

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Retractile cords: An eight-page bulletin describing its retractile cords for a variety of general communication and power applications, including in-car speakers and heaters for drive-ins, has been released by Koiled Kords, Inc., New Haven, Conn. The illustrated bulletin explains how the cords are made, where they are used, and the specific features making their use advantageous. For drive-ins, it is explained, the cords "are compact and stay out of the way when not in use, yet extend to the desired length when needed. They also eliminate the dangers of cords catching on door handles and breaking." The bulletin, which can be obtained free from the company (Box K, New Haven, 14) also contains information helpful in ordering the cords.

CANADIAN DEALERS

Adamson, M. L., 9921 113th St., Edmonton, Alta.
Dominion Sound Equipment, Ltd., 76 Hollis Street, Halifax, N. S.; 4040 St. Catherine Street, West Montreal, Que.; 114 Bond couver, B. C.; 712 Eighth Avenue, West, Calgary, Ala.; 4 Hazen Avenue, St. John, N.B.; 1299 Boulevard Charest, Quebec City, Que.; 270 McLaren Street, Ottawa, Ont.; 218-222 Fort Street, Winnipeg, Man.; 2300 Dewdney Avenue, Regina, Sask.; 10305 160th Street, Edmonton, Alta.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 573 Hornby Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.; 288 St. Catherine Street, Montreal, Que.; 916 Davie Street,, Vancouver, B.C.; 271 Edmonton St., Winnipeg, Man.; 86 Charlotte St., St. John, N. B.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Motion Picture Supplies, Ltd., 22 Prescott Street, St. John's, Newfoundland.
Perkins Electric Co., Ltd., 1197 Phillips Pl., Montreal, Que.: 277 Victoria Street, Toronto, Ont.; 591 Yonge St., Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp's Theatre Supplies, Ltd., Film Exchange Bldg., Calgary, Alta.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 847 Davie Street, Vancouver, B. C.

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Bizzelle Cinema Supply Corp., 420 West 45th St., New York 19, N. Y.
Frazar & Hansen, Export Division, 301 Clay Street, San Francisco 11, Calif.
National Theatre Supply, Export Division, 92 Gold Street, New York 7, N. Y.
Norpat Sales, Inc., 45 West 45th Street, New York, N. Y.
Radio Corporation of America, RCA International Division, 1260 Sixth Avenue, New York, N. Y.
Robin, Inc., J. E.; 267 Rhode Island Avenue, East Orange, N. J.
S O. S. Cinema Supply Corporation, Export Division, 303 West 42nd Street, New York 18, N. Y.
K. Streuber & La Chicotte, 1819 Broadway, New York 23, N. Y.
Westrex Corp., 111 Eighth Avenue, New York 11, N. Y.

NEW LEES SHOWROOMS

Newly renovated and redecorated showrooms on the eighteenth floor of the Merchandise Mart in Chicago, have been opened by James Lees & Sons, Bridgeport, Pa., manufacturers of carpeting. In an area covering 10,000 square feet of floor space, the company has arranged displays to give retailers ideas to use in selling. The contract department is part of the main showroom, and there is also a projection room for film showings, and an advertising and promotion area.

a Market Short

Selecting Playground Equipment For Drive-In Theatre Operation

By NORMAN R. MILLER, vice-president of American Playground Device Company,, Anderson, Ind.

THE children's playground is now generally accepted as an essential part of the drive-in theatre, but many operators are unaware of what sizes and types of recreational devices to purchase and how much money to invest. Not much information has been published as yet on this important phase of operation.

Playground apparatus should be selected to fit best the age, size and abilities of the boys and girls concerned. By following this rule, the drive-in operator will assure maximum play-exercise value and safety for the youngsters and money savings for himself.



Norman R. Miller

For the drive-in with a capacity of 400 cars or more we recommend dividing the playground into two areas—a junior section for children up to nine years old, and a senior section for those ten and older.

For the junior division we recommend the following equipment:

B-146 Six-Swing Set, with chair-type nursery seats to securely hold children of pre-school age. The 7-foot high frames are constructed of tested, hot-dip galvanized steel pipe, locked rigidly together with certified malleable fittings. Swing hangers are of malleable iron, certified to test more than 50,000 pounds tensile strength per square inch, and oil-impregnated bronze bearings help to assure extra safety and lasting wear.

H-148-MS Combination Unit, combining two heavy-duty see-saws, four swing seats suspended on No. 8/0 bulldog chains with oil-impregnated bronze bearing swing hangers and an all-steel, 16-foot wave chute slide. The swing frame is 8 feet high. All metal parts are hot-dip galvanized. See-saw boards and swing seats are finished with three coats of weather-resistant Wax-O-Namel.

Primary Castle Walk, a special climbing structure designed by American to provide the arm and shoulder muscle-building exercises of the American horizontal ladder and the climbing-play action of the Castle Tower. This primary unit has a 7-foot tower and a walk 6 feet long, 24 inches wide and 5 feet, 3 inches high.

ME-3 Merry-Go-Round, equipped with an improved assembly to afford smooth, easy motion, is readily propelled by one child even when carrying a capacity load of 25. The seat board is 10 feet in diameter and constructed of clear, select 2-inch Oregon fir stock with an enclosure platform also of select wood.

SECTION FOR OLDER CHILDREN

For the senior playground area, the following pieces are recommended:

C-136 Six-Swing Set, which has a 10-foot high frame fabricated with upright supports of 1 7/8-inch and top beam supports of 2 3/8-inch tested pipe. The frame is locked together by massive certified malleable iron fittings.

Senior Castle Tower, which will accommodate as many as 50 children at one time. Developed to satisfy a child's climbing instinct, it is 9 feet, 9 inches in height. The pipe members are purposely 1 1/6-inch in diameter so that even the smallest child can grasp and maintain a firm handhold. An improved circular design eliminates sharp corners and ends and provides a larger capacity.

WMS-20 All-Steel Slide, with a chute 20 feet long and a platform 10 feet high. It has special certified malleable fittings tested to 50,000 pounds tensile strength which lock the chute; massive 16 1/2x23-inch malleable safety platform; large, roomy non-slip safety stair treads; chute guard rails; safety handrails; stairway and supports into a strong integral unit.

B-164 See-Saw, advised in the four-board unit size for a standard drive-in. The see-saw boards are constructed of select 8/4-inch Oregon fir and are 12 feet long, 12 inches wide. All corners are rounded with the seats saddle-shaped.

The eight units described above, which will keep upwards of 500 children happily and beneficially occupied before showtime, may be purchased for slightly more than $1,000. By selecting durable, ruggedly-built equipment, maintenance costs will be negligible, and there will also be that comfortable feeling that comes from the knowledge there will be no mechanical defects to cause accidents.

Along with the playground, picnicking facilities can also be provided at drive-ins as a further inducement to draw the whole family for the early show. The All-American picnic grill and streamlined picnic table are ideal for an outdoor meal.

Developed after years of exhaustive testing, this grill is designed to provide faster and easier fire handling and uniformly even heat to the exact intensity desired through positive draft control. It cooks, bakes, or warms and burns charcoal, wood or coal.

The American heavy-duty picnic table is ruggedly built with all-steel frames of 1 2/3-inch new tested steel pipe locked together by heavy certified malleable fittings, which through-bolt the pipe members. Four table top and single seat boards are constructed from 5/4-inch and 10-inch Douglas fir. The table is 8 feet long and accommodates 12 persons.



Youngsters enjoy playground equipment at Community Theatres' Town drive-in at Detroit before the film performance begins. This drive-in is equipped with American all-steel swings, see-saws, a merry-go-round, a slide and a castle tower.

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

ADVERTISING
101—Cutout devices
102—Display frames
103—Flashers
104—Lighting fixtures
105—Letters, changeable
106—Marquees
107—Signs, attraction
108—Signs, theatre name

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers and fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Grilles, ornamental
211—Heaters, unit
212—Insulation
213—Motors
214—Oil burners
215—Outlets (diffusers)

ARCHIT'RE & DECORATION
301—Acoustic plaster
302—Acoustic tiles
303—Black-light murals
304—Decorating service
305—Fabric
306—Luminescent paints
307—Mirrors
308—Porcelain enamel tiles
309—Tiles, ceramic
310—Wall boards and tiles
311—Wall paper and plastics
312—Wood veneer

DRIVE-IN THEATRES
401—Admission control system
402—Box-offices
403—Design service
404—Electric cable (underg'd)
405—Fencing
406—In-car heaters
407—In-car speakers
408—Insecticide foggers
409—Lighting fixtures (outd'r)
410—Screen paint
411—Screen towers
412—Signs, attraction
413—Signs, name
414—Signs, ramp and traffic
415—Stadium seating

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
601—Blower, floor cleaning
602—Brooms and brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Lamps, germicidal
610—Paint, aud. floor
611—Polishes
612—Sand urns
613—Soap, liquid
614—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
803—Dimmers
804—Downlighting equipment
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

PROJECTION and SOUND
1001—Acoustic materials
1002—Acoustic service
1003—Amplifiers
1004—Amplifier tubes
1005—Cabinets, accessory
1006—Cabinets, carbon
1007—Cabinets, film
1008—Changeovers
1009—Cue markers
1010—Effect projectors
1011—Exciter lamps
1012—Fire shutters
1013—Hearing aids
1014—Lamps, reflector arc
1015—Lamps, condenser
1016—Lenses, condenser
1017—Lenses, projection
1018—Microphones
1019—Mirror guards
1020—Motor-generators
1021—Non-sync. turntables
1022—Photoelectric cells
1023—Projectors, standard
1024—Projectors, 16-mm.
1025—Projector parts
1026—Projection, rear
1027—Public address system
1028—Rectifiers
1029—Reel and alarms
1030—Reels
1031—Reflectors (arc)
1032—Renovators, film
1033—Rewinders
1034—Rheostats
1035—Safety devices, projector
1036—Screens
1037—Speakers and horns
1038—Splicers
1039—Soundheads
1040—Stereopticons
1041—Tables, rewind

SEATING
1101—Chairs
1102—Expansion bolts
1103—Fastening cement
1104—Foam rubber cushions
1105—Upholstering fabrics

SERVICE and TRAFFIC
1201—Crowd control equip't
1202—Directional signs
1203—Drinking fountains
1204—Lockers, checking
1205—Uniforms
1206—Water coolers

STAGE
1301—Curtains and drapes
1302—Curtain controls & track
1303—Lighting equipment
1304—Rigging and hardware
1305—Switchboards

THEATRE SALES
1401—Candy
1402—Candy Machines
1403—Grills
1404—Gum
1405—Gum machines
1406—Ice cream
1407—Popcorn
1408—Popcorn machines
1409—Popping oil
1410—Soft drinks, bottle
1411—Soft drinks, syrup
1412—Soft drink dispensers
1413—Showcases
1414—Vending carts

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Signs, price
1504—Speaking tubes
1505—Ticket choppers
1506—Ticket registers

TOILET
1601—Hand driers, electric
1602—Paper dispensers
1603—Soap dispensers
(See also Maintenance)

VENDING—See Theatre Sales

2-53

GENERAL INQUIRY COUPON

(TO BE MAILED IN SIGNER'S BUSINESS ENVELOPE)

To Better Theatres Service Department: I expect to buy products as indicated by the reference numbers below, and I would like to have the manufacturers thereof, or their dealers, get in touch with me.

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

_____ _____ _____ _____ _____ _____

Name..... Theatre.....

Address.....

About People of the Theatre

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AND OF BUSINESSES SERVING THEM

THEODORE R. COMBS has been promoted to the post of sales services manager for the American Seating Company, Grand Rapids, Mich., according to J. M. VER-MEULEN, vice-president and general sales manager of the company. In his new position Mr. Combs will supervise the company's nationwide installation of seating for theatres, stadiums, churches, schools and related structures. A native of Freeport, N. Y., he is a graduate of New York State College for Teachers and has a mechanical engineering degree from Rensselaer Polytechnic Institute. After service in World War II as a first lieutenant in the Air Corps, he joined American as supervisor of the company's Eastern installation operations with headquarters in New York. In June, 1951 he was transferred to Grand Rapids as installation engineer. Mr. Combs now succeeds Earl VandePoel, who has been transferred to the company's Church Products Division.



Theodore R. Combs

A new 600-car drive-in is being constructed on the shore overlooking Brown's Lake east of Burlington, Wisc., by JACK YEO and BEN POBLOCKI, president of Poblocki & Sons, Milwaukee. The two men have also purchased land on the west side of Burlington for a future drive-in project.

The appointment of JOHN W. HAMILTON of New York as its architectural representative has been announced by Day-Brite Lighting, Inc., St. Louis. Mr. Hamilton will assist with lighting problems from headquarters at 92 Liberty Street, New York City.

DONALD T. SCOTT has been appointed assistant manager of the Galion theatre at Galion, O.

Plans for building a new 500-car drive-in near Carroll, Ia., have been announced by the Pioneer Theatres Corporation, St. Louis Park, Minn. The company's present drive-in in that area, the Carroll, will

be discontinued, because it is "inadequate to serve that community," according to HAROLD D. FIELD, president.

BLAIR FOULDS has been elected a vice-president of General Precision Laboratory, Inc., Pleasantville, N. Y., according to an announcement by HERMANN G. PLACE, president of the company. Mr. Foulds has served for several years as commercial engineering director of the company with responsibility for government liaison and contact administration as well as marketing of commercial products, including broadcast studio and theatre television equipment. Before joining GPL in 1949, Mr. Foulds was commercial engineering director of the Brush Development Company, Cleveland, manufacturers of industrial instrumentation and magnetic recording devices. A graduate of the Sheffield Scientific School of Yale University in 1928, he also worked for more than ten years at Western Electric in industrial instrumentation engineering.

A new drive-in theatre is being constructed at Oak Ridge, Tenn., by EDWARD BURCHFIELD. An opening is planned for the early spring.

LEONARD HAGEDORN has been named manager of the Hermo theatre in Hermann, Mo., replacing SAM BAUMGAERTNER, who resigned.

Two new drive-in projects have been announced for Wisconsin. FRANK HAHN and FRANK HAHN, JR., operators of the Bay theatre, Ashland, will build a 400-car drive-in in the same city. LOUIS DEUTSCH, owner of the Granada theatre, Virginia, Minn., is drawing up plans for a 350-400-car drive-in there.

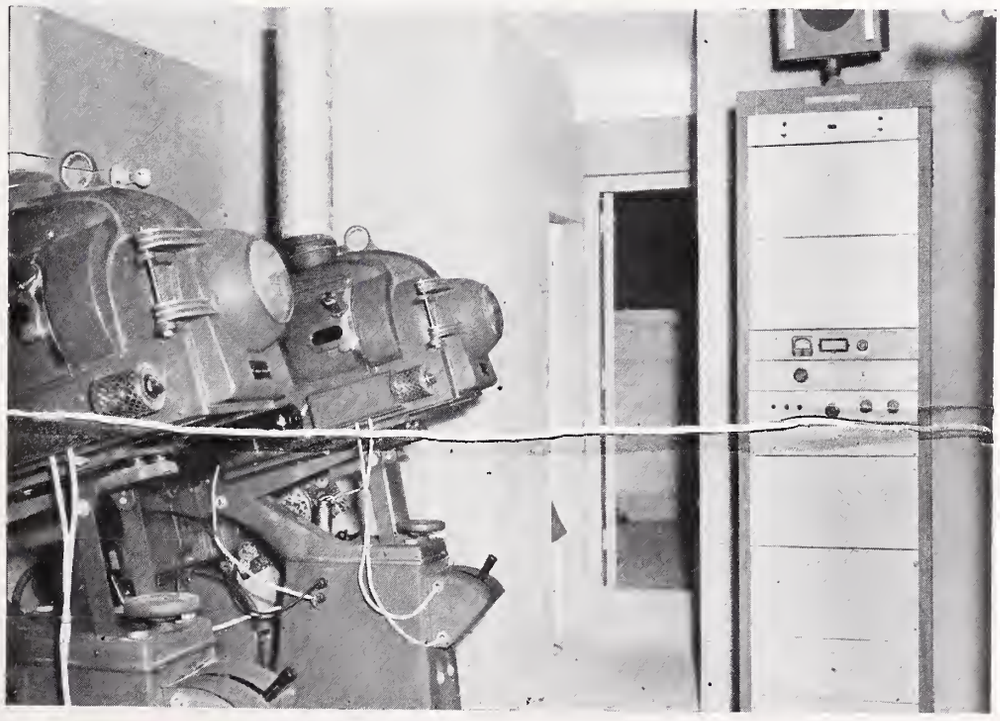
Following repairs, the Strand theatre at Reading, Pa., has been reopened with PAUL H. ESTERLY back as house manager.

MAURICE W. M. MORIARTY has been elected president of the Motion Picture Projectionists Union, IATSE, in New Haven, Conn. Other officers include ANTHONY M. BASILICATO, vice-president; ERNEST V. DEGROSS, re-elected treasurer; FRANK PERRY, re-elected business representative; MATTHEW W. KENNEDY, re-elected executive member; and RICHARD N. FRAZIER and JOHN E. C. KELLY, on the financial committee.

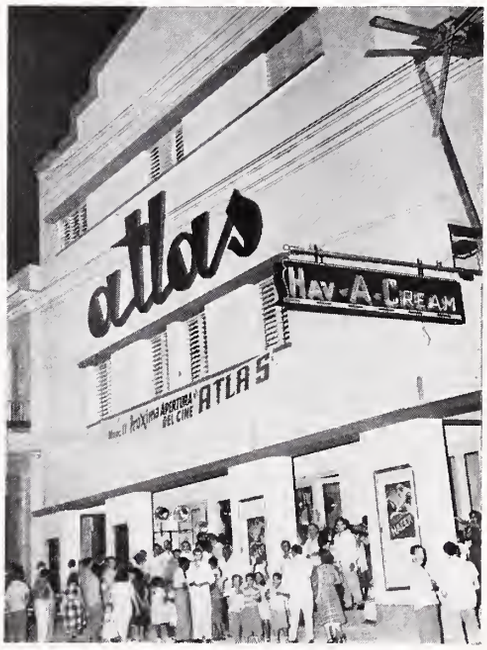
MICHAEL MASSELLI, at one time projectionist at the Star theatre, Hartford, Conn., is now manager of the independent Plainfield theatre, Plainfield, Conn. He was formerly with Lockwood and Gordon Theatres in Wethersfield, Conn.

ARTHUR J. HAMMER has been appointed manager of the Southwestern region of RCA Victor, Camden, N. J., according to C. M. ODORIZZI, operating vice-president of the RCA division. He succeeded JAMES W. COCKE, who has retired after 25 years with RCA. From headquarters in Dallas, Mr. Hammer represents the company in field operations with responsibility for administration, distribution and sales of RCA and RCA Victor products in a region covering Texas, Arizona, New Mexico, Oklahoma, and portions of Mississippi, Arkansas and Louisiana. Mr. Hammer joined RCA Victor in 1946 as a trainee, becoming a field sales representative for the home





U. S. Equipment in New Havana Theatre



The new Atlas theatre opened recently in Luyano, Cuba, a suburb of Havana. Projection equipment (booth is pictured at left) includes a Westrex "Advanced" sound system, Century projectors, Ashcraft lamps and rectifiers, and Bausch & Lomb lenses. The theatre has a Hurley vinyl plastic screen, and Clancy curtain control. Shown at the opening (upper left) are Alberto Lopez and Manolo Alvarez, operators of the theatre; and Roberto Barguez, and Pedro B. Soto, manager and assistant manager, respectively, of the Westrex Corporation's Caribbean office, with headquarters in Havana.

instrument department a year later. In 1952 he was appointed assistant to the company's director of regional offices.

R. M. (Bob) Daugherty has been appointed general manager of the Floyd Theatres' circuit of 13 indoor and outdoor theatres with headquarters at the Florida theatre in Haines City, Fla. He has been in show business for the past 25 years, having managed theatres in Orlando, Daytona Beach, Jacksonville, Tampa and Miami, all in Florida.

Jack Barton has been named manager of the Royal theatre in Baltimore, succeeding the late Sam Ward.

W. H. Booth has sold the Booth theatre at Hollendale, Miss., to W. R. Tutt.

The 600-car Skydrome drive-in at Lake Worth, Fla., has been purchased by Wometco Theatres of Miami. It has been placed under the supervision of district supervisor Elmer Hecht, and named as manager is El Arken, who is city manager of the West Palm Beach area. Ed Cutler has been appointed assistant and refreshment manager.

Opening of the Jet drive-in at Cut Off, La., was postponed recently when the screen tower was blown down during a storm. Owners of the project are L. J. Cheramie, R. J. Soignet, and Richard Guidry.

Edward H. Seelert, one of the original founders of McQuay, Inc., Minneapolis manufacturers of heating, refrigeration, and air conditioning equipment, died of a heart attack in Minneapolis on January 1st. At his death he was a director of the company and also vice-president and secretary-treasurer. He was also a director and treasurer of the American Automatic Ice Machine Company, Faribault, Minn., a subsidiary of McQuay, which he helped to form in 1949. Born in Rhineland, Germany, Mr. Seelert came to this country with his parents at the age of ten. Upon graduating from a high school in Hamilton, O., he began his career in the machine tool industry with the Mosler Safe Company there. In 1920 he joined the Witte Manufacturing Company, Minneapolis, as plant superintendent, and in 1926 when the company was reorganized as the McQuay Radiator Corporation, he remained with it as plant manager.

Two changes in personnel have been announced by Tri-States Theatre Corp., Des Moines. Robert Leonard, formerly city manager and manager of the Paramount at Des Moines, has been transferred to Waterloo as city manager and manager of the Paramount there. William Havery, formerly manager of the Illini in Moline, Ill., succeeds Mr. Leonard in Des Moines as manager of the Paramount.

A new 480-car drive-in, to be called the Trans-California, is being constructed at Los Banos, Calif. It was designed by David Bolton and an opening date has been tentatively set for July 15th. Manager of the theatre will be Amelia Silva.

Construction has been started on a new 400-car drive-in theatre at Camrose, Alberta, Canada, by Stan Bailey and Francis Mohler. It will be called the Northern Lights.

New managers have been appointed by the Smith Management Company, Boston, for two of its theatres in Framingham, Mass. George Grandee is now at the St. George theatre and John Berry is at the Gorman.

Edgar A. Lynch has been named manager of the Warner Bros.'s Beverly Hills theatre at Beverly Hills, Calif. He formerly held the same post at the circuit's Roger Sherman, New Haven, Conn.

Charles Goldner has been named manager of the Astor theatre, Bridgeport, Conn., succeeding Arthur Esposito, who resigned.

J. E. Thompson is the new owner of the Pangburn theatre at Pangburn, Ark., having purchased it from Lloyd Hutchins.

The Belle theatre at Bellfontaine, Ohio, which was closed for a year, has been reopened under the direction of Homer Snook, head of the Midwest Theatre Supply Company of Cincinnati and A. F. Carnes, former Schine theatre manager.

Douglas Stevenson formerly doorman at Odeon Theatres' Plaza theatre in Vancouver, B. C., has been promoted to assistant manager there.

Two new theatres recently opened in Saskatchewan, Canada, are Myer Zich's 325-seat Maple Leaf in Esterhazy and Mike Metropolit's 300-seater at Cudworth.

R. H. Crowe of the Transco Company of Houston, Tex., has been appointed the new refrigeration products sales representative in Texas for McQuay, Inc., Minneapolis manufacturers of heating, air conditioning and commercial refrigeration equipment, according to an announcement from H. Blake Thomas, vice-president in charge of sales for McQuay. Mr. Crowe was formerly manager for seven years of the Refrigeration Department of the Houston branch of the N. O. Nelson Company.



After 35 years in the motion picture industry, Frank Jordan, manager of the Belgrade and Clearfield theatres at Philadelphia, has retired and will go to the West Coast.

William Duggan has been named manager of the Matanzas theatre in St. Augustine, Fla., following the resignation of Locke Crumley, who formerly occupied that position.

Curry Andrews has been appointed manager of the Joy-Lan drive-in at Dade City, Fla., a unit of Floyd Theatres of Haines City, Fla.

Nearly 50 Years in the Business!



Forty-six years in the motion picture industry is now the record of Jake Mitchell, sales manager for LaVezzi Machine Works, Chicago, manufacturers of precision projector parts. Mr. Mitchell's career dates back to 1906, when he and his late brother, Lee Mitchell, operated a nickelodeon on Milwaukee Avenue in Chicago. In 1908 he went with Carl Laemmle as one of the first traveling film salesmen. On his first trip he sold Universal's one-reeler, "Goebel Tragedy," to the McMahon & Jackson circuit in Cincinnati for $120 for one week's rental!—in those days a staggering sum. Subsequently he worked for various exchanges until 1928, when he entered the supply field. His first position was with the E. E. Fulton branch in Omaha. In 1938, he acquired his present post with LaVezzi.

1953 Better Theatres GUIDE

EDITION

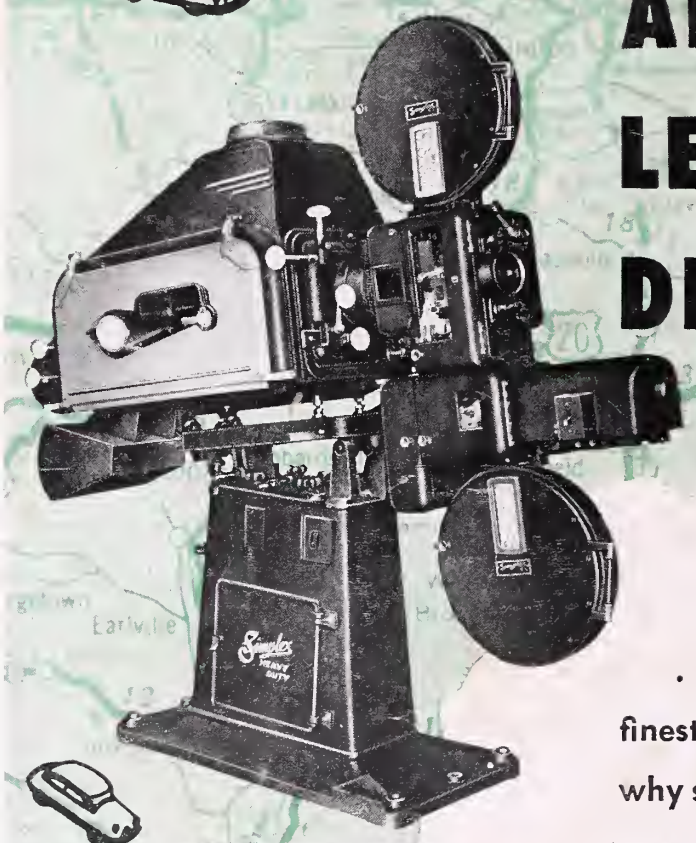
INFORMATION OF LASTING VALUE in theatre operation and construction gives each Guide Edition enduring usefulness not merely for one year, but for an indefinite number of years. The OPERATING DATA SECTION is a digest of material published in the preceding twelve issues of BETTER THEATRES, selected for its lasting value and arranged for easy reference. The 1953 GUIDE will thus make readily available, in a single issue, the wealth of facts, ideas and methods presented in issues of BETTER THEATRES since February 1952.

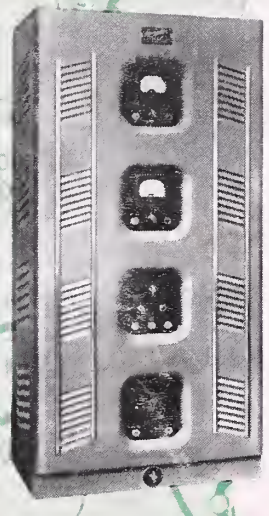
THE CATALOG DATA SECTION is the only compendium of its kind on theatre equipment, materials and supplies. It is a classified reference section giving model and design specifications and other catalog-type information, plus data on distribution, branches, etc. No other publication in the motion picture theatre field places such information at the hand of the theatre owner, the manager and the purchasing executive.

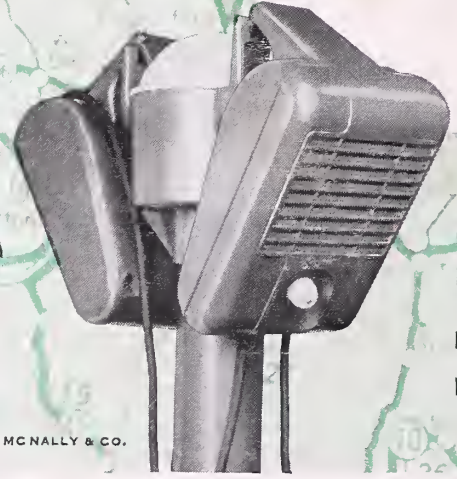
TO BE PUBLISHED ON MARCH 21ST

The Advertising Deadline is March 4th

ALL ROADS LEAD TO YOUR DRIVE-IN!







. . . when you give your patrons the finest in projection and sound. That's why successful drive-in exhibitors the country over are installing Simplex projection and sound — they know there is none finer — none more dependable! See — hear — and you'll equip your drive-in with

Simplex

T. M. REG. U. S. PAT. OFF.

. . . because BETTER PROJECTION and SOUND *PAYS*

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY

BASE MAP © RAND MCNALLY & CO.
CHICAGO — RL5311

MOTION PICTURE
HERALD

20th-FOX TO CONVERT TO WIDE SCREEN CINEMASCOPE; MGM AND COLUMBIA ASK FOR UNIFORM STANDARDS

REVIEWS *(In Product Digest)*: I CONFESS, OFF LIMITS, CITY BENEATH THE SEA, CURTAIN UP, GUNSMOKE, THE SILVER WHIP, I LOVE MELVIN, PRINCE OF PIRATES, I'LL GET YOU, MONSOON, WHEREVER SHE GOES

Better Theatres **for FEBRUARY**

DRIVE-IN NUMBER: Promotion, Planning, Landscaping, Vending

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3-D COMES TO PROJECTION

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

"BATTLEGROUND"



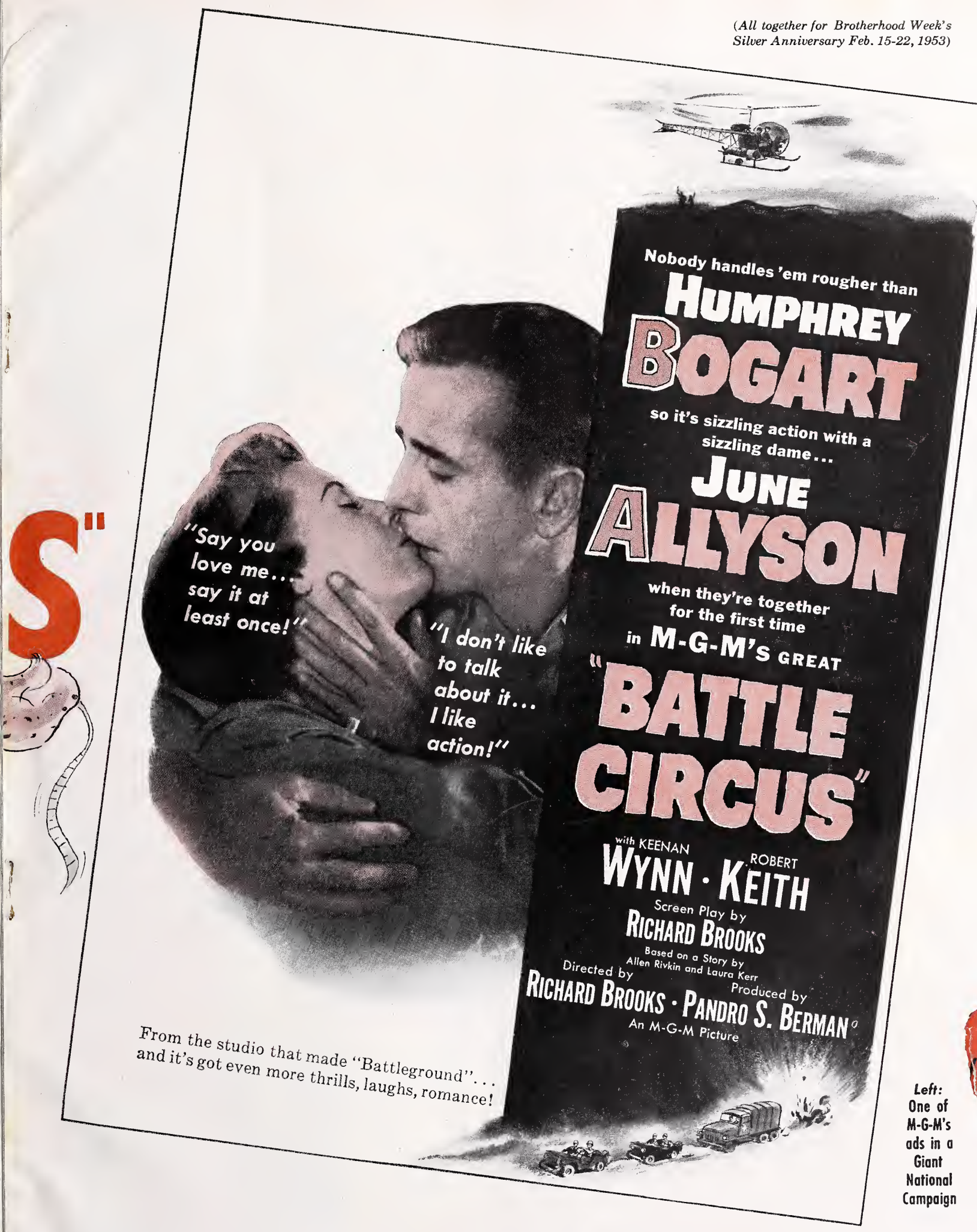
"BATTLE CIRCU



IT'S EVEN BIGGER!

(All together for Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

S"



Left: One of M-G-M's ads in a Giant National Campaign

FLASH! M-G-M's "JEOPARDY" TERRIFIC IN FIRST 25 DATES!
Watch for more news of Barbara Stanwyck thriller. Sure-fire exploitation hit!

In the same class as 'Working Her Way Through College'!





Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22

M-M-M-M-MAYO!

M-M-M-M-M-M-MARVELOUS IN HER SIZZLING NEW SONG AND DANCE SENSATION FROM WARNER BROS!



She's Back on Broadway

COLOR BY **WARNERCOLOR**

STARRING

VIRGINIA MAYO

GENE NELSON · FRANK LOVEJOY

WITH STEVE COCHRAN · PATRICE WYMORE · VIRGINIA GIBSON
LARRY KEATING · PAUL PICERNI

WRITTEN BY ORIN JANNINGS

MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ

MUSICAL DIRECTION BY RAY HEINDORF

PRODUCED BY HENRY BLANKE

DIRECTED BY GORDON DOUGLAS

THE TRAILER! IT'S A HONEY--
Start it early!

It tells 'em--it shows--it slays 'em!
Combining snappy reminder-scenes
of Mayo in "Working thru College"
with highlights of this picture,
it's bang-up merchandising
that means money!



—NEXT—
RADIO CITY MUSIC HALL

20th Century-Fox's Most Glorious Motion Picture Achievement!

TONIGHT WE SING

TECHNICOLOR



THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 190, No. 6 — February 7, 1953

Unshackling the Screen

THE announcement this week by Mr. Spyros P. Skouras and Mr. Darryl F. Zanuck that all future 20th Century-Fox films will be produced in the company's Cinemascope process struck the industry with dramatic and electrifying force. This statement of policy is the most important single step taken in the advance of 3-D. The impact will be felt sooner or later in every theatre throughout the world.

Requiring as it does a compressing lens on the camera and an expanding lens on each projector, the Cinemascope method calls for some changes in the theatre. Most important of these is that a new and much wider screen is needed. Also certain alterations must be made in the arrangement of the speakers behind the screen.

The "aspect ratio" of the screen, i.e., the relationship of height to width, originally fixed sixty-five years ago in Room Five of Thomas A. Edison's West Orange, New Jersey, Laboratory, is in the ratio of 3 to 4—three feet of height to four feet of width. That was the way the first Edison movies of Fred Ott, a laboratory worker, were filmed. It was the standard of frame size soon accepted throughout the world. The "aspect ratio" established by Edison in 1888, presumably more or less arbitrarily, has not been challenged seriously until now. As Mr. George Schutz, editor of *Better Theatres*, reported in the HERALD last week, there has been growing dissatisfaction on the part of technicians with the 3 to 4 screen size. These proportions have barred the introduction of very large pictures because the height becomes too great both for the average theatre and for pleasant viewing. This problem is overcome in Cinemascope as it was in Cinerama.

A significant part of the sensational success of Cinerama is doubtless due to the giant screen used. Cinerama was the first commercially successful motion picture presentation that departed from the basic 3 to 4 picture size. The Cinerama picture at the Broadway Theatre, New York, is twenty-two feet high and sixty-four feet wide.

Hollywood realizes that the industry must not be permanently saddled, as the phonograph business has been, with a variety of different standards. It is, of course, to be regretted that 3-D research has not been conducted under central direction. Up to now each studio has been keeping its experiments in this sector as secret as possible. The Motion Picture Research Council has had neither the authority nor personnel and funds to do the necessary job. The over-all coordination which might have been supplied by the Motion Picture Association is still sorely needed.

Enthusiastic industry response to the Skouras-Zanuck statement has been tempered by concern because a number of films are being made or planned in 3-D processes requiring the use of glasses. While such 3-D films are limited, at present, to a screen the size of the conventional one, they too represent an "unshackling" of the screen in that their pictures do not lie flat but appear in depth or in front of the screen as required.

Mr. Nicholas M. Schenck, president of Loew's, and Mr. Harry Cohn, president of Columbia, have both called for 3-D uniformity. Eventually uniformity must be achieved. Meanwhile as much standardization as possible should be introduced immediately. At least all films made by 20th-Fox in Cinemascope and others in similar large picture processes should have the same "aspect ratio" in order to be shown satisfactorily on the same screens. Also all 3-D pictures requiring glasses should be made for exhibition under identical conditions.

■ ■ ■

¶ The Universal-International team, headed by Messrs. Milton Rackmil, Nate Blumberg, Al Daff, William Goetz and Edward Muhl, again has demonstrated that popular pictures are the answer to the problems of a single company or of the industry as a whole. In view of current conditions Universal's financial report of a net profit of $2,300,000 for 1952 is an excellent showing. That figure was earned after a provision of nearly $4,300,000 for Federal income and excess profits taxes and a $500,000 entry for contingent liabilities. All branches of the industry participate in the sense of satisfaction at Universal's fine performance. It is a splendid omen for the future.

■ ■ ■

¶ Release by Mr. Oscar Morgan, Paramount short subjects and newsreel sales manager, of some statistics on patron reaction to newsreels should tend to confirm the old axiom that the public is a better friend to the newsreel than either producer-distributor or exhibitor. It is reported in a research survey conducted in the Philadelphia area for the Motion Picture Association by the Sindlinger Company that eighty-six per cent of the patrons want newsreels despite the fact that television has presented much of the same material days earlier.

■ ■ ■

¶ Industry pundits who weigh the various influences on box office attendances sometimes overlook a very fundamental one—the percent of the population of theatre-going age. Population experts recently have been dwelling on the fact that the number of old people is constantly growing because people live longer. Less stress is put on the enormous number of children in the land. Twenty-one percent of the total population is now under ten years of age. This means 30,000,000 youngsters will soon come into their best movie-going decades.

Letters to the Herald

Fighting Communism

To the Editor:

Your editorial on ridicule and satire in the January 24 issue makes it unanimous. Certainly everyone must agree that no one method in propaganda or in any other area, can alone overcome Communism.

But I hope that your editorial didn't give the hasty reader an impression, which most surely you didn't deliberately wish to convey, that Mr. Johnston places entire reliance on a single method—ridicule. That would be erroneous.

From time to time, Mr. Johnston has underscored the importance of using ridicule and satire against the Communists. This is a demonstrably powerful and effective weapon. We should use it more.

But not for one moment has Mr. Johnston felt, or has he ever contended, that we should place reliance on a single-method approach. It's clear that he is for using all effective means at our disposal in America to combat Communism.—*KENNETH CLARK, Director, Public Relations-Information Department, Motion Picture Association, Washington, D. C.*

Things Needed

To the Editor:

There are various things that can be done by all phases of the industry to help our business in the coming months. For one, we need more robust buildups, such as the one given Marilyn Monroe. Some other factors that would help are more local campaigns, more TV trailers, less "B" pictures and generally higher quality films, longer runs and more prints. Most of all, what we need is less griping and more faith. I wish that those that have no faith would get out of the business.—*AL BOUDOURIS, President, Ohio Drive-In Theatres Association, Columbus, Ohio.*

Impaired Vision and 3-D

To the Editor:

For some time now I have been reading in Motion Picture Herald about the three-dimensional films and Cinerama, and the attendance records they have been breaking throughout the industry. All of this is great and interesting to us fellows back in the small towns who won't even get a chance to see either, much less have them in our theatres for some time.

The development of the third-dimensional technique will give the theatre a great lead over television for some time.

I wonder if during all this enthusiasm over the success of the picture "Bwana Devil" the industry has forgotten a large segment of our movie-going public.

There are many thousands of people, both children and adults, to whom the present third-dimensional picture would not mean a thing, because they have impaired vision in one eye or have lost the sight of one eye altogether. To these patrons the movies would be useless and the wearing of the spectacles would not help them even a little.

Back when the first three-dimensional single reel was shown, and we had glasses then, the patrons with only the use of one eye were unable to grasp the full impact of the picture; it was flat and difficult to view.

I personally know of ten people in this town that have the use of only one eye, and there must be others. Each war adds more.

It would be interesting, and surely worthwhile, to know how many such people there are in this country, as they must make up a large percentage of the movie-going public which we can't afford to lose, and shouldn't deprive of the greatest entertainment value and pastime on earth.—*E. S. PIERCE, Manager, Rex Theatre, Norway, Maine.*

3-D Development

To the Editor:

I can see no greater problems for 1953 than those we have had during these past several years. I think there can be no doubt that during these next eleven months we will see a great development in three-dimensional projection. It is entirely possible that this new innovation in our business may be our salvation, just as sound was several years ago. Certainly, it has great possibilities, and even as sound, the price for certain mechanical installations will probably decrease in proportion to the decrease in sound installations as same was improved and mass production took effect.—*L. C. MONTGOMERY, Chairman of the Board, Allied of the Gulf States.*

WHAT'S ON YOUR MIND?

This page is a forum for expression of the opinions of those of the industry on matters pertaining to that industry.. It is available at any time and to anyone, serving its most useful purpose when it becomes the focal point for an exchange of ideas. In any case, it is always available as a sounding board for the voice of the industry.

MOTION PICTURE HERALD

February 7, 1953

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ON THE HORIZON

THE same thoughts are striking the industry master-minds these wild, three-dimensional days. If people are going to get pleasure from seeing pictures in depth, why shouldn't they get extra pleasure from seeing lobby displays and stills in depth? And, also, if the public is sold by depth, why shouldn't the exhibitor be sold in the same manner? This week, Paramount announced its first three-dimensional picture, "Sangaree," would also be photographed with three-dimensional still cameras, in black and white and in color, and that huge display enlargements would be made. Allied Artists disclosed similar plans, and added its three-dimensional stills would be used by salesmen. When and if the salesman fulfilled his mission, the exhibitor then would use the stills.

► Meanwhile, the scene generally, old timers say, is like the industry's early days of patent fights, law suits, and skullduggery. There is a tremendous scramble for glasses, envelopes, cellophane or plastic or plain paper, and screens especially. There is in the field of required metallic screens a particularly hectic situation, it is reported. For the 3-D story up to date see pages 12, 13 and 16.

► The Justice Department in Washington has agreed to extend for four months, until June 6, the deadline for Loew's to dispose of one-half the theatres required to be sold under the consent decree. Justice Department officials said there were 25 theatres in all to be sold, and that so far Loew's has sold 11.

► The 30 per cent excess profits tax seems certain to die on June 30, but few industry firms will benefit. Very few film companies found themselves making more money in the last two years than in the 1946-49 period.

► The television audience continues to grow in the "sceptred isle." According to a report from London this week, 80,908 new domestic receiving licenses were issued during the month of November, bringing the total number now current to 1,813,790. This would indicate a viewing potential of more than 5,000,000 people. Observers anticipate that by the time of the Coronation in June, television will have an audience of approximately 10,000,000. These same observers also expect sponsored television to be an accomplished fact within a matter of months.

► The outlook is slightly better this Congress for a bill to increase the fines from $5,000 to $50,000 in Government anti-trust suits. The House has passed the bill twice before, but each time it has died in the Senate. The new chairman of the Senate Judiciary Committee, Sen. Langer (R., N. D.), is far more friendly to the legislation.

► A Senate Foreign Relations subcommittee will extend its investigation of the effectiveness of the government's overseas information program. The life of the committee has been prolonged from January 31 to June 30, and the group will study the role of private information media, such as Hollywood films, as well as government documentaries.

► The Justice Department is following closely the developments in the RKO Pictures situation, and what Howard Hughes does with his trusteed RKO Theatres stock. As long as Mr. Hughes keeps the latter in trust, the Department doesn't care what role he takes in the picture company. But should he take his theatre stock out of trust, they'll probably make some new moves against him, even if he doesn't regain his picture company stock but merely runs the company.

► Mickey Mouse, who has been a more versatile movie star than most —his career included a whirl at diplomacy in pre-war Europe—is celebrating his 25th birthday this year. Walt Disney, his sponsor, is planning a suitable celebration centering around a feature length picture entitled "Mickey Mouse's Birthday Party." The film, which will go into national release about May 15, will be made up of the six most popular "Mickey" cartoons of the last 25 years.

► Lucille Ball and Desi Arnaz, the popular husband and wife team of television, will again go before the motion picture camera. MGM this week announced the signing of the team for "The Long, Long Trailer," a comedy in color by Technicolor.

► There may yet be a Federal statute of limitations on private anti-trust suits. The House Judiciary Committee is reported favorable to consideration of such a statute. The legislation was introduced during the last Congress and became immediately an object of heated argument. The Motion Picture Association of America said it favored a limitation of two or three years; Allied argued for six or more years. Introducing the legislation this year is Representative Keating, Republican, of New York. He commented he hadn't decided what time limit he supports.

In the BETTER THEATRES Section . . .

Looking forward to the biggest year in the history of outdoor motion picture exhibition, the Drive-In Number of *Better Theatres*, with this issue of the *Herald*, presents a diversified group of features on drive-in construction, including an explanation of the new controls; on promotion, landscaping and refreshment service.

Third-Dimension, however, claims the attention of the editorial department, "On the House," which describes—and pictures—"The Impact of 3-D on Projection."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Coble oddress, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures





ABOVE AND BEYOND on Times Square. The opening of the MGM picture of that name really caused a stir on the Main Stem. Above is part of the scene, the parade past the Mayfair theatre. At left are some traffic stoppers, Bert Friedlob, a producer; Melvin Frank and Norman Panama, producer-director-writer team making the picture; Eleanor Parker, star; Louella Parsons, columnist, and S. F. Seadler, MGM advertising manager.



by the Herald

LOUIS LOBER, above, has been appointed general manager of United Artists' foreign department. He formerly was Continental manager, and held other posts with Warners, MGM and the OWI.

MANNY REINER, right, has become foreign sales manager for Samuel Goldwyn Productions.



by the Herald



by the Herald

AS FILM BUYERS in New York tendered welcome to Joseph Sugar, new United Artists branch manager. On the dais, Larry Morris, Criterion; Mr. Sugar; Bernard Kranze, William Heineman, and Fred Meyers, United Artists sales executives.



SIGNING, by Herbert Barnett, left, of a contract as Cinerama vice-president. With him, Hazard Reeves, president. Mr. Barnett resigned as General Precision Equipment executive.

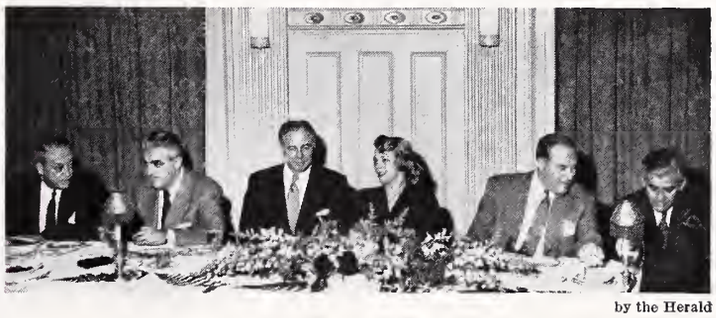


ON THE SCENE, in "I Confess". Alfred Hitchcock shows Brian Aherne and Montgomery Clift how. The Warner picture will open February 12 at the Capitol and Cartier theatres, Quebec, and be nationally released February 28. Reviewed in Product Digest Section of this issue.



OPENING, in Miami and Miami Beach, for Republic's Trucolor "Fair Wind to Java". The scene, right, is at the Beach, Miami Beach. Above, some welcoming is done by Leon Netter, Florida State circuit chief, and Mrs. Netter, to Douglas Yates, left, Republic International, and Cy Dillon, right, Charlotte branch manager.





by the Herald

ROSEMARY CLOONEY, star of Paramount's "Stars Are Singing", was hostess to New York showmen at a screening and luncheon Tuesday. At the right, she gives of her talent. Above, on the dais with her are E. K. O'Shea, Paramount; Robert Weitman, United Paramount; A. W. Schwalberg, Paramount; Samuel Rosen, Fabian Theatres; and Sol A. Schwartz, RKO Theatres.



by the Herald



by the Herald

THE SPACIOUS CLUBROOM in New York Variety Club's new quarters atop the Hotel Piccadilly, New York. There is a penthouse and roof garden.

RAYMOND SPOTTISWOODE, stereo inventor, advisor, writer, lecturer and deviser of Stereo-Techniques, is in this country conferring on further developments of the new medium. See pages 12, 13 and 16.



by the Herald

FOX CONVERTS TO '3-D': BIG SCREEN CINEMASCOPE

First to Take Drastic Step as Others Cite Need for Uniformity of Practice

A dramatic announcement issued jointly by Spyros Skouras and Darryl Zanuck that Twentieth Century-Fox forthwith would convert its entire production output "to a new photographic and sound system to be known as Cinemascope" dropped the motion picture industry this week into the middle of a technological revolution as far-reaching as the changeover to sound and in some aspects even more confusing.

Followed Two Months Of Mounting Suspense

The announcement was sent to the press last Sunday afternoon simultaneously in Hollywood and New York. It came after two months of mounting excitement, of rumors, reports, scientific and unscientific statements and interviews, all backed up by the incontrovertible box office evidence that the public wants 3-D in practically any form it can get it, that it wants it now, and that it is willing to pay for it.

Immediately phones buzzed in private offices coast to coast and in Florida vacation spots. Reactions included dismay, hope, consternation and optimism. But prevailing over all was the instinct for showmanship.

It was evident that the 20th-Fox announcement was the first definite commitment by a major company to a single method of achieving the revolution. Essentially it is not true third-dimension or stereoscopy but it gives an illusion of depth by projecting a picture two and a half times the normal size on a slightly curved screen the width of which is much greater in relation to its height than present screens. Equipment changes essentially involve only camera and projection lenses and the screen.

Differences of Opinion Brought Into Focus

The announcement also brought into sharp focus the division between the supporters of true stereoscopy through the use of viewing devices like the phenomenally successful Natural Vision "Bwana Devil" and the Stereo-Techniques shorts; those who favor the Cinerama illusion method which brought the first public dollars and acclaim and whose backers this week claimed credit for starting the avalanche, and those who contend that the wide screen and the altered ratio, with proper controls, will give the required effect.

In the welter of announcements some voices were raised in a plea for an orderly transition and the establishment of some standards, at least in the direction of exhibition interchangeability within the three main systems, or two if Cinerama is to be counted a variant of the wide screen method.

Toward this end the Society of Motion Picture and Television Engineers Thursday held a meeting in New York with the aim of bringing about standardization.

Wednesday Nicholas M. Schenck, president of Loew's, Inc., said that MGM technicians had been working on a system similar to Cinemascope and that in the interests of uniformity Loew's would join with 20th-Fox in making available one system for production and exhibition.

Harry Cohn, president and production head of Columbia, who is committed to the production of "Fort Ticonderoga" in the Natural Vision process, requiring Polaroid viewers, said:

"The problems of third-dimensional depth and the width of special screens concern all producers and all exhibitors. There would be havoc in the industry, particularly in the exhibition field, if the several companies came out with varied processes requiring different equipment and theatre screens of different kinds and sizes. It seems to me an effort should be made to develop a uniform process and screen so that all productions can be available to all theatres. I hope the industry will coordinate its efforts to this end."

Arch Oboler, producer of "Bwana Devil," voiced a similar plea.

The Cinemascope system alters the aspect ratio—the relation of the picture's height to its width—from the four to three proportion which has been standard since Thomas Edison fixed it at that in 1888 to approximately two and one-half to one. It does this without changing the aperture on camera or projector by means of a lens so ground as to compress the image as it is photographed and to rectify this distortion in projection. At the same time it has the properties of the standard wide-angle lens. A single standard 35mm camera is used for shooting and standard projectors require only the addition of the special lens.

A sound system to be used with the device gives the effect of stereophonic sound and this may require the addition of speakers in the theatres and some additional sound controls.

The screen used in studio tests—the sys-

MR. OBOLER HAS HIS SAY



by the Herald

ARCH OBOLER, above, taking a short rest after bringing to completion, success, and outright sale the fabulous "Bwana Devil," said Tuesday in the New York office of United Artists, to whom he sold the picture:

That the industry must immediately and carefully and desperately seek standardization of three-dimension.

That it had better beware of giving the public anything less than perfection in its production.

That some techniques, such as the Lesser Stereo-Techniques, give the public eye aches and headaches, are obsolescent in view of the later developments of inventor Raymond Spottiswoode, and will do the industry irreparable harm.

That others, such as Cinerama, and Cinemascope, and the like using wide screens and spectator participation, are "substitutes" and once audiences have seen the real thing, such as Natural Vision, the others will fall into disfavor.

That no true stereo method can dispense with spectacles, and no amount of money can cause the invention of new principles in nature.

That the next five years will be the golden ones. That within this period, all films will come to be in third-dimension. And that television then will adopt it.

Mr. Oboler also had a few sharp and sad words to say about the lack of wisdom in the industry; a lack which forced him to operate without proper funds, under constant tension, in an atmosphere of ignorance and disparagement. The success he has brought the industry should bring him at least a medal, he believes.

3 DIMENSION
YOU'VE NEVER SEEN ANYTHING LIKE IT!

tem has not yet been publicly shown—was 64 feet wide and 25 feet high and curved to a depth of five feet. "This is enough," the company announcement said, "to afford a feeling of engulfment without reflecting annoying light from one curved end of the screen to the other, as deeper curving screens do." Also the curvature is small enough, technicians believe, so that present standard pictures can be projected on the center part of it without serious distortion.

Skouras Acquired Rights From Henri Chretien

The basic device was developed by Henri Chretien, founder of the Paris Optical Institute and a professor at the University of Paris. The rights were acquired from Professor Chretien by Mr. Skouras in France and its basic principles were developed at the 20th-Fox studio by Earl I. Sponable, New York technical director for the company, and Sol Halprin, the studio's executive director of photography.

The decision to convert all production to Cinemascope resulted from demonstrations on the Coast and conferences between Mr. Skouras, Mr. Zanuck, W. C. Michel, executive vice-president; Al Lichtman, executive in charge of general sales, and other executives who went to Hollywood to witness the tests.

The first press demonstration of Cinemascope will be held February 20 at 20th Century-Fox's home office.

The first picture to go into production on the 20th-Fox lot using the system will be the film version of Lloyd C. Douglas' book, "The Robe." The start of production has been set back to February 16 to permit the realignment of sets to fit the enlarged scope and new dimensions of the system.

Other Cinemascope pictures in color to follow, in order of production are, "How to Marry a Millionaire," "Twelve Mile Reef," "The Story of Demetrius," "Prince Valiant," "Hell and High Water," "Sir Walter Raleigh," "River of No Return," "King of the Khyber Rifles," Irving Berlin's "There's No Business Like Show Business" and "The Egyptian."

To Demonstrate Process for Exhibitors Within 8 Weeks

"The Robe" will be the first of the 11 color Cinemascope features to reach theatres, with worldwide premieres scheduled for next October 1. However, the company expects to give demonstrations of the new process to exhibitors in about eight weeks, which will include a completed sequence from "The Robe."

Between now and October 1, the company said, exhibitors will be supplied with the 20th Century-Fox product already completed or in production, including "Tonight We Sing," "Call Me Madam," "Gentlemen Prefer Blondes," "Titanic," "The President's Lady," "The Desert Rats," "Sailor of the King," "Man on a Tightrope" and "White Witch Doctor."

> ***"A high entertainment quality test film (in 3-D) should be made and shown widely in all types of theatres throughout the country in order to determine whether the public wants three-dimensional films and whether patrons will accept the inconvenience of using special glasses in order to enjoy the illusion of depth."***—From a Herald editorial dated December 22, 1951.

Cinemascope will be made available to all studios, producers and theatres in the United States, the statement said, as well as the producers and theatres in the other nations of the world as soon as additional equipment can be manufactured. The statement did not say who would manufacture the lens and other equipment.

While the theorists and engineers argued and demonstrated, showmen all over the country crowded around to watch and cagily place their bets where they thought the best and quickest box office returns would come. The 20th-Fox announcement dimmed the headlines which in recent weeks have been devoted to developments in those processes requiring the use of spectacles by the audience. But that was only momentary.

With "Bwana Devil," now distributed by United Artists, grossing $78,000 in its first week at the Chicago theatre in Chicago and continuing to set records in Los Angeles, Cleveland, San Francisco, Philadelphia and other cities, the supporters of the viewing system were happily and firmly proceeding with plans.

Paramount, already committed to a Pine-Thomas production, "Sangaree" in Paravision, a variation of the Natural Vision and Stereo-Techniques processes, announced a second picture, "Three Sisters from Seattle."

Allied Artists was negotiating for a three-dimension commitment and, as a variant, the RKO studio denied published reports that it too was preparing a 3-D subject.

The five British Stereo-Technique subjects released by Sol Lesser were set into 47 situations for February. The show opened at the Globe theatre on New York's Broadway Tuesday morning in competition with the veteran Cinerama, still playing the Broadway theatre up the street and sold out until June.

Not even the exploiteers could resist entering the arena. An enterprising Warner Brothers publicist sent out a release hailing Leroy Prinz as "Hollywood's first 3-D dance director." He is working on Warners' "House of Wax" now in work in the Natural Vision process.



THE WASHING OF THE GLASSES. This will be a familiar scene, the sterilization of the Polaroid spectacles for third-dimension. Here the job is done in Chicago.

20th CENTURY-FOX SALUTES THE



Susan Hayward

MOST POPULAR ACTRESS

...SOON

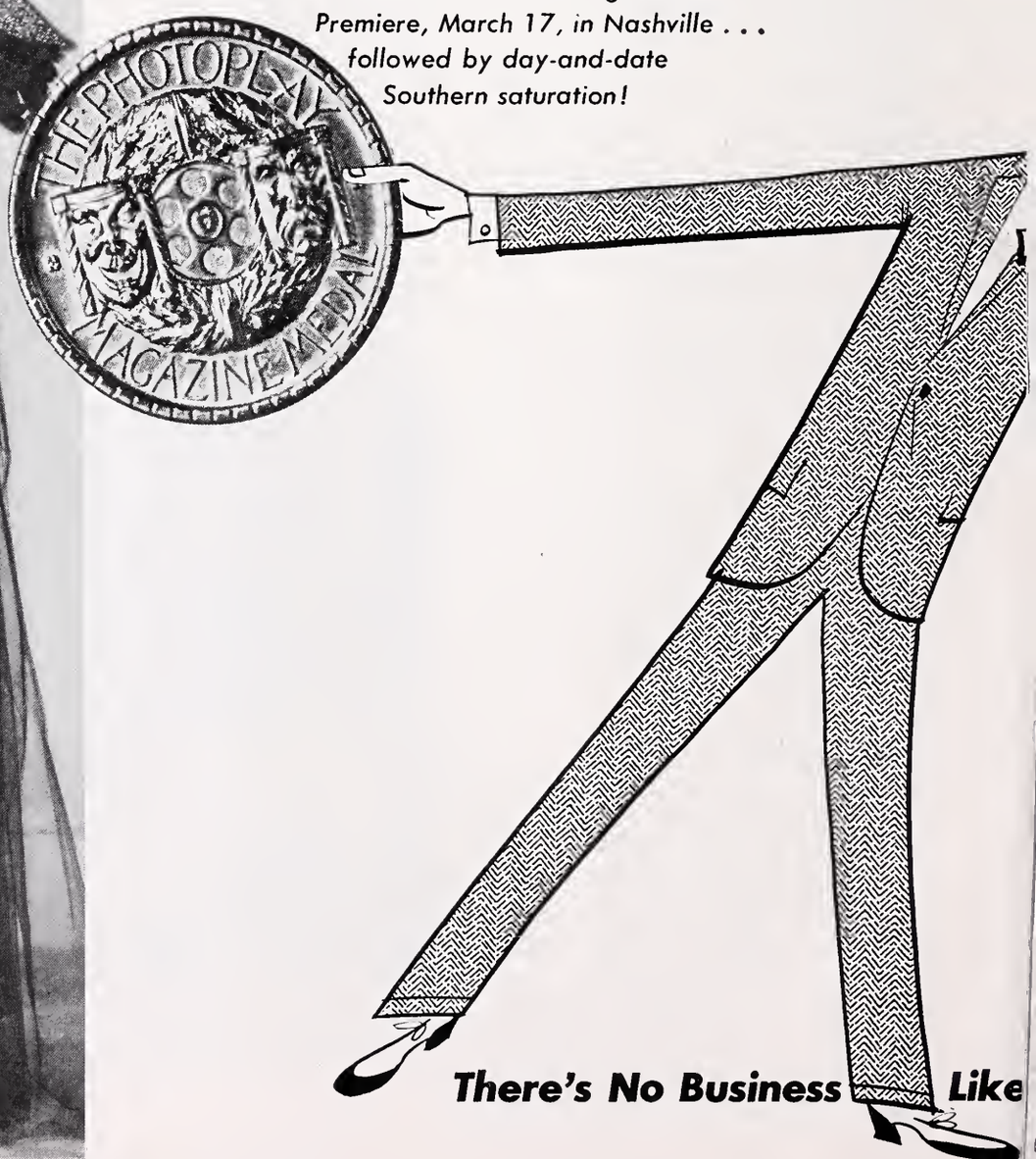
SUSAN HAYWARD AND

CHARLTON HESTON

IN IRVING STONE'S BEST-SELLER

THE PRESIDENT'S LADY

Watch for the news-making World Premiere, March 17, in Nashville . . . followed by day-and-date Southern saturation!



There's No Business Like

PHOTOPLAY AWARD WINNERS!



Marilyn Monroe

NEW STAR AWARD
... NOW
MARILYN MONROE
JOSEPH COTTEN AND JEAN PETERS
IN **NIAGARA,** COLOR BY TECHNICOLOR
Coast-to-coast boxoffice sensation . . . smash openings New York, Los Angeles . . . everywhere!

With a Song in my Heart

MOST POPULAR PICTURE

MOST POPULAR ACTRESS, SUSAN HAYWARD
IS STARRED IN THIS WONDERFUL,
MUSICAL TECHNICOLOR HIT!

Bring it back **NOW** *. . . and cash in on this double-barreled, money-getting, award-winning combination!*

20th Century-Fox Business!

(BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22 1953)

THE STORY OF 3-D FROM 1613 TO 1953

By MARTIN QUIGLEY, JR.

WITHIN the past few months 3-D, like some giant comet, has loomed large in the entertainment sky. Yet, like a recurring comet, the three-dimensional fever has flared intermittently all through the entire history of the "Magic Shadows" of the screen.

The fact that the story of 3-D is one with a beginning over three centuries ago does not detract in any way from its importance today. Rather, building on the inventions of the past, it now may be possible to realize the age-old dream of a perfect theatre medium. Thus far the public has demonstrated that it is not only satisfied, but delighted with the 3-D films currently available. This applies equally to the 3-D systems requiring the use of glasses and to the type which achieves an impression of depth by means of an enormous screen.

Theatre-goers are concerned neither with history nor with the difficulties of achieving a new and improved form of pictorial entertainment. On the other hand members of the industry may understand better the new 3-D tools if they know something of the story of their origin. Such knowledge should be of help in charting the future.

IN HIS book, "Magic Shadows—The Story of the Origin of Motion Pictures" (Georgetown University Press, 1948), this writer set down the basic facts of the historical development of 3-D from its beginning to the end of the 19th Century.

Our perception of depth—3-D—results from the fact that each of our two eyes presents to the brain a slightly dissimilar picture. If a person has only one eye, he has — strictly speaking — no three-dimensional vision. Through experience he learns that objects are located in different planes even though everything he sees is "flat." These fundamental facts of vision have been known from the time of Hipparchus (2nd Century B. C.).

In a work on optics of Francois d'Aguilon, a Belgian, published at Antwerp in 1613, is found for the first time the expression "stereo" applied to certain 3-D effects and apparatus used to create them. Since that day "stereo" (from the Greek "solid") has been used in innumerable coined words relating to 3-D. Incidentally, d'Aguilon was a student of what later was called "the persistence of vision," i. e., the effect which remains on the sense of vision after an image is no longer before the eye. If there were no "persistence of vision," there could be no motion pictures at all.

Johann Zahn, a German, in his *Oculus Artificialis Teledioptricus sive Telescopium*, "The Artificial Telescopic Eye or Telescope," published in Nuremberg in 1685, described a device which was a forerunner of the Stereoscope. Zahn did much to popularize in Europe the original projector or Magic Lantern invented in Rome by Athanasius Kircher around 1640.

First Stereoscope Made by Charles Wheatstone in 1835

The first practical device for making use of the stereoscopic effects was the Stereoscope, an invention of Sir Charles Wheatstone. He got the idea in 1835 and first presented the device publicly in August of 1838 at a meeting in Newcastle of the British Association for the Advancement of Science. The Stereoscope is a simple optical device which permits each eye to see a separate picture of an object or scene. As each of the pictures is a bit different, in composing them the mind attains an impression of depth. The Stereoscope has continued to be a popular gadget. Recently it has received widespread attention because amateurs now can make colored pictures for their own Stereoscopes.

In 1849 Sir David Brewster introduced in England a binocular camera for photographing stereoscopic pictures. It was immediately copied in Paris by M. Quinet, a photographer, who called it the Quintoscope. The next year, 1850, Wheatstone developed an improved model of his Stereoscope to use photographs especially made for it. He showed the new model to several friends in Paris, including François Soleil and his son-in-law, Jules Duboscq, both commercial instrument makers. Duboscq made one and used Daguerreotypes.

Through the invention of Frederic and William Langenheim of Philadelphia, it was possible from 1850 to make photographs on glass slides which could be projected. Duboscq copied that process in France. In 1852 he received a French patent on an apparatus called the Stereofantascope or Bioscope. One Duboscq model had two strips of pictures made with a binocular camera arranged next to each other on a vertical disk. The device was rapidly revolved before a mirror by a spectator who wore specially made glasses.

Stereoscope Show Scores in Ante-Bellum Philadelphia

Before the Civil War the Langenheims had opened at 188 Chestnut Street in Philadelphia the Stereoscope Cosmorama Exhibit. There each spectator sat and could see one stereoscopic view after another by turning a crank on the viewing device. Scenes of the Gold Rush in California and travel views were big hits.

In the period from 1860 to 1865 a number of British and European experimenters attempted to have motion effects together with the illusion of depth—in other words to combine the effects of the whirling disks (developed independently in 1833 by Joseph Antoine Ferdinand Plateau, a Belgian, and Simon Ritter von Stampfer, an Austrian) and the Stereoscope.

In 1860 Pierre Hubert Desvignes obtained a French patent on a system which suggested the use of an endless band in an apparatus for looking at stereoscopic views and small objects in motion. The next year William Thomas Shaw in England announced the Stereostrope, which mounted eight stereoscopic pictures on an octagonal drum. These were viewed in an ordinary Stereoscope. "The effect of solidarity is superadded so that the object is perceived as if in motion and with an appearance of relief as in nature."

James Laing Introduced "Motorscope" in 1865

In 1865 James Laing introduced the Motorscope, another solid-plus-motion device. Others made similar ones including Leon Foucauld, Cook and Bonelli, Humbert de Moland, Reville, Almeida, Seely and Lee.

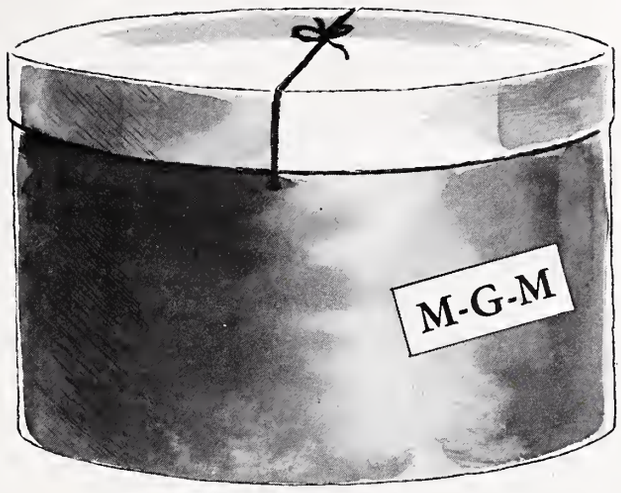
Antoine François Jean Claudet, a Frenchman who had settled in London, announced at a meeting of the British Association for the Advancement of Science at Birmingham in 1865, a machine he had developed. The illusion of motion was affected by having one eye see one picture and the other eye the next one. This resulted in a simultaneous motion and solid effect. The spectator was not conscious of the vision being transferred from one eye to another. Claudet's example was that of a prize fighter about to punch and then punching.

The pictures in Claudet's machine must have left much to the imagination but an interesting perfection of this device was shown in New York late in 1922 and early in 1923, under the name of Hammond's Teleview. An entire theatre was equipped with a special shutter device for each spectator. The shutters were synchronized with the shutter of the motion picture projector and the spectators, looking through the devices, saw motion in three dimensions. The development was not commercially practicable because the apparatus was expensive, a nuisance to the spectators and the many little motors operating the shutters created an annoying hum in the auditorium.

Recent Emphasis Has Been Placed on Sound and Color

During the last decades of the 19th Century, with projection successfully accomplished, major efforts were concentrated in improving the "flat" pictures. During the first half of the 20th Century chief attention has been directed to the development of sound and color. However, all the while some scientists and experimenters were attempting to find the answers to the challenge of 3-D pictures suitable for theatre use.

***[The concluding section of this article, covering three-dimensional films viewed with colored glasses, with clear polaroid glasses and no glasses at all, will appear in an early issue of the* Herald.]**



WHEN YOU OPEN THIS BOX AT EASTER...



YOU'LL FIND LEO'S NEW EASTER BONNET!

It's got everything an audience wants in a Big Holiday Show. Serenades and sultry senoritas...Latin lovers...fiestas and fandangoes...flaming feuds...comedy and carnivals...darlings and dancers...tropic magic from the land of romance!

GET READY FOR EASTER! TRADE SHOWS FEB. 20

ALBANY	20th-Fox Screen Room	1052 Broadway	2/20	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/20	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/20	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/20	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/20	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/20	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/20	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/20	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/20	1 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	2/20	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	2/20	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	2/20	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/20	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	2/20	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/20	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/20	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/20	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/20	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/20	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/20	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/20	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	2/20	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/20	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	2/20	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/20	1 P.M.
*JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/19	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/20	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/20	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	2/20	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/20	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/20	2 P.M.

*Except Jacksonville which is 2/19

M-G-M presents Color by Technicolor "SOMBRERO" • starring RICARDO MONTALBAN • PIER ANGELI VITTORIO GASSMAN • CYD CHARISSE • YVONNE de CARLO • with Rick Jason • Nina Foch • Kurt Kasznar • Walter Hampden • Thomas Gomez • Jose Greco • Screen Play by Josefina Niggli and Norman Foster Based on the novel "A Mexican Village" by Josefina Niggli • Directed by Norman Foster • Produced by Jack Cummings

(All together for Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

TAX BURDEN IS TOO HEAVY



Jack O'Connell closed his Paulding theatre, Paulding, Ohio, to protest the town's three per cent tax on admissions. Mr. O'Connell's house was the only one in town. He said to the local newspaper, "We were promised there would be no admission tax, in lieu of which a $100 license fee was paid, a fee many times higher than charged against any other business place here. . . . Now we come to the unhappy conclusion that by closing we will save three per cent of our losses, and also bring before the people of Paulding the unfairness of this discriminatory tax." Mayor K. D. Meredith and Mr. O'Connell also have been arguing about when and whether the tax ordinance was passed, and how much the theatre was in arrears. At last report, Mr. O'Connell still was arguing, but he paid a tax bill of $504.02.

Utah Legislators Defeat Sunday Closing Bill

The Utah House of Representatives has defeated a bill which would have forced all theatres and other places of recreation to close on Sundays. A similar bill in the Utah Senate is awaiting a public hearing. One lawmaker proposed this action as an amendment to a bill which would ban the sale of groceries, beer and all excepting fresh milk and medicines on Sundays. He said that rather than discriminate against one type of business, all businesses, including recreation, should be closed Sundays.

Vandalism Causes Theatre To Restrict Teen-Agers

Vandalism by teen-agers has caused the Coed theatre, Topeka, Kans., to close its doors to all persons under 18, unless accompanied by an adult responsible for the child's conduct. Kenneth M. David, manager, said that although the management had pleaded with the youngsters, in recent months cushions have been slit, a rock thrown through a glass display case, firecrackers have been exploded, and waterfilled balloons been bombed against the walls. Carl A. Stewart, manager of the Grand theatre, and Leo Marshall, manager of the Dickinson theatre, also of Topeka, have also reported trouble with teen-agers but not to such a serious degree.

Plans Go Forward for Zukor Jubilee Dinner

Leaders of every phase of American life, including industry, the arts, science, finance and public life are joining with Variety Clubs International in plans for celebration of Adolph Zukor's Golden Jubilee dinner at the Waldorf-Astoria in New York March 4, it is announced by R. J. O'Donnell, international chairman of the nationwide series of tributes, and Harry Brandt, chairman of the New York dinner committee. Earlier it was announced that S. H. Fabian, head of Fabian Theatres, will be treasurer of the dinner.

Grant Canada TV Permit

TORONTO: First private television license to be granted in Canada is to go to Kitchener, about 80 miles from here. Meantime, the CBC has plans for a television station in Vancouver, with construction under way in Ottawa, and two stations, one in Toronto and the other in Montreal, in operation.

Says Tax Is Menace to Film Trade

WASHINGTON: Rep. Hale Boggs of Louisiana, a Democratic member of the House Ways and Means Committee, warned Congress that removal of the 20 per cent Federal admission tax "may well be the difference between survival and collapse for many motion picture exhibitors."

Mr. Boggs, who has sponsored a bill to exempt motion picture theatres from the tax, said that while many industries are operating under burdensome taxes, "few have suffered to the extent of the motion picture exhibitor." He said more than 3,200 out of less than 27,000 theatres had been forced to close during the past five years. While bad management, population shifts, television competition and other factors are responsible in some cases, he declared, "one of the principal reasons for the plight of theatres is the Federal admission tax.

Statement in Record

The New Orleans Congressman put in the *Congressional Record* a long statement outlining "the extent of the hardship" the tax works on theatres. He said the tax leaves the theatre owner only four-fifths of his income with which to meet increased operating costs, increased maintenance costs, increased payrolls and other increased taxes. With a diminishing attendance, he said, it has become more and more difficult for the exhibitor to meet these rising costs out of the money left after the tax is paid.

Moreover, Mr. Boggs said, unlike grocers or clothing stores or other merchants, exhibitors cannot pass increased costs on to their customers beyond a reasonable limit, largely because the tax increases as the price increases. He cited figures of the Bureau of Labor Statistics that theatre admissions increased only 13.6 per cent from 1947 to 1952, while the consumer price index generally rose 48.4 per cent and food prices went up 67.7 per cent. Mr. Boggs presented specific profit and loss figures for theatres. He pointed out that Treasury Department figures showed a 14 per cent decline in admission tax receipts from 1947 through 1951 and declared that figures for the first 10 months of 1952 showed a further drop of nine per cent.

Other Business Hurt

The statement pointed out that television competes with theatres but is not taxed. Moreover, Mr. Boggs said, the admission tax threatens other small businesses, because "experience has shown that when a theatre closes, other business values in the neighborhood decline."

Meanwhile another Democratic member of the committee, Rep. King of California, also introduced a bill to exempt theatres from the admissions tax.

$UPER-PROFIT $UPER-$ERIAL $UPER-ACTION!

THE WORLD'S MIGHTIEST SECRET SERVICE



COMES OUT SHOOTING in the ALL-TIME



GREATEST SPY-SMASHING SERIAL

THE SECRET CODE

starring

PAUL KELLY · ANNE NAGEL

Original screen play by Basil Dickey, Leighton Brill, Robert Beche

Directed by SPENCER G. BENNET

A COLUMBIA SERIAL

(Reprint)



CASH IN AGAIN ON ITS

FLAMING ADVENTURES inside spy rings!

BLAZING ACTION with the Secret Service!

RED-HOT SUSPENSE that brings 'em back week after week after week!



TURN ON THE TICKET-SELLING POWER OF THE SECRET SERVICE WITH THE SPECIAL SPY-SMASHERS' CAMPAIGN BOOK! (Available at National Screen)

4,000 FILM CATHOLICS AT COMMUNION BREAKFASTS



by the Herald

***AFTER COMMUNION:** the scene in New York, at the annual communion breakfast for Catholics there February 1. Featured speaker was Clare Boothe Luce, seen above. With her on the dais, among numerous personalities, are Louella Parsons, Monsignor Patrick F. Masterson, Irene Dunne, Rev. Edwin P. Broderick and Martin Quigley, who introduced the guests.*

More than 4,000 Catholics of the motion picture industry attended Communion breakfasts in New York, Los Angeles, Detroit, Toronto, St. John, Halifax and London, Ont., last Sunday.

In New York, where the Communion Breakfast movement started in the industry three years ago, Irene Dunne, Clare Boothe Luce, Joe E. Brown, Louella Parsons and Rev. Edwin P. Broderick were the principal speakers in the Grand Ballroom of the Waldorf-Astoria. The 1,500 guests attended a Pontifical Mass celebrated by Bishop Joseph F. Flannelly in St. Patrick's Cathedral.

His Eminence James Francis Cardinal McIntyre was the principal speaker at the Los Angeles function. Others on the program were Loretta Young, Ann Blyth and Jack Haley.

At the New York breakfast Father Broderick, archdiocesan director of radio and television, urged the people of the amusement industries to unite in their Faith and in their work so as to "become the leaven in the mass which will raise the moral and spiritual level of the communications art and industry." Mrs. Luce urged them to take a place in the forefront of the battle against materialism and Communism. "You must serve God as well as the appetites of the public," she said.

Others on the dais were Macdonald Carey, Jane Wyatt, Kate Cameron of the *New York Daily News,* Robert Alda, Una O'Connor, Eddie Dowling, Andy Raffa and Delia Rigal of the Metropolitan Opera Company, Monsignor Patrick F. Masterson, Rev. Thomas Little, and Monsignor John S. Middleton, representing His Eminence Francis Cardinal Spellman.

Martin Quigley was toastmaster.

Set "Gunsmoke" Premiere

Universal-International's "Gunsmoke" will be premiered February 10 at the Civic Center theatre in Great Falls, Mont. This will be followed by a series of territorial openings as a part of the company's current Charles J. Feldman Silver Anniversary Drive.

FCC Authorizes Additional Commercial TV Stations

The Federal Communications Commission has authorized eight additional commercial television stations, bringing the total since the lifting of the freeze to 220 grants, including 14 educational. The new grant also authorized three more educational TV stations for the Connecticut State Board of Education for stations at Bridgeport, Hartford and Norwich. The commercial authorizations went to Fort Dodge, Ia.; Roswell, New Mex.; Salem, Ore.; Johnson City and Memphis, Tenn.; Temple and Tyler, Tex., and Charlottesville, Va.

Enter Film in Cannes Festival

"The Sea Around Us," RKO's forthcoming documentary in color by Technicolor will be entered in the Cannes Film Festival to be held in the French city April 15-29.

Schedules "The Freshman"

"The Freshman," starring Harold Lloyd, will reopen at the Paris theatre in New York immediately following the current run of "Hans Christian Andersen."

Recommends Denver TV To Aladdin

WASHINGTON: Federal Communications Commission hearing examiner James D. Cunningham Monday recommended that Aladdin Radio and Television, Inc., rather than Denver Television Co., get FCC authority to build and operate a Denver television station on Channel 7.

Leading stockholders in Aladdin are Frank H. Ricketson, Jr., head of Fox Intermountain Theatres; Harry Huffman, former Fox Intermountain city manager, and Theodore R. Gamble, former exhibition leader. Leading stockholders in Denver Television are Denver exhibitor John Wolfberg and actor James Stewart.

The two companies staged a bitter hearing battle for the Channel 7 license. Mr. Cunningham's decision, which will become effective in 40 days unless Denver Television appeals to the full commission, was the first since the lifting of the TV freeze on any competitive hearing. So far, all TV grants have been on uncontested applications.

Mr. Cunningham said that the directors and officers of both firms were well qualified, and that the programs laid out by both firms were commendable. However, he noted, commission policy emphasizes three qualifications for TV licenses—local residence, participation in community affairs, and integration of ownership with management. In all these three areas, he found, Aladdin was superior to Denver Television.

He also cited Aladdin's experience in operating AM and FM stations in Denver.

Mr. Cunningham dismissed arguments that Denver Television should be ruled out because of Mr. Wolfberg's theatre ownership. He said the "meager evidence" introduced on the issue of substantial competition between motion picture exhibition and TV broadcasting was "wholly insufficient to support a finding or the adoption of a policy at this time that persons engaged in exhibiting motion picture film . . . . are unqualified as television licensees."

Report FCC Approval of ABC-UPT Merger Due Soon

WASHINGTON: The Federal Communications Commission has decided to approve the proposed merger of the American Broadcasting Company and United Paramount Theatres, according to persistent reports late last week. It is understood that only Commissioner Hennock will dissent, and that the delay in announcing the Commission's decision is to give her time to prepare her dissent. It also was said the Commission has voted, with one or two dissents, to find that Paramount Pictures does not control Allen B. DuMont Laboratories, and that each company therefore is free to apply for the maximum five television stations.

INDUSTRY WILL ANSWER FCC CHARGES ON TV

Commission Says Trade's Testimony Has "Apparent Inconsistencies" in It

WASHINGTON: Attention here next week will be focused on the motion picture industry's answers to charges made by the Federal Communications Commission that its testimony in the current theatre TV hearings is full of "apparent inconsistencies."

The unusual statement, issued by the Commission January 30, listed what it felt were "inconsistencies" in the application of Motion Picture Association of America and National Exhibitors Theatre Television Committee for exclusive theatre TV frequencies. The current hearings have been under way for two weeks.

On the basis of industry answers to eight specific FCC questions, the Commission presumably will decide whether to go ahead with the hearings as now set up, whether to change their scope or to abandon them entirely. With this week's sessions taken up on technical and cost testimony, the industry's answers will not be heard here until next Monday or Tuesday. According to the present schedule, arguments in the theatre TV case are being heard by the FCC only on Mondays and Tuesdays of each week.

Commenting on the Commission's inquiries, Vincent Welch, attorney for the MPAA, said, "This is a complicated case and the Commission is trying to be absolutely sure what we're proposing. There have been no inconsistent positions taken yet by the industry. Even if there have been . . . it's never been contended that all parties in an allocation proceeding have to say the same thing. It's up to the Commission to decide any conflicts."

He said he was confident the industry "can satisfactorily answer the Commission's inquiries" and that he felt there was no danger of the hearings being abandoned or even changed in scope, despite the warning contained in the Commission's statement.

Specific Questions Cited By Members of FCC

The FCC asked attorneys for the MPAA and NETTC "to address themselves to the apparent inconsistencies in the record to date . . . and to deal particularly with the following questions:

"1. Assuming a common carrier, offering only a theatre television service, is eligible to use existing common carrier allocations for such a purpose, why is it not feasible for theatre television to operate on the frequencies already allocated to common carrier services?

"2. Why should common carrier frequencies be allocated to a theatre television service on an exclusive or primary use basis, and what justification is there for displacing other present users of those frequencies? What would be the nature of the 'special common carrier' to which reference has been made?

"3. Why is it deemed feasible to share frequencies in the industrial services but not in the common carrier services?

"4. Under what concept would a theatre television service be established as an industrial service? What standards of licensee eligibility (not qualifications of particular applicants) would apply to applicants for licenses in such a service? What limitations, if any, would apply with respect to the persons or customers to whom such a service would be supplied?

Asks Details of Extent Of Frequency Requests

"5. What evidence will be introduced showing the extent, if any, to which frequencies allocated for a theatre television service will be applied for, by whom such applications would be filed, and when?

"6. In addition to the cost evidence so far presented, which relates to the cost of transmission facilities only, what evidence will you introduce to show all the other costs of service, etc., which will make it possible to determine the magnitude of ultimate cost of admission to a theatre patron?

"7. What percentage of the time do you estimate programs would be shown by theatre television on a day-by-day basis?

"8. Is it proposed that a theatre television service will provide programs of only live events, i.e., of programs that cannot reasonably be placed on film?"

The Commission said it appeared that the MPAA and the NETTC at one time suggested that theatre television be on a "special common carrier" basis and at other times on a "private non-carrier basis." It also appeared, the FCC said, that the industry was asking at some points that theatre TV get exclusive use of frequencies now allocated to common carriers, at other points that it get primary use of these frequencies, and at still other points that it share facilities allocated to industrial use.

Washington to New York Cost Put at $7,000,000

"In view of the foregoing questions," the statement said, "the Commission is unable to determine at this time whether the continuation of this proceeding as presently constituted would serve any useful purpose."

Monday the attorneys for the FCC termed as "useless" the cost figures on theatre TV transmission given by the American Telephone and Telegraph Company.

F. A. Cowan, engineering staff manager of A. T. & T.'s Long Lines Division, said the company estimated the cost of setting up a Washington to New York theatre transmission system at over $7,000,000. The system would supply three simultaneous transmitted programs in 10 cities. Mr. Cowan estimated the annual operating costs at somewhat less than $82,000,000.

FCC attorneys said these cost figures were "useless" unless they were compared with "other methods of operation" and unless they were broken down to the "ultimate charge to the user." Cost figures given the Commission last week by industry spokesmen were broken down to a point that showed that in some cases the entire transmission setup would cost as little as three cents a seat. FCC attorneys said Monday they would like to see a similar breakdown with A. T. & T. figures.

The first phase of the FCC hearings ended Tuesday with completion of direct testimony on engineering and accounting phases.

Hearings Are Expected to Resume Next Monday

They are expected to resume next Monday when Mr. Welch and Marcus Cohn, NETTC attorney, probably will answer the questions asked last week by the Commission in an effort to clear up the "apparent inconsistencies."

When Mr. Cohn and Mr. Welch have supplied the answers to the eight detailed questions the FCC probably will decide whether or not to go on with the hearings.

At Tuesday's session witnesses for A. T. & T., Western Union and American Petroleum Institute declared that a theatre television service need not be confined to frequencies proposed for it by the industry. During the hearings last October the industry proposed three alternate spectrum locations for such a service in transmission of theatre TV programs.

FLY QUITS AS MPAA THEATRE TV LAWYER

James L. Fly has resigned as attorney for the Motion Picture Association of America in the current theatre TV hearings before the Federal Communications Commission in Washington, it was reported in New York Monday. Mr. Fly, a former FCC chairman, said his resignation was prompted by the pressure of other business but that he would be available to the MPAA as a consultant.

The Record Proves That Paramo



IN VARIETY'S 20 ALL-TIME TOP GROSSERS PARAMOUNT SCORES TWICE AS MANY HITS AS ITS NEAREST COMPETITOR:

Paramount	6 out of 20
Company B	3 out of 20
Company C	3 out of 20
Company D	3 out of 20
Company E	2 out of 20
Company F	1 out of 20
Company G	1 out of 20
Company H	1 out of 20

For names of companies, titles of pictures and estimated grosses, see page 4, Variety, January 21.

Paramount Pictures

IF IT'S A PARAMOUNT PICTURE, IT'S THE BEST GROSS IN TOWN!

unt Makes The Money-Makers

AND FOR THE FIRST 5 MONTHS OF 1953 PARAMOUNT HAS MORE TOP GROSSING PRODUCT THAN ANY COMPANY:

Cecil B. DeMille's **THE GREATEST SHOW ON EARTH** TECHNICOLOR

ROAD TO BALI TECHNICOLOR, BING CROSBY, BOB HOPE, DOROTHY LAMOUR

THUNDER IN THE EAST ALAN LADD, DEBORAH KERR, CHARLES BOYER, CORINNE CALVET

TROPIC ZONE TECHNICOLOR, RONALD REAGAN, RHONDA FLEMING, ESTELITA

Hal Wallis' **THE STOOGE** DEAN MARTIN and JERRY LEWIS

Hal Wallis' **COME BACK, LITTLE SHEBA** BURT LANCASTER, SHIRLEY BOOTH

THE STARS ARE SINGING TECHNICOLOR, ROSEMARY CLOONEY, ANNA MARIA ALBERGHETTI, LAURITZ MELCHIOR

OFF LIMITS BOB HOPE, MICKEY ROONEY, MARILYN MAXWELL, EDDIE MAYEHOFF

THE GIRLS OF PLEASURE ISLAND TECHNICOLOR, DON TAYLOR, NEW GLAMOR-STARS AND 1,500 MARINES

PONY EXPRESS TECHNICOLOR, CHARLTON HESTON, RHONDA FLEMING, FORREST TUCKER, JAN STERLING

THE WAR OF THE WORLDS TECHNICOLOR BASED ON THE NOVEL BY H. G. WELLS

Universal's Year Profit $2,307,701

Universal Pictures Company, Inc., has reported consolidated net earnings for the fiscal year ended November 1, 1952, of $2,307,-701 after provision of $4,290,000 for Federal income and excess profits taxes and after $500,000 for contingent liabilities. After deducting dividends on the preferred stock, such consolidated earnings amounted to $2.15 per share on the 961,698 shares of common stock outstanding November 1, 1952.

For the preceding fiscal year consolidated net earnings were $2,267,784 after provision of $3,125,000 for Federal income and excess profits taxes and after provision of $500,000 for contingent liabilities. After deducting dividends on the preferred stock, this was equivalent to $2.10 per share on the 960,498 shares of common stock then outstanding.

Film rentals and sales for the fiscal year 1952, according to the company's annual report mailed to stockholders, were $64,128,-719, compared with $65,172,580 for the previous fiscal year . In this connection, it is noted in the report, operation in fiscal 1952 covered operations whereas fiscal 1951 included 53 weeks. It is further noted that it continues to be the practice of the company to reflect in its accounts the operating results of subsidiaries in foreign countries having exchange restrictions only to the extent that net earnings resulting therefrom have been or can be realized in U. S. dollars, regardless of the period in which such revenue may have accrued.

In their report Milton R. Rackmil, president, and N. J. Blumberg, chairman of the board, note that during the past year the company negotiated a new bank credit agreement providing for periodic principal payments with a fiscal maturity of September 15, 1956. It provided for maximum borrowings in the amount of $6,300,000, of which $5,000,000 is in the form of a revolving credit. As of January 22, 1953, the company had borrowed $3,625,000 under this agreement of which $2,500,000 represents borrowings under such revolving credit.

During the calendar year 1952 two semi-annual dividends of 50 cents each were paid on the common stock outstanding, making the annual rate $1 per share, the report notes.

Universal to Distribute Coronation Feature

Universal will distribute "A Queen Is Crowned," film in color by Technicolor to be made of the forthcoming coronation of Queen Elizabeth. Universal has designated it as one of its feature releases for June. It will be produced by the J. Arthur Rank Organization and will include a commentary by Christopher Fry and a narration of the commentary to be done by Sir Laurence Olivier.

New Jersey Allied Scores Pre-Release Film Policy

Members of Allied Theatre Owners of New Jersey, meeting January 26 at the Stacy-Trent Hotel in Trenton, gave unanimous approval to action taken by the National Allied board recently in respect to condemnation of current pre-release policies of distributors. Specifically mentioning the policy of MGM on "Ivanhoe" and Columbia on "Salome," New Jersey Allied, in a resolution, condemned such policy "as an illegal extension of clearance which if generally adopted will result in the closing of many independent theatres." The group also called upon the Justice Department to make a thorough investigation of the practice.

Name Committee Heads for 1953 Allied Convention

Norman Glassman, general chairman of the 1953 National Allied Convention to be held in Boston October 3-7, this week announced the names of the men appointed to his working committee. Ray Feeley, executive secretary of Independent Exhibitors of New England, the local Allied unit, will be committee coordinator. The following are the chairmen and the committees they will head: registration, Melvin Safner; attendance, Leonard Goldberg, Al Lourie; year book solicitation, Nathan Yamins, Julian Rifkin, Edward Redstone; year book printing, Leslie Bendslev; women's committee, Mrs. Dorrys Glassman; hotel arrangements, Norman Glassman; convention program and meetings, Irving Isaacs; special events, Edward Lider, Ted Rosenblatt, Myer Stanzler; entertainment, Arthur Howard, Walter Mitchell; publicity, James Guarino, and transportation, Herbert Brown.

Four Universal Executives Receive Salary Increases

Salary boosts ranging from $5,750 to $11,750 were received by four of the top executives of Universal Pictures in 1952, according to the proxy statement which accompanied the company's financial report to stockholders. Edward Muhl, vice-president, received an increase from $51,650 to $63,-400. Alfred Daff, vice-president and director, jumped from $51,500 to $63,000. John J. O'Connor, also a vice-president and director, was boosted from $45,050 to $50,800, while Leon Goldberg, treasurer, vice-president and director, was increased $39,750 to $50,000. On March 11, the annual stockholders meeting will be held in New York to elect 10 directors and approve the modification of the contract of N. J. Blumberg, board chairman.

Trust Suit Against Majors Is Settled

The $2,000,000 anti-trust suit by W. Leslie Bendslev, owner of the Community Playhouse, Wellesley, Mass., against the major distributors and New England Circuit was settled out of court Wednesday. Mr. Bendslev charged unfair clearances and had asked damages.

Color Looms Competitive In England

by PETER BURNUP

LONDON: Colour competition promises to intensify over here. Kodak has plans for large-scale production of positive stock of its Eastman color with J. Arthur Rank's Denham Laboratories already geared for its processing. Also in the immediate hinterland are developments in Trucolor, Cinecolor and WarnerColor. Processing facilities for the last-mentioned are in advanced state of preparation at the Pathe Laboratories.

The just issued Government's United Kingdom Trade and Navigation Accounts show that imports of unexposed sensitized cinematograph film during the year 1952 totaled 59,662,016 linear feet valued at £701,163. The comparable figures for 1951 were, respectively, 39,351,944 linear feet and £406,775.

▽

Technicolor, Ltd., for the year ending November 30, last, reports an increase of net profit for the year from £189,159 to £260,012. The directors of the company, nevertheless, recommend a dividend of 20 per cent on the £780,450 Ordinary Share capital against 22½ per cent paid in the previous year on a capital of £520,300.

The directors undoubtedly have taken note of the considerable competition with which they are likely to find themselves faced here in the near future. Their "carry forward" figure for the year is £183,862 as compared with £165,947 in the previous year.

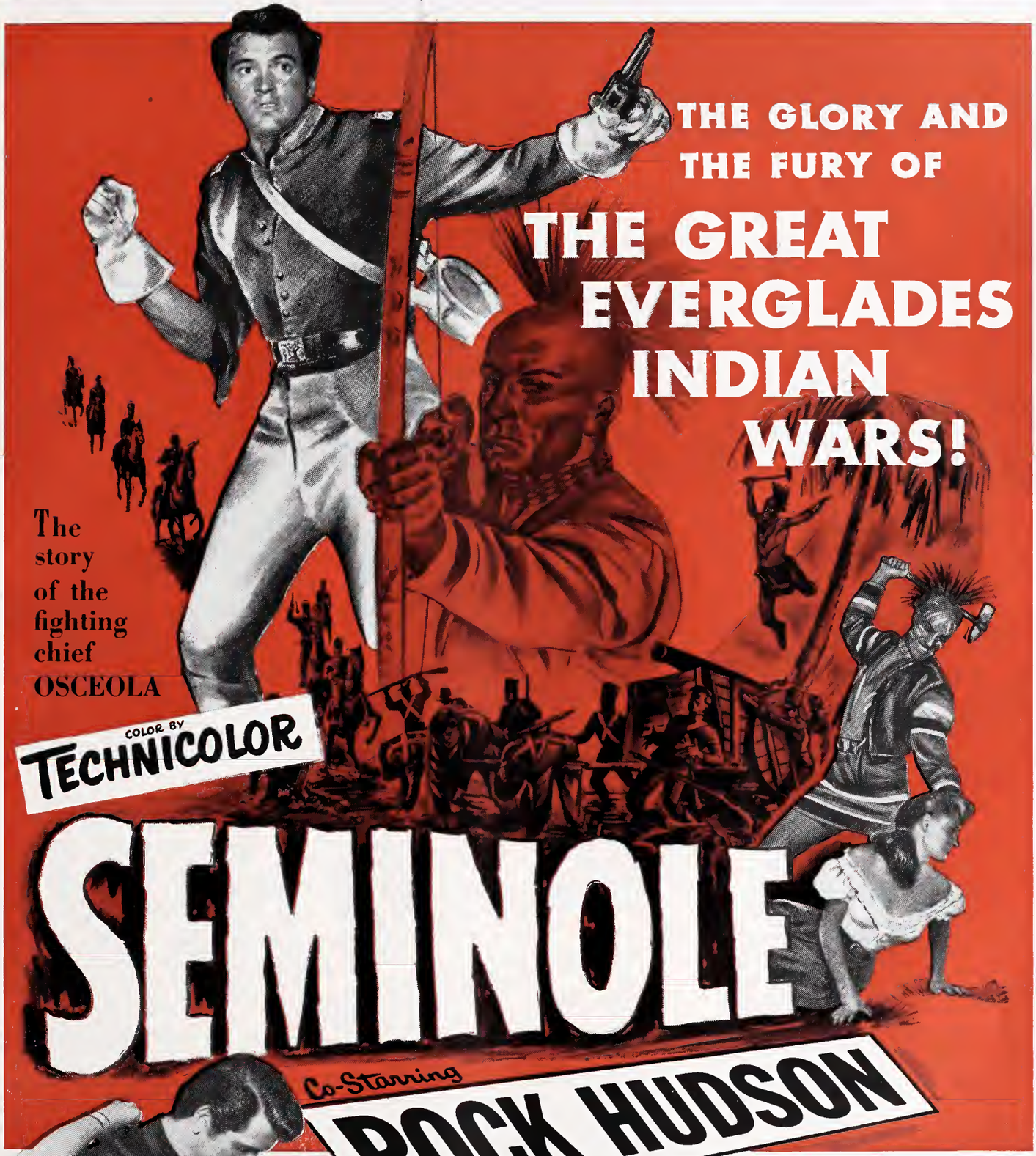
▽

The Postmaster General, the minister responsible for all matters relating to radio and television, followed up his announcement of license-free big-screen TV shows in cinemas with another equally significant statement. As a first step in carrying out the Government's policy of encouraging the establishment of competitive television, the Commons were told, he has asked the Television Advisory Committee to consider what frequency bands could be used for TV stations. Assurances were also given that what was called "the determined policy of the Government in this matter" would not be frustrated by delays in the Advisory Committee or by BBC opposition.

▽

In an atmosphere of virtue triumphant, the defenders in the House of Commons of the traditional British Sunday heavily defeated a bill which would have allowed stage-play theatres to open on the Sabbath and public games to be played. Motion picture theatres continue therefore to hold the sway on the so-called day of rest.

A CHARLES J. FELDMAN *25th Silver Anniversary Picture ...*



THE GLORY AND THE FURY OF

THE GREAT EVERGLADES INDIAN WARS!

The story of the fighting chief OSCEOLA

COLOR BY TECHNICOLOR

SEMINOLE

Co-Starring

ROCK HUDSON

BARBARA HALE

ANTHONY QUINN · RICHARD CARLSON

with HUGH O'BRIAN · RUSSELL JOHNSON

DIRECTED BY BUDD BOETTICHER STORY AND SCREENPLAY BY CHARLES K. PECK, JR. PRODUCED BY HOWARD CHRISTIE

Universal International

A UNIVERSAL-INTERNATIONAL PICTURE

BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY, FEB. 15-22, 1953

Hollywood Scene



Producers Mel Epstein, Frank P. Rosenberg, Julius Blaustein, Albert J. Cohen, Lewis J. Rachmil and William H. Wright are seen looking up-table toward presiding chairman Samuel G. Engel at last week's meeting of Screen Producers Guild members with the press in Hollywood.

by WILLIAM R. WEAVER
Hollywood Editor

LAST week between news flashes heralding an assortment of technological marvels expected to revolutionize motion picture production in greater or lesser degree, depending on which marvel outlasts the others, the round table committee of the Screen Producers Guild held its first informal luncheon meeting with the press.

The simultaneity of the news flashes and the meeting was purely coincidental, for the SPG had planned meetings of this kind since back in 1949 when the organization was founded, but the technological marvels did dominate the discussion. Didn't dismay any producers, though.

The producers guild, it may be appropriate to point out, is not a union, as most Hollywood guilds are, and does not engage in collective bargaining negotiations. On the contrary, it is an organization, with 140 members, dedicated primarily to the promotion of cooperation between producers and the other craftsmen whose efforts are joined with theirs in the manufacture of screen product. It is dedicated also to the promotion of public relations of the kind everybody in the industry is always talking about earning but rarely doing anything to earn.

The coming of new dimensions to the physical motion picture—whether by the addition of depth, as in the Natural Vision or other stereoscopic systems utilizing viewing devices, or by the expansion of screen surface, as in Cinerama and Cinemascope—is a stimulating development, the members of the round table committee agreed, and conceivably can unlock some doors, extend some horizons, which have imposed certain limitations up to now.

The stimulating effect of these technological changes is likely to be more far-reaching externally, in their influence upon the picture-going habits of the public, than internally, according to the producers weighing the question as of the moment. Nobody had witnessed all of the systems.

See Effect on Story Content Marginal

The influence of the various technological devices on the story content of motion pictures figures to be marginal, most of the producers felt, and will be manifested in choice of subjects rather than in handling of material. Thus, it was pointed out, "Bwana Devil," a jungle story in which wild animals figured largely, and "The House of Wax," a story utilizing wax figures in melodramatic fashion, obviously were selected with special consideration of 3-d possibilities. Later on, it was the general opinion, a firmer basis for judging the long-pull virtue of the various systems, singly and collectively, will be obtained from their application to a wider choice of dramatic material.

It was the confidently expressed opinion of the producers present that, as Terry Ramsaye was even then writing, 3,000 miles away, for that week's edition of this periodical, "The function of the theatre is to tell stories, retail vicarious experience to emotion-hungry people. Any invention which can enhance the power of narration of the already magnificently able motion picture will be a triumph. Anything else is a gadget."

The first informal SPG-press luncheon served to clear up several other matters, mostly of less general interest than the foregoing, and there will be more such meetings.

THIS WEEK IN PRODUCTION:

STARTED (3)

MGM
Affairs of Dobie Gillis

REPUBLIC
Iron Mountain Trail

UNIVERSAL-INT'L
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

COMPLETED (5)

COLUMBIA
Cruisin' Down the River (Technicolor)

INDEPENDENT
Somewhere in the World (Benagoss Prod., Inc., France, U.A. release)

MGM
Fame and Fortune (formerly "Years Ago")

20TH CENTURY-FOX
Dangerous Crossing (formerly "The Ship Story")
Gentlemen Prefer Blondes (Technicolor)

SHOOTING (19)

COLUMBIA
Prisoners of the Casbah (Esskay Pic., Technicolor)

INDEPENDENT
No Escape (Matthugh Prod.)
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)
Fort Algiers (Erco Prod., Inc., U.A. release)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)
Cairo (Eros, Lippert, Italy)

MGM
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Sangaree (Pine-Thomas Prod., Technicolor)
Untitled Comedy

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

UNIVERSAL-INT'L
It Happens Every Thursday
Drifting

WARNER BROS.
House of Wax (Natural Vision, 3-4 in WarnerColor)
Sulu Sea
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)
So This Is Love (Technicolor, formerly "The Grace Moore Story")

ONLY three pictures were started during the week, while five others were finishing, cutting the over-all production level to 22.

Arthur Loew, Jr., began shooting "Affairs of Dobie Gillis" for MGM, with Don Weis directing Debbie Reynolds, Bobby Van, Barbara Ruick and Bob Fosse.

Bud Abbott and Lou Costello went to work in "Abbott & Costello Meet Dr. Jekyll and Mr. Hyde," with Boris Karloff, Craig Stevens, Helen Westcott and Reginald Denny in the cast. Howard Christie is producing this for Universal-International release, with Charles Lamont directing.

Producer Edward J. White, Republic, rolled "Iron Mountain Trail," a Rex Allen Western, with William Witney directing.

LUKE SHORT'S SATURDAY EVENING POST STORY OF FIGHTING MEN!



HERBERT J. YATES
Presents

RIDE THE MAN DOWN

TRUCOLOR BY CONSOLIDATED

Starring BRIAN DONLEVY · ROD CAMERON · ELLA RAINES · FORREST TUCKER · BARBARA BRITTON · CHILL WILLS

With J. CARROL NAISH · JIM DAVIS · Screen Play By MARY McCALL, JR. · Based on a Saturday Evening Post story by LUKE SHORT

Associate Producer-Director JOSEPH KANE

A REPUBLIC PICTURE

Republic Pictures Corporation

People in The News

C. J. TEVLIN has been named a director and RKO Radio representative to the Association of Motion Picture Producers. He replaces ERNEST SCANLON.

BEN KALMENSON, Warner vice-president in charge of distribution, and MORT BLUMENSTOCK, advertising and publicity vice-president, arrived in New York this week from the coast to set advertising and promotional plans for forthcoming product.

JAMES STEWART, VERA-ELLEN and other stars were in Denver at the weekend for the premiere of MGM's "The Naked Spur," at the Paramount.

LEO PILLOT has been named special events director of 20th Century-Fox, it was announced by EDWARD E. SULLIVAN, publicity manager. JOHN NORCOP succeeds Mr. Pillot as assistant exploitation manager.

NICHOLAS SCHENCK, president of Loew's, Inc., left New York this week for a Miami vacation.

BARNEY BALABAN, Paramount president, and MRS. BALABAN, have announced the engagement of their daughter, JUDITH ROSE, to JAY IRA KANTER. An April wedding is planned.

G. S. EYSELL, president of Rockefeller Center, Inc., accompanied by MAXWELL ABRAMOWITZ, New York architect, are spending a week in Hollywood.

WILLIAM F. RODGERS, MGM vice-president and sales consultant, has completed home office conferences and returned to Florida.

CLAYTON BOND, JR., has been appointed national TV sales representative for 20th Century-Fox. He replaces PHIL WILLIAMS, who resigned to join Ziv Television Productions in Texas.

ALAN JACKSON has been named play editor of Paramount Pictures, replacing JOHN BYRAM, resigned.

PAUL RAIBOURN, Paramount Pictures vice-president, is in Tampa, Fla., attending a meeting of the National Association of Radio and Television Broadcasters.

JOSE LELO DE LARLES has been named director general for Cinematography in Mexico City. Mr. De Larres was a former Consul General for the Mexican Government in New York.

Lauds Films' Use Abroad

WASHINGTON: Hollywood is doing a better and better job of "telling the proper story about America" in foreign countries, a top State Department official has told Congress.

The statement came from Reed Harris, assistant administrator of the State Department's International Information Administration, in active charge of the Government's Overseas Information Program. He testified last November before a Senate foreign relations sub-committee studying the information program, and the testimony was made public only last weekend.

Senator Fulbright (D., Ark.) asked whether Hollywood films "have been a good thing in improving our relations with the rest of the world?"

Mr. Harris answered that "That is always a question we are unhappy to answer because in some parts of the world they have done us a great deal of harm. But I think in recent years, and I think in recent months, the motion picture industry has shown a thorough realization of the importance of telling the proper story about America overseas. We are making great gains there."

The Senators were told that in many areas, such as the Philippines, State Department documentary and propaganda films were the most effective of all media for telling the U. S. story.

State Department film chief Herbert T. Edwards testified that many of the State Department films are used on foreign television programs.

New Orleans Theatres File Anti-Trust Suit

NEW ORLEANS: Drive-In Movies, Inc., and Woolner Theatres, Inc., have filed a suit here in Federal District Court claiming $150,000 damages against producing and distributing companies charging that they are in violation of anti-trust laws. The defendants in the case are Warner Brothers, Universal, RKO, Columbia, Paramount and 20th Century-Fox. The suit alleges that despite demands, the defendants have refused to permit the plaintiffs to exhibit pictures on a second-run basis without imposing clearance restrictions in favor of second-run downtown theatres in New Orleans.

Plan Oregon House

PORTLAND, ORE.: Jones Enterprises, Inc., southern Oregon circuit, has announced plans for a new downtown theatre in North Bend, Ore., to seat 1,000, and to be managed by Harbley McSwane. The company operates several other houses in the state of Oregon.

Grainger to RKO; Not Yet President

This week found James R. Grainger at the RKO Radio home office getting acquainted with management and operations in New York, following his resignation at Republic after a 15-year tenure.

Although it is widely anticipated in the industry that Mr. Grainger will be named RKO Radio president, the company announcement Monday made no mention of his election to that post or to the company's board of directors. Under company bylaws the president must be a member of the board. The formal election of him, however, was expected early next week by the board on the coast.

Meanwhile a payment of $150,000 by the Ralph Stolkin syndicate due Howard Hughes February 12 under the amended agreement between the two parties will determine the status of the Hughes-Stolkin RKO Pictures stock deal.

It was reported that under the amended agreement which allowed Mr. Hughes to reassume management control of RKO, the Stolkin group is required to meet the $150,000 payment February 12 as an indication of its good faith to fulfill its financial obligations to Mr. Hughes. If the Stolkin group meets the $150,000 payment, the original agreement, under which the Stolkin group purchased Mr. Hughes' 26 per cent interest in the company for $7,093,040, will remain in force. If the payment is not made, it was reported, the $1,250,000 down payment made to Mr. Hughes last September will be forfeited and the stock, now held in escrow, will be returned to Mr. Hughes.

The $150,000 requirement is not an interest payment, but will be applied to interest in the future, it was explained. If the original agreement is continued in force by the payment, a $1,250,000 installment will become due next September, with the balance due the following year.

Richard Condon Resigns

In another development Richard Condon resigned Monday as RKO Pictures' eastern director of advertising, publicity and exploitation. His resignation came as Perry Lieber, newly-designated national publicity and exploitation director, arrived in New York for conferences. Mr. Condon joined the company October 12, 1952.

It also was learned that David Cantor, former assistant to the company's exploitation director, will replace Leon Brandt as exploitation manager. Merv Hauser, now on the coast, is scheduled to replace Kay Norton for an interim period as eastern publicity director. Other resignations in the week were Ruth Cosgrove, radio contact; Betty Folker, fan magazine contact, and Jack Lewis, writer. Miss Cosgrove will be replaced by Walter Wood of the publicity department.

Are YOU one of them?

From an editorial in **SHOWMEN'S TRADE REVIEW**

Hollywood Observations

OPTIMISM, PLUS. No other stop on a brief tour of the studio capital produced more cheer and encouragement than a call at Allied Artists. Broidy, Mirisch, et al, have moulded an organization—in sales as well as production—that, importantly aided by some fine product, is setting records never before achieved by the company.

One of the chief troubles in this industry of ours is the insistence by certain production individuals and groups that every studio turn out motion picture Fords and Cadillacs, even though the automobile industry has clearly established that one plant cannot do both jobs efficiently and economically.

Allied Artists does not attempt to make Cadillacs, though the A-A lot every now and then has come up with a Pontiac that has performed at the box-office like a Caddy. But at that studio they have specialized in making quality product within their own class. And we are here to tell you that there is no other plant in all California better equipped by manpower and experience to do a top job in the classification niche they fill in this business.

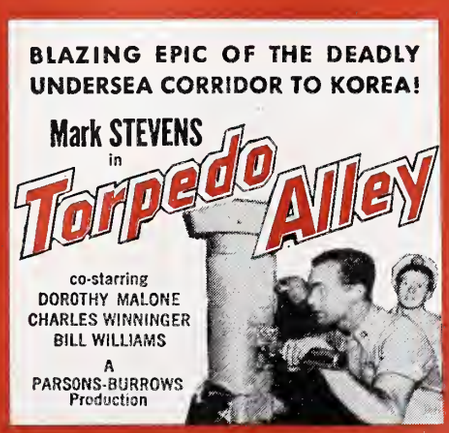
If some of the good cheer and optimism so prevalent around A-A were to filter through to the rest of the industry, it would soon bring a restored faith and confidence in our great business.

Exhibitors and circuit heads who have been cooperative must also be chuckling with glee at how things have gone with A-A. Their investment and faith is paying pretty nice dividends. Are you one of them?

—*CHICK LEWIS*

If you are, you've collected dividends on "FLAT TOP" and "BATTLE ZONE"...and you're all set for 3 more ALLIED ARTISTS Boxoffice Champions!







The KEY to NEW BOX OFFICE POWER...

ALLIED ARTISTS

NEW FACES FOR U-I DON'T JUST HAPPEN, SAYS PALMER

Universal-International, known for its "new faces," doesn't come upon them by accident. It seeks them by publicity, and by a "Miss Universe" contest, also widely publicized; and it trains them meticulously, in a unique school. Robert Palmer, studio talent head, stressed this during a New York visit last week.

"We send our future stars to school five and a half days a week, and also put them in supporting parts near big players. The public gets accustomed to them, and also in a sense registers its vote.

"That school is a pretty rigorous thing. Some of the prospects don't survive. They learn speech, dancing and even horseback riding. It wouldn't do, for instance, for them to be put into a picture in which there are horses, and break a leg.

"We have found good material in the little theatres, and in the Miss Universe contest, which will continue. Seems a majority of the girls who enter such contests turn out to have had dramatic experience. Also, Hollywood agents bring their people to us. We have even taken from TV such as John Forsythe and Abbe Lane."

Mr. Palmer points to Jeff Chandler and to Piper Laurie as evidence of the company's success with new faces: Mr. Chandler, he noted, is not satisfied with his acting; he takes courses at the school.



by the Herald

ROBERT PALMER

Mr. Palmer estimates the Universal-International training program costs the studio between $700,000 and $1,000,000 per year, including salaries for the players, who all are under long term contracts. But, on the other hand, the studio has the fewest "top name" players under contract, meaning an over-all saving, he pointed out.

Paramount Planning to Build Stars

Paramount Pictures is launching a "star-building" campaign that "exceeds any undertaking of its kind in the company's entire history," Russell Holman, eastern production manager, said in New York last week at one of the final sessions of the seven-day meeting of Paramount division and branch managers at the Hotel Plaza.

New personalities on whose development as box office names the company is concentrating, include Rosemary Clooney, Audrey Hepburn, Pat Crowley, Joanne Gilbert, Joan Taylor, Brian Keith, Yul Brynner, Gene Barry, Audrey Dalton, Jean Elan, Dorothy Bromiley, Tom Morton and Mylee Haulani.

Mr. Holman also revealed that C. B. DeMille's forthcoming "The Ten Commandments" probably will go into production this fall.

Barney Balaban, president of Paramount Pictures, in his final address before the meeting, declared that "enthusiasm is the life blood of our business" and said that the kind of enthusiasm he had found in the meetings presaged a banner year for the company.

A. W. Schwalberg, president of Paramount Film Distributing Corporation, reported to Mr. Balaban that in consequence of the gathering, decisions were made to relieve the division managers of considerable detail work to enable them to engage in more intensive activity in the field. "We have a concrete program," he said, "and we are ready for action."

MGM Plans EconomyBut ProductFlow

HOLLYWOOD: While definite economies will be effected at MGM "a steady production schedule will be maintained," it was decided during the recent visit here of Nicholas M. Schenck, president of Loew's, Inc.

"In the interest of economies necessary to meet requirements of the current market," Dore Schary, studio head said, "there may be some cutback from the original number of pictures planned, but that will be decided as the season progresses."

"Any such elimination will be determined by the relative picture values to meet existing conditions," he asserted. "The studio plans to maintain as near as possible a schedule that will continue employment on an even keel throughout the year. Thirteen important productions definitely will start within the next three months and other attractions are being prepared for the summer season," he said.

During the executive conferences at the studio, sales and promotion plans were formulated on a number of major pictures to be released in the near future. These include "Julius Caesar," "Lili," "The Story of Three Loves," "Dream Wife," "Dangerous When Wet," "I Love Melvin," and others.

Exchange Unions in Bid For 15-45% Pay Boost

Local unions representing front and back office employees of the film exchanges in 32 key cities are asking salary increases ranging from 15 to 45 per cent, it was learned last weekend. Negotiations got underway last week between union agents and home office representatives in Charlotte, Atlanta, Jacksonville, Omaha and Des Moines. The meetings were preliminary and no agreements were reached.

New York Film Committee Plans Boy Scout Drive

Campaign operations for the 1953 drive of the Boy Scout Councils of Greater New York have been planned by major company and group chairmen. Addressing a meeting, held in the COMPO offices, were Spyros S. Skouras, chairman of the amusement division; Charles Boasberg, chairman for distributors and producers; Leon J. Bamberger, associate chairman, and Frank Parachini of the Boy Scouts.

Maco Files Counter Suit In Minneapolis Case

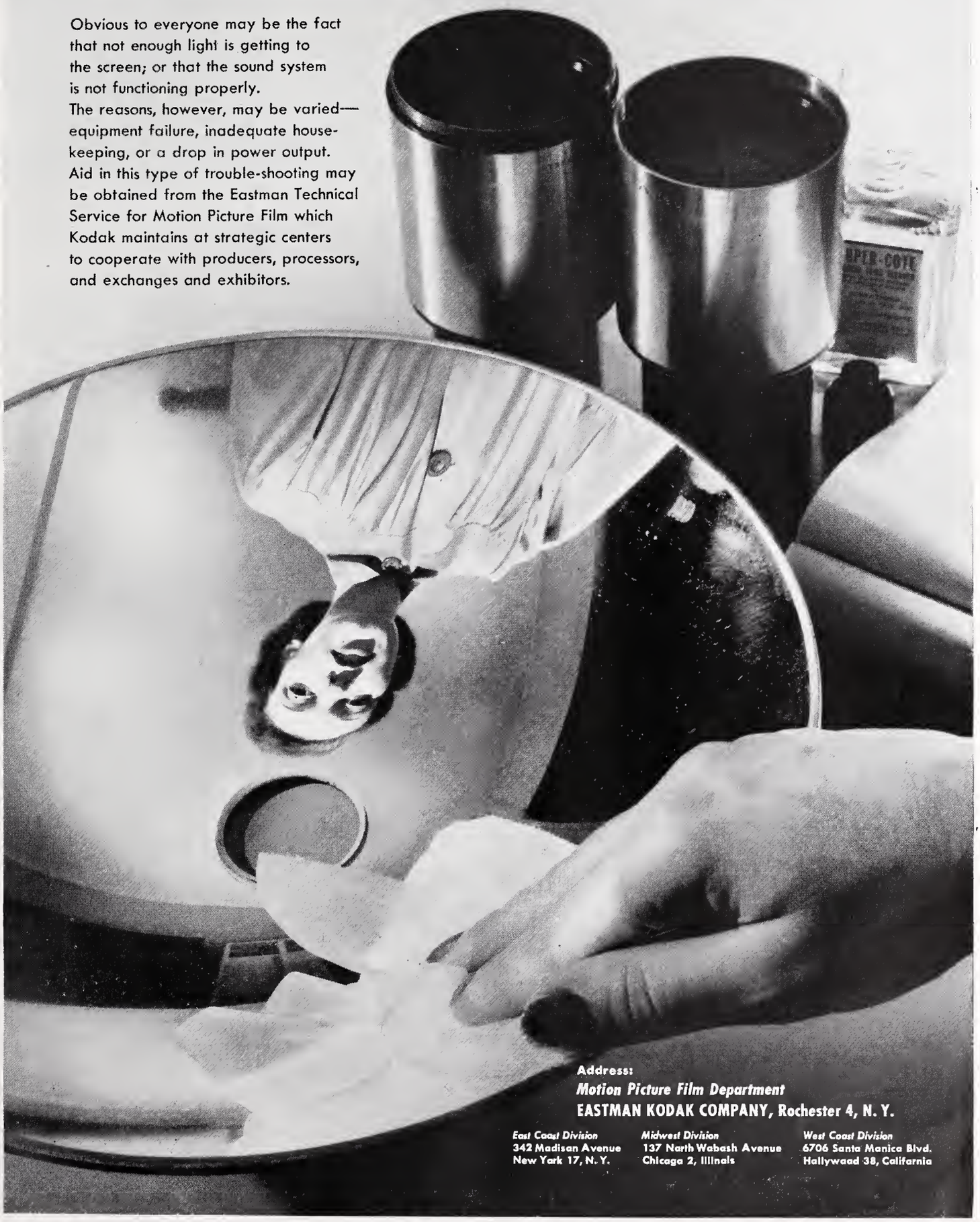
MINNEAPOLIS: The Minneapolis Amusement Company has filed counter claims totaling $2,790,000 against the plaintiffs in two conspiracy damage suits pending before Federal Judge Gunnar Nordbye here. Maco is asking $2,250,000 from the St. Louis Park theatre and its owners, Harold Field and Harold Kaplan, and $540,000 from the suburban Hollywood theatre, owned by Charles Rubenstein and Abe Kaplan. The counter claims were contained in the answers to the original conspiracy cases filed last November. General denials were filed by the eight major companies which also were named in the suit. Maco charged that the defendants had monopolized product to the detriment of Minneapolis Amusement.

New Michigan Drive-In

Mid-State Shows have started construction on a 300-car drive-in at Beulah, Mich. The theatre, the Night-Sky, will install both 35mm and oversized 16mm arc equipment.

"Light housekeeping . . . a necessity"

Obvious to everyone may be the fact that not enough light is getting to the screen; or that the sound system is not functioning properly.
The reasons, however, may be varied—equipment failure, inadequate housekeeping, or a drop in power output.
Aid in this type of trouble-shooting may be obtained from the Eastman Technical Service for Motion Picture Film which Kodak maintains at strategic centers to cooperate with producers, processors, and exchanges and exhibitors.



Address:
Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

TV REARS HEAD IN AUSTRALIA

by FRANK O'CONNELL
in Sydney

All of a sudden everybody in Australia is talking TV. The subject has been projected into daily press prominence as numerous bodies and individuals voice their views on the medium. Amid the present clamor there is every indication that television may become a political plaything as:

1. Interested parties are playing up the virtues of private enterprise TV against Government-owned TV.

2. Deputy Opposition Leader Arthur A. Calwell says any television license granted to a private company would be revoked by the Labor party when it resumes office.

Evatt Springs Surprise

3. Dr. Evatt, Leader of the Opposition, staggered his political followers, including Mr. Calwell, when he said a Government monopoly of TV was unconstitutional and Australia would probably enjoy a dual system of Government and commercial TV side-by-side.

4. Postmaster-General L. Anthony has publicly expressed his preference for private enterprise TV, claiming that private enterprise would develop the medium more quickly than the Government.

Community leaders as well as politicians are split into two camps on the subject. Some businessmen, with financial stakes in the new medium, have been advocating an immediate plunge into TV. Others, including one very prominent film industry executive and certain churchmen, have been advocating caution and a possible Governmental inquiry before deciding what form the programming will take.

Await Menzies' Return

Postmaster-General Anthony announced recently that the Government will not finalize its TV policy until Prime Minister Menzies returns from abroad. He also said it was unlikely that the Government would appoint a Royal Commission on television before deciding on final details of its TV policy as "a Royal Commission would merely create an opportunity for various interests to obstruct and delay introduction of television into Australia."

The prospect is that Australia will have its first TV station in operation some time in 1954, although it probably will not be operating as a regular service until 1955.

The current debate has considerable significance for the motion picture industry. If the return of Mr. Menzies means a firm date for the building of the first station, then theatres will have to start planning their counter-attack to the new competition. Hoyts has the edge on its rivals with the possibility of Eidophor.

There is a likelihood the trade will form a committee to consider its future role. Trade members are now following a "go slow" policy and perhaps may be said to be slightly biased in favor of Government ownership.

FRANCE

by HENRI KAHN
in Paris

French exhibitors are forming into circuits, something quite new in this country. Until recently, France was dotted with some 5,000 theatres, most of which were purely independent.

During the last few years many small theatres, because of financial difficulties, have been transformed into companies. Further, some of them have joined forces at different levels. Some have formed relatively tight, though small, circuits, while others have simply a working arrangement on programs. What is most interesting is that theatres which often are open-sight competitors are getting together and collaborating on programs.

Since theatres now are negotiating *en bloc,* this is affecting distributors to a great extent. The latter fear that the practice may cut down returns by no small percentage. They even fear this tendency may lead to some sort of dictatorship by the theatres.

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

After lying fairly dormant for several years, the Swiss film industry is becoming active again. Now, soon after the successful premiere of the Swiss-made "Heidi," there are three new films in production here, at least two of which should have international appeal.

The first is an untitled Lazar Wechsler production ("The Search," "Four in a Jeep") starring England's John Justin and featuring Sigfrit Steiner and Eva Dahlbeck. The second is "The Venus from Tivoli," a comedy produced by Gloria-Films with a German-Swiss cast. The third is a drama, "The Secret of the Mountain Lake," starring Fredy Scheim, Lil Dagover, Harriet Gessner and Michael Barbey.

MEXICO

by LUIS CELIS
in Mexico City

Exhibitors have partially lost their fight against the enforcement of the recently enacted cinematograph law. Two hundred exhibitors in the provinces, belonging to the syndicate headed by Manuel Espinosa Iglesias, recently were refused a temporary injunction against the law's enforcement by Federal Judge Ignacio Burgoa of the Second Federal District Court here.

The exhibitors contended the law is unconstitutional because it gives the Government too much control of the film industry. They also attacked the measure on the ground of the constitutional precept of free trade, in that it demands 50 per cent playing time for Mexican films.

Judge Burgoa, who last year granted a group of exhibitors a permanent injunction against a similar law held to be unconstitutional, explained that he refused these exhibitors an injunction because they had failed to make a clear case of unconstitutionality of the present law.

INDIA

by V. DORAISWAMY
in Bombay

Mr. Chandulal Shah, president of the India Film Producers Association, who led the delegation of film personalities who toured the United States last year, apologized in Bombay recently for the bad quality of Indian films during the last two years and promised that from 1954 India would produce films of "international standards for international markets."

▽

The Cine Technicians Association of Southern India have turned the spotlight on what they term the "incursion of foreign film interests into India" as a "sprouting menace which, if left unchecked, is likely to grow into a mighty evil."

In recent weeks there have been increasing reports of plans of American and other foreign producers to make pictures of Indian interests for Western audiences. The Association is convinced that the matter is of vital importance because of the possible chances of misrepresentation of Indian life and culture.

This is the first time any organization has expressed a dissent or fear about the increasing interest of foreigners in India's film industry.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Five new motion picture companies have been incorporated under the laws of the Commonwealth of Puerto Rico, each with authorized capital of $100,000 and each with principal offices in Santurce. They are Marti-Ludo, Inc.; Atlas Productions, Inc.; American Production Company, Inc.; Windsor Productions, Inc., and Duke Productions, Inc.

RCA Will Build in Spain

The Radio Corporation of America will erect a plant in Spain for phonograph records, record players, and television receivers, it announced last week in New York. The plant will be near Madrid.

SGT. JAY HALL WOUNDED IN KOREA WANTS 90 SECONDS OF YOUR SCREEN TIME –

(Please read his trailer narration below)

"How do you do . . . ladies and gentlemen . . . my name is Jay Hall . . . ex-sergeant of the 7th Marines. I'm an ex-sergeant because of this Purple Heart and a piece of shrapnel that got me over in Seoul.

"Korea is pretty rugged . . . you learn a lot of things over there besides soldiering . . . you learn about your buddies . . . and what they are thinking about the war and . . . about home. That's what I want to talk to you about . . . home . . . and something that is happening here.

"It's called Brotherhood Week . . . and it was good news to all of us in Korea to learn that President Eisenhower is the honorary chairman. Here's something he said . . . I clipped it out of a newspaper . . .

> 'Without tolerance, without understanding of each other, without a spirit of brotherhood, we should soon cease to exist as a nation. Let every American pledge that no taint of religious or racial animosity shall trouble our national unity.'

"Maybe we didn't say it just that way in Korea . . . where we had all kinds of buddies . . . all races and religions . . . and we were all fighting for the same thing . . . unity . . . peace and brotherhood.

"Fighting for brotherhood here at home can be just as rugged as fighting for peace in Korea . . . It's rough for the mothers to say goodbye . . . for sweethearts to be parted . . . and sometimes never re-united . . . for the families that are broken up.

"There is a way that all of us can help . . . join with the President . . . believe in what he says . . . to take an active part in Brotherhood Week by making a contribution to help in the educational work that's being done . . . by making this country a better place to live in and giving all of us a better understanding of our neighbors . . . no matter who they are. Please help . . . thank you. Sign up in the lobby! The Honor Scroll with your name will be sent to the White House."



"OKAY, SGT. JAY HALL"

15,000 American showmen will run your Brotherhood Week Trailer. They will put the Honor Scroll in their lobby and run the 20-foot trailer that says: "This is Brotherhood Week. Join up. Sign the Honor Scroll in our lobby."

BROTHERHOOD WEEK • FEBRUARY 15 - 22 • SILVER ANNIVERSARY

The National Spotlight

ALBANY

Area Fabian theatres are participating in a "Hold the Line" campaign to consolidate recent business gains. Attending a meeting here to promote the drive were: division manager Saul J. Ullman, booker Joseph Saperstein, and Alex Sayles, Paul Wallen, Stanton Patterson, Larry Cowen, George Seed, Guy A. Graves, Richard Murphy, Philip Rapp, Louis Rapp, George Lourinia and Irwin Ullman. . . . Dave Rosenbaum, operator of the Capitol, Elizabethtown, Mrs. Rosenbaum and their small daughter stopped here en route to Florida for a vacation. Son Burt Rosenbaum has charge of the theatre in the parents' absence. . . . Fred Sliter, 20th Century-Fox salesman, and Mrs. Sliter are leaving Feb. 7 for a visit to Florida and Jamaica. While in Florida, Sliter expects to call on Jack Bulwinkle, former Columbia branch manager, now in retirement and living there. . . . Harry Rogovin, Columbia division manager, conferred with Norman Jackter, local manager, before a meeting with Sid Kallet at Kallet Theatres offices in Oneida.

ATLANTA

Gene Blue has started work on his new 250-car drive-in at Jackson, Ga., with opening date set for April 1. . . . Tammel Laverette, city manager for the Martin Theatres, Talladega, Ala., has resigned to go with the Talladega News as business manager. . . . The Theatre Owners and Operators of Georgia held a meeting in Atlanta to set date for their annual convention. It will be held at the Atlanta Biltmore Hotel, May 31-June 2. . . . Dick Smith, former cashier for MGM, has been moved up to the booking department. Bob Young is new cashier. . . . Miss Peggy Duncan of U-I will be married soon. . . . Carroll Clark has resigned from Columbia Pictures to go with Wilby Theatres. . . . The Paramount Exchange expects to move into its new building about the first of June. . . . The stork passed over the home of Mr. and Mrs. R. H. Brannon (owner of theatres in Georgia) and left a little baby boy. . . . Leonard Allen, southern publicity chief for Paramount Exchanges with headquarters in Atlanta, has resigned. . . . The new 350-car drive-in for colored patrons has been opened in Savannah.

BALTIMORE

"Bwana Devil" in its first week at the Stanley theatre is well on its way to breaking the house records in spite of bad reviews by local critics. . . . Rappaport's Hippodrome theatre re-opens February 20 with "Hans Christian Andersen" as the first attraction. . . . Irving Cantor has resigned as manager of the Town theatre and has returned to the Schine Circuit in the Rochester area. . . . Caryl Hamburger is the new assistant at the Little theatre. . . . Charles Grimes, Warner district manager, is in town. . . . Polly Williams, long time member of New theatre staff, has resigned to marry Ed Imbrogulio. . . . Walter Macneal, superintendent of maintenance for Roma Theatres, is in Bon Secours Hospital. . . . Mrs. Mary Jane Teufel has resigned as Leon Back's secretary and has been succeeded by Shirley Sims.

BOSTON

At the January meeting of the Coliseum of Motion Picture Salesmen, it was voted to have annual dinner-dances with the first to take place late in the spring. Jerry Callahan of Allied Artists resigned as treasurer and Fred Shohet of Universal was elected to replace him. . . . Nat Buchman, head of American Theatres Service Corp., was one of the speakers at the regional conference of the National Association of Popcorn Manufacturers at the Hotel New Yorker on January 30. . . . Charles Repec, MGM salesman, is back at his desk after a long hospitalization. . . . Thyra Brown, secretary at the RKO exchange was married January 24 to Carl Anjou of Everett where the couple will reside. . . . Ray Feeley, executive secretary of Independent Exhibitors, Inc. of New England, local unit of National Allied, has been named chairman for the theatre and entertainment group for the 1953 Red Cross Fund drive for Greater Boston, appointed by general chairman Richard A. Barenson, drive-in owner.

WHEN AND WHERE

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 3-4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

March 25-26: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

BUFFALO

A capacity turnout of exchange and theatre employes were on hand for the meeting to launch the Buffalo area participation in the "Brotherhood Week" campaign. Arthur Krilock, UPT general manager and exhibitor presided. Guest speakers were Elmer F. Lux, Rabbi Joseph L. Fink, the Very Rev. Phillip F. McNairy, George Wanamaker and Edward H. Letchworth. . . . Charles A. McKernan, manager of the Seneca, a UPT community house in South Buffalo, was installed as president of the South Buffalo Businessmen's association Feb. 3. . . . "Bwana Devil" will open at the Paramount in Rochester Feb. 5. . . . Jerry Kay, coproducer of "Bwana Devil," was in Rochester to aid in the promotion of the showing.

CHICAGO

This was a tragic week for the industry here, with death coming to several of its members. Among those who passed on were: Louis Jelinek, owner of the Ski-Hi drive-in, Elmhurst; Joseph Florian, projectionist at the Ski-Hi; Harold Lewis, manager of the West, Chicago; and Jesse Porter, manager of the Regal, Chicago. . . . J. J. McFarland reopened the Arcadia, St. Charles, Ill. . . . Plans are going forward for the annual theatre collection for La Rabida Jackson Park Sanitarium, sponsored by Variety Club of Illinois, the week of Feb. 20. Last year's collection brought in over $60,000. . . . H. N. Franken is reopening the Garfield, Chicago, formerly operated by Frank Flaherty. . . . Rudd Lohrenz' Bradford, Bradford, Ill., is being kept open through a co-operative arrangement with the local merchants, cancelling its scheduled closing. . . . B. & K. general manager Dave Wallerstein has returned from a trip to N Y. . . . The Warner Stratford, Chicago, closed since last spring, is reportedly scheduled to reopen in March.

CINCINNATI

Despite the personal plea before City Council by a group of subsequent run exhibitors, headed by Frank W. Huss, Jr., president of the Greater Cincinnati Independent Exhibitors Association, that the city repeal its three per cent admission tax, the Council refused to take favorable action. Exhibitors plea was based on the fact that

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business has been declining for some time. and some dozen houses have been forced to close. . . . Louis Tunick, 70, died in Jewish Hospital on January 24. He was the father of Eugene Tunick, head of the Tunick Releasing Co. . . . Rosemary Clooney made personal appearances at the RKO Albee on the day her picture, "The Stars Are Singing," opened at that house. . . . West Virginia is represented in the legislature of that state by Eugene Burke, who operates the Lyric theatre, at Beckeley. He is a delegate from Raleigh County. . . . Ross Williams, United Artists city salesman, is acting as manager of the local branch during the absence of Jack Fineberg, who is in Florida recuperating from a recent heart attack.

CLEVELAND

"Bwana Devil," establishing an all-time attendance and gross record, played to 69,843 people in its opening week at Warners' 3000-seat Allen theatre. . . . Robert Ancell resigned as assistant manager at the Hippodrome to join the Walter Reade circuit as manager of the Asbury Park theatre. . . . Jerry Whitesell, MGM booker who is resigning to enter the TV business in Greenville, O., will be tendered a farewell industry dinner Feb. 16 in the Hickory Grill. . . . Bob Blitz, Warner salesman, welcomed a son into his family of three daughters. . . . It is reported that Edward Raab is negotiating the sale of his Copley theatre, Akron, to Radio Station WAKR. The house is currently leased to a church. . . . Mrs. Anne Gusdanovic Busher, who operates the Gusdanovic Circuit owned by her father, is seriously ill in Hanna House of University Hospital. . . . In Cuyahoga Falls, the Brotherhood Council of Race Relations is sponsoring the opening of "Cry Beloved Country" playing at M. B. Horwitz's Ohio theatre, during Brotherhood Week

COLUMBUS

Dudley Lacey, assistant manager of the Capitol, Frankfort, Kentucky, has been appointed assistant manager of Loew's Ohio. Lacey, a resident of Fairborn, Ohio, served 15 months in Korea. . . . Ohio Pastors' Convention here asked the continuance of state film censorship and sought some plan to censor television. . . . Bright future for conventional theatres and drive-ins in this area is envisioned following a prediction by Delmar Starkey, general manager of the local Chamber of Commerce, that Columbus will have a population of 445,000 by 1960 and nearly a million within 50 years. . . . Dorsey theatre, Johnstown, Ohio, turned over proceeds of two performances to 19-year-old Ronnie Retherford, who lost a leg in an accident. . . . RKO Palace booked Charlie Chaplin's "Limelight" for a week of Feb. 5. . . . Elmer De Witt, city manager of Mallers Brothers' theatres in Defiance, Ohio, led a successful fight to repeal the city's admissions tax. Repeal was effective Jan. 31 following action by Defiance city council.

DENVER

The three dimensional films shown at the Tabor were well received. Business was steady and strong until Sunday night, when it tapered off. Polaroid glasses being necessary to enjoy the film, a deposit of 75 cents was required, but dropped after three days. Losses were in a very small percentage, and about as many glasses were taken while the deposit was on as after. . . . Frank Braden, the publicity man that put the midget on the lap of J. P. Morgan, was here starting the publicity on "Hans Christian Andersen," which shows at the Orpheum. . . . Cy Lee, owner of Poppers Supply Co., went to Los Angeles and San Francisco on business and vacation, spending a week in Las Vegas on the way back. . . . Al Brandon, United Artists salesman, is back at work following an operation. . . . The Longmont, Longmont, Colo., has been sold to Jack R. Peacock and Phillip J. Rice, by Fox Intermountain Theatres as part of their divestment program.

A RINGLING SELLS HISTORIC THEATRE IN BARABOO, WIS.

MILWAUKEE: Henry E. Ringling, a descendant of the circus family, has sold the historic Al Ringling theatre and the Juliar theatre at Baraboo, Wis., at a reported $150,000 to a new corporation, Baraboo Theatres, Inc., headed by Jacob Eskin of Milwaukee.

The transaction excepted certain circus mementos that had been stored in the theatres. They include an 850-pound ticket trunk that had been used in the old days of the circus to carry gold, cash and tickets; old-time folding chairs, press scrapbooks, and a roll-top desk that had been used by one of the Ringling brothers.

The Al Ringling theatre was built in 1915 by Albert Ringling, and its dedication November 17 of that year was a notable local event. This theatre became known as "America's prettiest playhouse," because of its ornate furnishings and trimmings. A condition of the sale is that the new owners cannot redecorate the foyers and general auditorium because of the beauty of the paintings and the gold leaf.

The theatre was originally constructed for legitimate stage use but later was converted to motion pictures. The 850-seat house has a large stage and numerous dressing rooms. It is used for many community functions, including school graduations and concerts.

The late Mrs. Al Ringling once commented that her husband was bound to have the theatre because he wanted to do something for Baraboo. He built it after a citizen's committee was formed to obtain pledges for a bonus to be paid anyone who would erect an opera house. Mr. Ringling never asked for the bonus.

Henry Ringling built the Juliar theatre in 1938 in memory of Salome Juliar Ringling, mother of the Ringling brothers. It seats about 400 and has been used solely for motion pictures.

Henry Ringling was sole owner of the theatres, having acquired title to the Al Ringling theatre by inheritance and acquisition of shares from other members of the family. He was Albert Ringling's nephew. He now resides and maintains an office in Baraboo, but will have no connection with the theatres. He is a Republican national committeeman.

DES MOINES

Don Conley, RKO branch manager, has returned to the exchange after a long illness. Conley had a bout with pneumonia, following surgery, and was confined to the hospital and his home for a month. . . . Mable Magnusson, Lou Levy's secretary at Universal, celebrated her ninth anniversary with the company last week. . . . Lippert Pictures is first on the Row with a new "spring" paint job, Julian King of Lippert, has announced that his son, Hal, will take over as general manager of the exchange and will have entire charge of the film setup. . . . The Strand Theatre Co. of Grinnell has filed notice of dissolution as of Dec. 31, 1952. . . . William Schleiger, manager of the Clarion theatre, Clarion, has resigned. He has been succeeded by Robert Flanker of Mason City. . . . Robert Johnson, 68, retired Newton theatre owner, died at Skiff hospital in Newton following a stroke. . . . Bob Vande Brake has leased the Tulip theatre at Orange City and will operate it himself. . . . The first drive-in theatre in northeast Iowa will be constructed in a mile west of Cresco on Highway 9 by Joseph Milnar, veteran Spring Valley theatre operator. The 400-car theatre will be built in the spring on a 15-acre tract.

DETROIT

Jack Zide of Allied Film Exchange was in New York on a business trip. . . . Adolph and Irving Goldberg, the operators of the Community Theatres circuit, are planning to take a European trip. . . . The sound apparatus and 80 foot high screen of the East Side drive-in theatre were destroyed by fire. The theatre, owned by California interests has been closed since October. . . . The Variety Club of Grand Rapids, Mich. was to sponsor a benefit performance of the Gene Autry "Hit Show of 1953" Feb. 4. . . . L. O. Griffin, Manton City exhibitor, is planning to build a drive-in near Beaulah. . . . Bert Tighe, of Republic exchange, has been reelected president of the Detroit Colosseum of Motion Picture Salesmen.

HARTFORD

M. J. Daly, of the Blue Hills Drive-In Theatre Corp., Bloomfield, Conn., has been vacationing in Palm Beach and Boca Raton, Fla. . . . Doug Amos, Hartford division manager, Lockwood and Gordon Theatres, has been in Florida and Cuba on vacation. . . . Harold Nelson, Jr., has been named

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assistant manager of the Warner Strand, Hartford. . . . Peter Perakos, Jr., office manager of the Perakos Circuit, New Britain, Conn., and his bride, the former Marka Kouvara, of Athens, Greece, are back in Connecticut, following a honeymoon in Greece. . . . Phil Schwartz is noting his 20th year as owner of the Parkway theatre, Bridgeport, Conn. . . . Miss Janet Fishman, daughter of Jacob Fishman of the Fishman Theatres, New Haven, and Mrs. Fishman, was recently married to Norman Gans, Ansonia, Conn. . . . Walter Wilson, released from Army duty following Korean service, has resumed his duties as assistant manager at the Paramount theatre, New Haven. . . . Ed Lord, has sold the Baltic, Baltic, Conn., to George Nelson of Baltic for an undisclosed sum.

INDIANAPOLIS

Next Allied Theatre Owners of Indiana board meeting will be held at the Hotel Lincoln here at noon Feb. 10. . . . 42 exhibitors from northeastern Indiana attended the ATOI regional film clinic at Fort Wayne. . . . Clayton Bond, formerly 20th-Fox salesman here, has been transferred to the New York office. . . . Jerry Kramer has joined the sales staff at Columbia. . . . Rush Williams, UA office manager, and his wife, Peggy, who was with Affiliated Theatres until the first of the year, became parents of a baby girl Jan. 22. . . . Earl Bell has bought the Maywood drive-in from Melvin Cox. . . . Don French took over the Union at Liberty Feb. 2. It was formerly operated by Al Blankenbaker. . . . The Browny at Brownsburg, Community at Greenwood and Star at Fremont have closed. . . . Dick Frank, Paramount branch manager, spent last week in New York.

KANSAS CITY

Weather mild, winter storms hold off and the Boulevard drive-in at Kansas City is open on week-ends as usual. . . . The Kimo is holding "The Four Poster" for a sixth week, attendance continuing very good. . . . The Vogue holds "The Stranger in Between" for a second week. . . . The Plaza theatre, in the famous Country Club Plaza business section, has changed its policy from single feature, two changes a week, to double features which run a full week. . . . "Tropic Zone" had a good start at the Paramount, with the first few days promising attendance equal to the first rate records of the year so far. . . . All four Fox Midwest first runs have a double bill this week.

LOS ANGELES

Leon Blender, Realart booker, accompanied by his wife, returned from a weekend in Las Vegas. . . . The York theatre, operated by Grover Smith, closed its doors. . . . Norman Moray, Warner shorts subjects chief, stopped off in L.A. from Phoenix, enroute to Manhattan. . . . Earl Strebe, Palms Springs exhibitor, flew to New York to talk with Carl Leserman regarding the new Telemeter plan. . . . Joseph Goldslag, formerly of the Clasa Mohme shipping department, has joined the Warner office in a similar capacity. Elmer Freitas has also taken up his duties in the same department. . . . Ed Williamson, Warner branch manager in Dallas, has been raised to southwest district manager. . . . The Film Row Club held an important dinner meeting at the Gourmet Hollywood to discuss the election of new officers for the current year. . . . Gorman Heimueller, Allied Artists booker, back at his desk after a siege of pneumonia which kept him out for some time.

MEMPHIS

C. C. Sanderson has purchased Vardaman theatre at Vardaman, Miss., from Mrs. C. H. Hummell. . . . Ritz theatre in Memphis, after one month's operation on a plan of free admissions with patrons making a donation in a lobby fishbowl as they left, has returned to a regular admission policy. David Flexer, owner, said the Donate-As-You-Leave policy attracted many new patrons to the Ritz to see its foreign films and showed a profit. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., is in New York on business. . . . Motion picture industry executives and employes are taking the lead in planning the National Brotherhood Week celebration in Memphis Feb. 15-22. . . . A new 400-car drive-in, to be known as the Gay, is now in final stages of construction at El Dorado, Ark., by Carson J. Futch and Son and will be ready for opening in March. . . . R. L. Settoon, branch manager, Universal, was in Nashville on business.

MIAMI

More than 2,000 spectators cheered and gaped at the stars attending the world premiere of "Fair Wind to Java" at the Paramount and Beach Theatres recently. . . . Herbert Reade, air-conditioning engineer for the Wometco circuit, has resigned and tentative plans have South America as his next base of operations. Wometco's air-conditioning problems will be handled by an outside organization. . . . Sam Kaplan, executive secretary of the Miami Beach Hotel Ass'n, reports the organization is starting a campaign to bring into fulfillment the broadcasting of national TV shows from this area, a possible estimated $10,000,000 business. . . . WTVJ added another community service to its growing list with a 16 hour telethon for United Cerebral Palsy. In reporting the expected contributions will exceed $235,000, Leonard Goldenson, president of the UCP, sent a congratulatory telegram to Mitchell Wolfson, president of WTVJ, thanking the station and all its workers for their cooperation.

MILWAUKEE

All of Film Row and exhibitors attended the Brotherhood meeting held at the Fox-Varsity theatre here. Lou Elman, of RKO and distributor chairman, presided. Robert Hansen, lawyer and district chairman of Brotherhood Week, gave a talk. . . .Other speakers included Maurice Terry, area director and Dr. Herman Weil, head of the Department of Education and Sociology at Wisconsin State College. . . . Co-exhibitor chairmen are Harold Fitzgerald, Fox Wisconsin Amusement Corp. and Al Kvool, Warner Theatres. . . . The 15 Warner theatres here to pass shortly to Fabian Enterprises, Inc., include the Warner, Alhambra, Egyptian, Granada, Juneau, Milwaukee and National, all in Milwaukee. The out of town Warner theatres include two theatres each in Madison, Sheboygan, Racine and Appleton.

MINNEAPOLIS

Minnesota Amusement Co. has filed counter suits asking damages of $2,790,000 against the plaintiffs in two conspiracy suits now before Judge Gunnar H. Nordbye in federal district court. The circuit seeks $2,225,000 from the suburban St. Louis Park theatre and $540,000 from the neighborhood Hollywood. . . . Charles W. Perrine, vice-president of Minnesota Amusement Co., has been nominated for election to the board of directors of the Minneapolis Chamber of Commerce. . . . Stan McCulloch, former assistant shipper, is the new booker at RKO, replacing Caroline Conroy. . . . Dr. Arthur Eisenberg, 26, son of Frank Eisenberg, United Artists salesman, died of polio. . . . Variety Club sponsored the Lakers vs. Fort Wayne basketball game on television to raise money for the Variety heart hospital. Viewers phoned in contribution pledges. . . . Burglars hauled a 300-lb. safe, containing the weekend receipts of three Frank and Woempner circuit houses out of the neighborhood Chateau theatre.

NEW ORLEANS

"Mississippi Gambler" in its third week at the Joy continues to pile up grosses. . . . Three-dimensional movies were slated to open on February 7 at two down town theatres. The Saenger to have "Bwana Devil" and Loew's State "Stereo-Techniques.". . . Percy Duplissey and J. G. Trouille sold the Rose, Opelousas, La. to Harold H. Comeau. . . . J. C. Yaeger assumed ownership-operations of the Star in Biloxi, Miss. on Jan. 31. J. G. Broggi will continue to do the buying and booking. . . . W. A. Lowery, D'Lo, D'lo, Miss. and Mrs. Catherine Cole's State, Greensburg, La. closed January 31. . . . Chas. G. Manley and P. A. Warner, Manley, Inc., Kansas City and southern district manager John F Sanders, Memphis, Tenn. were in town.

OKLAHOMA CITY

Jerry Barton, son of Mr. and Mrs. Lewis Barton, theatre owner, here, and Miss Martha Jo Clouch, were married January 25. They are spending their honeymoon in Nassau. . . . D. L. Plato, manager of the AirLine drive-in, has been confined to his home for the last week with the flu. . . . V. D. Johnson, manager of the Redskin theatre, is spending his vacation in Mexico. . . . Video Independent Theatres and R. F. Wilbern, of Duncan have purchased a tract of land in Duncan which will be the site of the city's third drive-in theatre. Wilbern, local theatre owner and operator, said construction plans have not been made yet. . . . Howard Larsen, head of the Civic Theatre Corporation of Webb City, Mo., said he will proceed at once with erection of the new Webb City drive-in, following action by the city council in granting him a permit. He hopes to complete the large modernistic 432-car drive-in in time to open May 1.

OMAHA

Don Shane, manager of the Orpheum, was complaining but not too unhappy about the whole thing last week—there was such a crowd in the lobby and around the concession stand he couldn't get to the sign announcing the time change to higher rates.

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. . . The Variety Club inauguration party drew a gratifying crowd at the Paxton Hotel to launch Glenn Slipper as new chief barker. The dinner-dance closed a big day for the industry, starting with the Colosseum luncheon at the Paxton at noon, and followed by the Iowa-Nebraska Allied meeting in the afternoon. . . . Columbia salesman Ed Cohen was as proud as a new papa about his new puppy, 9 weeks old son of his champion male German shepherd, Palladin of Grafmar. . . . Downtown theatres are keeping crossed fingers—so far this year there have been few offerings that dipped far below average and the general run has been well above.

PHILADELPHIA

Jack Beresin, national chief barker for the Variety Clubs; veteran exhibitor Leo Posel and theatre architect, David Supowitz, are directing the industry's participation in the drive of the Deborah Sanitarium at nearby Browns Mills, N. J. . . . Charles Stiefel, veteran exhibitor, entered the Albert Einstein Medical Center for observation and possible surgery. . . . Ira L. Schiffman is having the heating system in his Rialto, Harrisburg, Pa., modernized and the theatre redecorated. . . . Paul E. Glase, manager of the Embassy, Reading, Pa., who recently celebrated his 40th anniversary as a theatre manager here, is preparing for another anniversary—his 50th on his first theatre job. . . . A new 500-car drive-in theatre is being planned for a site on the road between Smyrna and Dover, Del. . . . Jack Riley, assistant manager of Warners' Earle, was married last week. . . . Sergeant First Class Gene Edwards, former manager for Melvin Fox at the Riverside, Moorestown, N. J., is back from Korea. . . . William Goldman, heading the independent chain bearing his name, is acting as exhibitor chairman for the Brotherhood Week celebration this month with Joseph G. Leon, Universal branch manager, the distributor chairman.

PITTSBURGH

Possibly because of a high standard of pictures, business during the first month of the New Year has been on the upswing here. . . ."Bwana Devil" ran for four weeks to set all kinds of records at the Warner, and "Because of Eve" did more business in its sixth week at the Art Cinema than it did in its first. . . . At the suburban Squirrel Hill theatre "The Promoter" set house records. . . . Local Film Row was pleased that the names of M. A. Silver and Harry Kalmine were mentioned in the Si Fabian official family. . . . John McGreevey has been named chairman of the Variety Club's Shows for Shut-Ins for the 1953 season. . . . John Walsh, manager of the Fulton theatre, still is having trouble with an ailing back following surgery.

PORTLAND

Business has been perking at all first run houses since the first of the year with all downtown theatres booking strong product. The United Artists is booked hot for the next three months. . . . Sherman Beideler, manager of the United Artists theatre in Pendelton, here to confer with Jack Matlack and Mrs. J. J. Parker. . . . The rumor is that the local censor board will probably be dismissed and the office done away with. The board only cut 12 scenes during the past 5 years and office is a waste of time and money in the opinion of many local officials.

PROVIDENCE

Two Rhode Island theatre men, Edward M. Fay, dean of local operators, and Meyer Stanzler, were honored recently at a luncheon in Boston, saluting the success of the Jimmy Fund drive. Citations for "outstanding leadership" were presented by Arthur H. Lockwood and Louis R. Perini, general co-chairmen for the New England area. . . . In conjunction with the presentation of "Thunderbirds" at the Carlton, the 88th Army Band, R. I. National Guard gave a concert on the stage, on opening night. . . . Billy Gilbert, funny-man of the films, recently made a personal appearance at the C-Note, local night spot. . . . The Avon Cinema had the locale of the Rhode Island premiere of "Escape into Dreams". . . . All branches of the armed forces were represented on local screens, within the same week, when "Thunderbirds"; "Flat Top"; "Jumping Jacks"; and "Above and Beyond" were presented.

SAN FRANCISCO

In town the past week were Alex Cooperman, west coast manager, I. F. E. Releasing Corp.; George A. Hickey, west coast sales manager, MGM, and W. B. Zoellner, in charge of news and short subjects; exhibitors M. W. Bouldin, Lower Lake; J. E. Friedrich, Salinas, and Burt Hensen, Klamath Falls, among others. . . . Promotions included Douglas Reed from assistant at the Alexandria to manager of the Balboa; Walter Feeney from shipping room of Universal to assistant booker there. . . . Personnel changes included Al Ross, returned from leave to take over assistant managership of the Alexandria; Mildred Ross, new to the industry, now a stenographer at Favorite Films; Cleo Bush, formerly of Lippert, now in the billing department of Favorite. . . . Louise Olds, of the executive office at Loew's Warfield, had her first story, "Blue Kimono," published in the February issue of World Youth Magazine.

ST. LOUIS

A big Brotherhood Week rally held for motion picture theatre owners, managers and employees and film exchange personnel was held last week in the Missouri theatre here. . . . Tom Bloomer of Belleville, Ill., and Tommy James and Paul Krueger of St. Louis back from New York TOA board meetings. . . . Andy Dietz, of Andy Dietz Productions, back from short stint in hospital here. . . . St. Louis Amusement Company is considering reopening the Maffitt theatre which has been dark for a year. . . . Tom Canavan, formerly with Altec, has joined Fancho and Marco-St.Louis Amusement Company's organization as a sound and projection supervisor. . . . Bob Cohun, 20th Century-Fox salesman in Omaha territory, now travelling eastern Missouri under St. Louis exchange. . . . Theatre owners in this district were invited to attend a special meeting which was held last week of the Amusement Employees' Welfare Fund board committee.

TORONTO

Nat. Gordon, well-known printer to the theatre industry in Montreal, and his wife Ann, are parents of a baby boy. . . . James Whitebone of Saint John, N.B., special representative of the IATSE in the Maritimes, recently installed a new local in Sydney, N. S. The president of the new local is Tommy Trenchard; vice president, Lawrence Conrad, and treasurer, George Richardson. . . . Eight theatres are new members of the Motion Picture Theatres Association of Ontario. They include: Royal, Aurora; Odeon, Brampton; Roxy, Brampton; Odeon, Sturgeon Falls; Roxy, Oakville; Century, Oakville; Roxy, Newmarket, and Brampton drive-in, Brampton. . . . The Canadian Picture Pioneers is planning an annual meeting for Feb. 11 at the King Edward Hotel. Co-ordinator for the meeting is Harry Lester. . . . Roy Kennedy of the University theatre, Toronto, has been named business agent for local 58, IATSE, stagehands' unit, to fill the post made vacant by the death of William Dineen recently. . . . Graeme Fraser has been elected vice-president and member of the board of directors of Crawley Films Ltd., Ottawa.

VANCOUVER

Jimmy Brown, 69, veteran projectionist and Canadian picture pioneer, died suddenly. . . . The Paari theatre in Bow Island near Calgary changed its name to Beverly. . . . Lou Segal, Allied Artists B. C. manager, has resigned and will enter other business. . . . Marge Demarr, Orpheum cashier for the past five years, quit show business to become a housewife. . . . Lou Tisman, of the Chilliwack drive-in, was on film row lining up his summer programs. . . . With an unusually mild winter to date, many outdoor theatres are expected to open in February. . . . Loise White has replaced Beatrice Pentreath as head of Odeon Circuit's B. C. division and will be assisted by Kenneth Atkey, formerly with a local advertising company. . . . Mrs. Marguerite Bowyer, 20th-Fox secretary, has left to join her daughter in San Francisco. . . . Mike Ziniuk will build a 360-seat, $50,000 theatre at Spirit River, Alberta, to be called the Roxy.

WASHINGTON

The Variety Club of Washington, Tent No. 11, presented a check for $2,000 to the Metropolitan Police Boys Club January 27. Presentation of the check was made by Morton Gerber, chairman of the Variety Club's welfare committee, to Vice-President Richard M. Nixon, who turned it over to district Police Chief Robert V. Murray. . . . Sam Galanty, Columbia mideast division manager, held branch managers meetings in Pittsburgh. . . . A. Julian Brylawski, president of the MPTO of Metropolitan Washington, attended the TOA meeting in New York. . . . Warner's Metropolitan theatre is launching a new top first run policy with "Hans Christian Andersen." . . . Betty Strickler, secretary to Orville Crouch, Loew's eastern division manager, was to be married February 6 to Hayes Deavers, and is resigning from her position at Loew's. . . . Recent Variety Club contributions will be used to memoralize deceased members. They include the gift of an ambulance to Emergency Hospital and a contribution to the Hebrew Home for the Aged.

RKO Circuit Starts Run of "Limelight"

The RKO Theatres circuit in New York opened "Limelight" as scheduled in neighborhood houses Wednesday, despite the disapproval voiced by Howard Hughes, whose RKO Theatres' controlling stock interest is currently held in trust.

Mr. Hughes made his sentiments known on the coast last week in a letter to John D. Home, chairman of the Hollywood post American Legion Un-American Activities Committee. Mr. Hughes, board chairman of RKO Pictures, informed the Legion that he has been making a concerted effort to have RKO Theatres cancel its booking of the Charles Chaplin film, released through United Artists. The picture also has been booked to play in local theatres in New York of the Skouras, Randforce and Century circuits.

Meanwhile in Washington, the District department of the Legion announced a decision to picket the film when it opened there. It was scheduled to be shown by Roth Theatres.

In an editorial the *Washington Post* attacked the Legion and Mr. Hughes for their opposition to showings of the film. The *Post* said such a stand would lead to the type of thought control which now dominates Communist countries, and the Legion and others should leave it up to individuals to decide whether or not they wanted to see Chaplin films.

Meanwhile in Newburgh, N. Y., the Ritz theatre announced a cancellation of the film because of protests of the local chapter of the Legion.

New England Drive-In Unit Elects Ted Rosenblatt

Ted Rosenblatt was elected president of the Drive-In Association of New England at the opening meeting of the new year held in Boston. Others elected were Julian Rifkin, treasurer and Edward Lider, secretary. Donald Sweenie, James Mahoney, Ray Canavan, Ned Eisner, James Spier and Henry Gaudet were chosen directors of the group. Edward Redstone, Mr. Sweenie and Mr. Rifkin were appointed to outline plans for institutional advertising on billboards. Discussions were held on ways of obtaining certain types of insurance which would be beneficial to the members. The second meeting of the year is scheduled to be held February 10.

Lower Philadelphia Assessments

Four of Philadelphia's midtown theatres have received decreased real estate assessments for 1953. The theatres were Warners' Stanley, Warners' Aldine, William Goldman Theatres' Goldman and Goldman's Randolph. The only house receiving a boost in assessment was the Fox.

Introduce Initial Kansas Censorship Repeal Bill

A bill has been introduced in the Kansas legislature to repeal the state censorship statute. This was the first of numerous similar bills which the motion picture industry has indicated would be filed with various state legislatures during the year. The initial measure, sponsored by Rep. Milo Sutton of Emporia, would abolish the Kansas censor board by May 1 by transferring its fund to the state general fund, and its equipment to the state reformatory.

Independents Had Half Canada Houses in 1951

TORONTO: Although independents operated 50 per cent of the theatres in Canada, they took in only 20.8 per cent of the receipts and had 22.5 per cent of the attendance. Theatres controlled by circuits, however, got 57 per cent of the receipts and 54 per cent of the attendance in 1951, according to figures from the Dominion Bureau of Statistics. Circuits are defined as those companies controlling 20 or more theatres. These theatres were just 25.4 per cent of the country's 1,808 "regular" theatres. In 1950, 25.9 per cent of the circuit-operated houses got 59.5 per cent of the country's receipts and 55.9 per cent of the attendance. In the independent picture, that year, the lone theatre operators had 50.1 per cent of the theatres and took 20 per cent of the national gross and 22 per cent of the attendance.

MPAA Field Advisers Advocated by Harvey

SAN FRANCISCO: The appointment by the Motion Picture Association of America of a "trained man in every exchange city whose job it would be to call upon and visit, as often as possible, every theatre owner and manager in his district," has been advocated by exhibitor leader Rotus Harvey. Mr. Harvey suggests that the MPAA set up a committee in which trained men "could intelligently discuss present and future pictures from all companies, confer on theatre operations, public relations and listen to exhibitor 'beefs.'" These men would be welcomed by every theatre, he said.

Theatre Network Television Arranges Industrial Show

Theatre Network Television has arranged the second large scale use of theatre television for industrial purposes in a showing for International Business Machines Corporation. The program, tentatively set for March 30, will introduce to the industrial market the newest developments in electronic calculating machines. The "electronic brain" is currently used by the Government in research for guided missile and rocket weapon development. IBM, it is reported, has fixed the rental price of the new machine at $250,000 a year. The number of theatres set for the telecast will probably be small because of the limited market of the new calculators.

Allied Artists Schedules 18 Top Films

Allied Artists this week announced its 1953 release schedule will include at least 18 top calibre pictures to match its current releases, "Flat Top," "Battle Zone" and "Hiawatha."

Steve Broidy, president, named as the first of the new list of productions "Torpedo Alley," a story of submarines in Korea and starring Mark Stevens, which will have its premiere at the New London, Conn., submarine training station February 13.

Other productions will include: "Affair in Monte Carlo," in color by Technicolor, starring Merle Oberon and Richard Todd; "Kansas Pacific," starring Sterling Hayden; "Cow Country," with Edmund O'Brien; "Tangier Incident," with George Brent; "Fort Vengeance," with James Craig; "The Rockets Red Glare"; "The Roar of the Crowd," with Howard Duff; "Son of Belle Starr," with Keith Larsen; "Wichita"; "The Black Knight," Technicolor; "Star Witness," with Brent; "Pocahontas"; "The Annapolis Story"; "Fighter Attack"; "The Siren Jezebel"; "Slade" and "Green Hills of Idaho."

In addition, Mr. Broidy said the company will continue to present a number of its "bread and butter" films, including four Bowery Boys films, four Wild Bill Elliot Westerns, four action pictures starring Wayne Morris, two Bomba films with Johnny Sheffield, two starring Chinook—the Wonder Dog, two with Stanley Clements, and two suspense dramas, "Hunted by the FBI" and "Murder without Tears."

Judge to Limit Chicago First Run Extensions

CHICAGO: Federal Judge Michael L. Igoe said that he will not permit any more than two pictures to play extended first runs in Chicago at any one time. He said that too many films were getting extended runs. At the same time he granted an extended first run to United Artists' "Moulin Rouge," but made the proviso that it would not be released until "Peter Pan" finished its first Chicago showing. He offered the same terms on Warner's "Jazz Singer."

Seek Disposal Extension On Playhouses Stock

George Alger, trustee of RKO Theatres' stock interest in Metropolitan Playhouses, Inc., has requested a three-year extension for the disposition period in his report to the New York Statutory Court. Citing the difficulties involved in disposing of the stock as required by the provisions of the RKO Theatres consent decree, the report said the best interests of both parties would be served by granting an extension. Mr. Alger pointed out the unacceptability of bids for the 56,488⅘ shares of stock.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Jerry Wald is Unafraid—Says TV Lacks Glamor

JERRY WALD, executive vice-president of Columbia Pictures, in an interview with Ben Gross, radio and television editor of the *New York Daily News*, makes no effort to restrain his sour opinions of television, in spite of the fact that his own company has gone into TV production, via a subsidiary. He was a radio editor of a New York newspaper himself, twenty years ago, and is now creative head of a big Hollywood studio, with a long record of highly successful motion pictures.

He thinks that TV lacks glamor, because it makes the stars too familiar to millions of persons. It brings these personalities into the home, they become regular visitors, part of the family, and while this may make for a friendly feeling, it destroys the glamor that is the essence of success with the big stars of stage or screen. They have that aura of greatness, they are not seen too often, and that is why they remain stars.

Asked his definition of a star, Jerry explained—the dictionary says it's a "self illuminated body" and that means heat, energy and vitality. Put these in human terms and you get glamor and excitement. These are the very things the major movies develop, and there are certain stars who realize this fact. They are smart for not going into TV. Some talent agents are urging their clients to get into television, and they're making a terrible mistake. In their eagerness for quick money, they are shortening the careers of their stars.

Answering the argument that television will kill theatre movies, Jerry replied, "Don't you believe it!" Hollywood makes only 500 hours of feature pictures each year, but TV must produce at least 21,000 hours of entertainment in that time, and there just isn't enough good material. Your Berles, your Caesars and other stars are wearing themselves out. The public will tire of them. Television will become a monster of mediocrity.

Then the newspaper man asked that question which so many newspapers have made common: "Why are so many theatres closing?" and Jerry gave him the right answer. Actually, the number of places for the exhibition of motion pictures has increased since 1948. For every conventional movie house that has closed, more drive-in theatres have opened. The film industry has always had a fringe of marginal theatres, and old theatres are wearing out, every year. We have substantially more available seats than ever before. The whole family can drive to a drive-in.

LET'S GO TO THE MOVIES



Some of the best arguments in favor of going out to the movies are found in television advertisements, and we are happy to bring you the excellent and persuasive quotations above. The pictures on that big, big screen at your favorite motion picture theatre have never been better.

Walter Reade, Jr., live-wire president of Walter Reade Theatres in New Jersey, offered an interesting proposal at the Theatre Owners of America board meeting in New York, last week. He suggested that the TOA sponsor a series of training films for managers and theatre staff people, to improve service and further customer relations. The suggestion had the approval of various large circuit operators.

We can applaud, with good reason—for this editorial corner has long urged the making of such films, and we deplored the fact that the industry short films covered every technician in Hollywood, but missed the manager and his manifold duties in meeting the public. We have said before, and will say again, that such films could be shown to the public in every theatre, and would not only tell them this story, but would acquaint many managers with some phases of their responsibilities to the public.

Furthermore, there has been at least one excellent four-reel film, made in England, by the J. Arthur Rank organization, for the training of theatre managers and staff, along courtesy and service lines—and we hinted that we would like to borrow a print to show over here, for some selected projection room audiences of circuit executives, as a sample—but, so far, no luck. There is also a "training theatre" in England—the Gaumont Finchley, where trainees go to school in actual theatre operation.

In 1946, when we had more reason to be interested in this particular thing, there were about 25,000 sixteen-millimeter, sound-film projectors in use in this country. Now, we understand, there are more than 400,000 *better* projectors in use—that's sixteen times as many, and they cost *double*. We read a lot about television, and other forms of competition—but this is something to think about, for the average 16-millimeter, sound-film presentation, today, can be equal to theatre standards. —*Walter Brooks*

Drum Beaters Out In Front

They say, the press agent's job is to beat the drum, and certainly, it's the theatre manager's job to drum up trade at the box office. Here are some fine examples of good work, out in front.



An attractive front display for "Hans Christian Andersen" at the Colony theatre, on Lincoln Road in Miami, with cut-out figures of Danny Kaye and others of the film that fairly leap with joy.



Bob Dyches, house manager at the Lucas theatre in Savannah, where Earle B. Holden is city manager for the Lucas and Avon theatres, is credited with this display for "Ivanhoe."



W. E. Cave, manager of the Dominion theatre, Victoria, B. C., used colorful pennants for "Dreamboat"—and we thought it was one of the best-looking in our file of theatre front displays.



Biggest drum in the world, loaned by the C. G. Cohn company, world's largest manufacturers of band instruments, for the opening of "Stars and Stripes Forever" at the Elkhart theatre, Elkhart, Ind.



Sonny Shepherd points with pride to the "I Don't Care" girl, flying a rebel flag and looking highly dangerous, in a very nice way, as street ballyhoo for the run at the Carib, the Miami and the Miracle theatres in sunny Miami. Frank Maury is credited with the good idea, and he says Jack McKinnon found the girl. These Wometco drum-beaters put their hearts in their work.



Piper Laurie, having signed her name several thousand times, all the way down the Mississippi, faces a few more autograph lines of admiring fans, in Loew's neighborhood theatres prior to the opening of "Mississippi Gambler" at Loew's State on Broadway. At the Boulevard, they had to call out police reserves to handle the crowds.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ASSIGNMENT—PARIS: Dana Andrews, Marta Toren—A good picture, but not for children—too deep a subject. Did all right, although weather rainy. Played Sunday, January 18.—Charles Reynolds, Marco Theatre, Waterford, Calif.

FIRST TIME, THE: Robert Cummings, Barbara Hale—Very cute family comedy which was liked by all who saw it. Played on our Tuesday family night. Wish we had played it two nights, as word-of-mouth would have brought them in for the second night. Played Tuesday, December 2.—Kenneth Kinzer, Rex Theatre, Elgin, Ore.

GOLDEN HAWK, THE: Sterling Hayden, Rhonda Fleming—A good action picture in color which was priced right. Should do for top half in the smaller places. Played Friday, Saturday, January 9, 10.—Charles Reynolds, Marco Theatre, Waterford, Calif.

HARLEM GLOBETROTTERS: Thomas Gomez and Globetrotters—Doubled with a Starrett western to good receipts and excellent comments. This weekend was free of competition, which helped a great deal. Columbia with its decent rentals helped my ledger. Played Friday, Saturday, December 26, 27.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WALK EAST ON BEACON: George Murphy, Virginia Gilmore—Excellent picture but did very poor business. Played Monday, Tuesday, January 19. 20.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

EVERYTHING I HAVE IS YOURS: Marge & Gower Champion—A good family picture, one you will be proud to show. Good for all situations. Metro always lets us make money on their pictures. Played Saturday, Sunday, Monday, January 17, 18, 19.—O. Fomby, Paula Theatre, Homer, La.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—One of the most beautiful movies in a long time. Everyone liked it—even the kids. The waltz scene is great, and Lana Turner is the best "Merry Widow" yet. Doubled with "Apache War Smoke" (MGM), which made a very good program that paid off well. Played Friday, Saturday, January 23, 24.—Frank R. Chamrod, West Theatre, George West, Texas.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—The color "Teco" (Technicolor) is superb, Lana Turner a beautiful widow. The rest is just a picture with a good plot, but someone missed a beat and nearly ruined the music of "The Merry Widow." However, we did average business and lots of people liked it in this small town. Played Sunday, Monday, Tuesday, January 18, 19, 20.—Francis Gill, Paonia Theatre, Paonia, Colo.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—What to all appearances was another costume picture turned out to be virile, exciting entertainment with enough thrills to satisfy a goodly number of our "anti-costume" picture goers. The picture built after Sunday, an almost invariable criterion as to its interest and the power of word-of-mouth. Played Sunday, Monday, Tuesday, January 4, 5, 6.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

SINGIN' IN THE RAIN: Gene Kelly, Debbie Reynolds—Outstanding Technicolor musical set in early talkie period of Hollywood history. Fashions of that day caused much merriment, and patrons particularly enjoyed the comedy and dancing of Donald O'Connor. Let's have more big films starring him—he's well worth it. Player Monday, Tuesday, January 12. 13.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—Very good!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—The critics did not have much to say for this picture, but our customers enjoyed it very much and business was good. Charles Boyer's performance was outstanding, in the opinion of several, and Miss Kerr was very convincing. However, I don't think Corinne Calvet's role added much to the picture. Played Sunday, Monday, January 18, 19.—Frank R. Chamrod, West Theatre, George West, Texas.

RKO-Radio

HAPPY GO LOVELY: David Niven, Vera-Ellen—Fast way to starvation with this type of receipts. No fault of the picture, because it was well liked. I just can't get them in mid-week. Played Tuesday, Wednesday, January 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LAS VEGAS STORY: Jane Russell, Victor Mature—The movie was well received, but several more mid-week flops like this and I'll close the house mid-week for good. Played Tuesday, Wednesday, January 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MACAO: Robert Mitchum, Jane Russell—One or two Canadian film critics had included this in their worst ten for 1952, so was not expecting too much. It proved to be entertaining enough for our weekend audience, with action, romance and some humor. Double billed with "Bronco Buster" (Univ.) to average business. Played Friday, Saturday, January 16, 17.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—Good war drama picture. Did above average business, but gave too much for it—no percentage picture is any good in a small town such as ours. Weather fair. Played Sunday, Monday, January 4, 5.—Charles Reynolds, Marco Theatre, Waterford, Calif.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—War pictures do not usually go over well with our patrons, but this one thrilled and pleased all. It is different and very real. Had many praises from veterans who thought it was great. Business was above average. Played Wednesday, Thursday, January 14, 15.—Frank R. Chamrod, West Theatre, George West, Texas.

STORY OF ROBIN HOOD, THE: Richard Todd, Jean Rice—The fact that Walt Disney's name appeared in the advertising kept many people away. The picture pleased those who did come. It is a good picture, but not many here care for the type. Played Wednesday, Thursday, January 21, 22.—Frank R. Chamrod, West Theatre, George West, Texas.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—An excellent picture, good for all situations. Favorable comments. Play this picture and you can meet 'em at the front and smile. Business above average. Played Saturday, Sunday, Monday, January 3, 4, 5.—O. Fomby, Paula Theatre, Homer, La.

QUIET MAN, THE: John Wayne, Maureen O'Hara—A grand show which did unusually well at the box office. We were unable to secure any window cards and the trailer failed to arrive, so the only advertising it had was on our regular weekly printed program, but it did extra business just the same. Played Sunday, Monday, January 18, 19.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

ROLL ON, TEXAS MOON: Roy Rogers, George "Gabby" Hayes—Very good Rogers reissue. Played Saturday, January 17.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Another corny show. If your patrons like Judy Canova, it should go over well, as the box office was better than average here. The first time we could play it was on Sunday-Monday, and thought we would be sorry, but the fact that we are about 50 miles from the town of Walla Walla probably helped. Played Sunday, Monday, January 18, 19.—Kenneth Kinzer, Rex Theatre, Elgin, Ore.

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—Very good, lots of action and romance. Appealed to action fans and also to the women. It's a good small town show. Played Friday, Saturday, January 16, 17.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—Another good picture with beautiful color. Mitzi Gaynor does a good job and is not too bad on the eye. All favorable comments. Business just a bit above average. Played Saturday, Suday, Monday, January 10, 11, 12.—O. Fomby, Paula Theatre, Homer, La.

HALF ANGEL: Loretta Young, Joseph Cotten—We played this late as part of the weekend double bill. Other feature was "Rawhide" (Fox). Our weekend patrons surprised us by commenting on how much they had enjoyed the comedy, with no mention of the western, although that was first rate too. So maybe a change of pace once in a while will pay off for you too. Small town and rural patronage. Played Friday, Saturday, January 9, 10.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LYDIA BAILEY: Anne Francis, Dale Robertson—Lots of action and color. The only criticisms were from those who had read the book and were disappointed in the film adaptation. Played Wednesday, Thursday, January 21, 22.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

RAWHIDE: Tyrone Power, Susan Hayward—Doubled at weekend with "Half Angel" (Fox) to above average business. As a western, it is first rate with a taut script and fine performances, especially by Hugh Marlowe, George Tobias and Dean Jagger. Would easily stand single billing if you have yet to play it. Played Friday, Saturday, January 9, 10.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

United Artists

ISLAND OF DESIRE: Linda Darnell, Tab Hunter—A good picture for the adult trade, but not too good for children. Good color and good acting. Did above average business. Weather good. Played Tuesday, Wednesday, Thursday, January 6, 7, 8.—Charles Reynolds, Marco Theatre, Waterford, Calif.

PARK ROW: Gene Evans, Mary Welch—A good picture for the bottom half of a double bill. Priced right. Weather rainy. Played Friday, Saturday, January 16, 17.—Charles Reynolds, Marco Theatre, Waterford, Calif.

WELL, THE: Henry Morgan, Barry Kelly—A good picture with a good story, well acted and well made. Will hold the patrons' interest. Did average business in this small town. Played Wednesday, Thursday,

(*Continued on following page*)

(Continued from preceding page)

January 14, 15.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

BONZO GOES TO COLLEGE: Edmund Gwen, Maureen O'Sullivan—Good! Played Sunday, January 18. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—The first color western to take in any extra business in a long while. It's the best western to hit this theatre since "High Noon." Comments were all good. Played Sunday, Monday, December 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KATIE DID IT: Ann Blyth, Mark Stevens—I have kicked this around for months and months, as the synopsis of the picture gives one the impression that it's real old-fashioned. But it's not true—the main stars are modern and also the clothes. In short, it's very good and all comments were also good. Played Thursday, Friday, Saturday, January 22, 23, 24.—Hope Theatre, Hope, N. Dak.

UNTAMED FRONTIER: Joseph Cotten, Shelley Winters—Excellent western with a good cast. Would like to see Scott Brady in the life story of William S. Hart. Played Wednesday, Thursday, January 21, 22.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Good comedy which should go over anywhere. Box office above average. Weather fair. Played Sunday, Monday, January 11, 12.—Charles Reynolds, Marco Theatre, Waterford, Calif.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—This is one of those big shows, because of advertising, cast and quality, so business was good. In fact, if I compared it with other receipts for Sunday-Monday, it would rate excellent. Played Sunday, Monday, January 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—Good action picture but it failed to do as much business as we expected. Played Sunday, Monday, January 11, 12.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Warner Bros.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—A good western with a different story and plenty of action. Sherry Jackson handles her part like a veteran—we should have more of her. Did average business in this small town. Played Friday, Saturday, January 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colo.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—If you want a picture to please small town patronage, play this. The little girl, the dog, the lion, the lovely horse and Steve Cochran do a great job in the picture—all in color. Played Sunday, Monday, Tuesday, December 4, 5, 6.—Hope Theatre, Hope, N. Dak.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—A wonderful picture in "Teco" (short for Technicolor), which was very well liked here. Did above average business in this small town. Played Sunday, Monday, Tuesday, January 11, 12, 13.—Francis Gill, Paonia Theatre, Paonia, Colo.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—A very good picture, especially for adults, as they remember Will the best. Good color and print. Give it your best playing time. We played it two days, one of which was New Year's eve when there were too many parties going on. Should have played it Sunday, Monday and Tuesday. Very good comments from everyone. Played Wednesday, Thursday, December 31, January 1.—Kenneth Kinzer, Rex Theatre, Elgin, Ore.

THIS WOMAN IS DANGEROUS: Joan Crawford, Dennis Morgan—The trailer on this film sold the feature short by not showing star Dennis Morgan in any scenes, although he did get his name in it fleetingly. I am personally a Joan Crawford fan, but there was not enough general audience appeal in this feature for it to stand on a single bill. If we were booking it now, we would be sure to double it with a good comedy. Business fair. Played Wednesday, Thursday, January 14, 15.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHERE'S CHARLEY: Ray Bolger, Allyn McLerie —Comments sharply divided on this one. Some thought it was wonderful and some didn't like it at all. It certainly is full of action, comedy and music. Played Wednesday, Thursday, January 14, 15.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Shorts

Columbia

DANCE, DUNCE, DANCE: Assorted Favorite Re-releases—A better than usual comedy. Fitted in very well with a western on "action night."—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

Metro-Goldwyn-Mayer

FLYING CAT: Technicolor Cartoon—Excellent cartoon. Tom and Jerry receive more "ohs" and "ahs" than any other individual cartoon character that flashes on the screen.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MEALTIME MAGIC: Pete Smith Specialty—Excellent Pete Smith in color.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MOUSE TROUBLE: Gold Medal Reprint Cartoon —Good Tom & Jerry.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MUSIQUIZ: Pete Smith Specialty—Something different, even for Pete Smith. The audience is asked humourous questions on music, such as how much does a piano weigh. Answer: 49½ striped skunks!— Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WAGS TO RICHES: Technicolor Cartoon—With cartoons like this one, it's no wonder MGM leads the field. These cartoons are terrific.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Paramount

LET'S HAVE A PARADE: Pacemaker—Here's a short subject that is very informative. Almost every situation has an organization that has a parade annually, and this shows how to plan it. Locally, the Villa Louis organization is putting the ideas to good use. The Villa Louis is operated by the Wisconsin State Historical Society.—H. J. Quartemont, Metro and Regent Theatres, Prairie du Chien, Wisc.

RKO-Radio

MERBABIES: Walt Disney Cartoon—The young folks like this. Very nice in beautiful Technicolor.— Baumann & Laird, White River Theatre, White River, S. Dak.

PUSS-CAFE: Walt Disney Cartoon—Good cartoon, but that Disney rental knocks all the fun out of these cartoons for me.—Ralph Raspa, State Theatre, Rivesvillle, W. Va.

OLYMPIC ELK: True Life Adventure—Very good Technicolor subject by Disney.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

SONGS OF THE CAMPUS: Special—No punch to this one. Songs too slow and drawn out.—E. M. Starkey, Rex Theatre, Berlin, Wisc.

WATER BIRDS: Walt Disney True Life Adventure —Mr. Disney deserves a special kind of award for this wonderful series which brings the wild life of the world to every little crossroads town. The Superintendent of Schools was lavish in his praise and sick because he hadn't accepted my invitation to see all the others of the series. Tried to build up invitation so that it would do business on preferred time. It helped and people all praised the program, but too few took a chance. Played Sunday, Monday, Tuesday, January 4, 5, 6.—Bob Walker, Uintah Theatre, Fruita, Colo.

Universal

MUSICAL MOMENTS: Walter Lantz Technicolor Cartune—This is an extra good cartoon. Very amusing, and the piano playing accompanying it is excellent.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

MY FAVORITE GIRL: Sing and Be Happy Series— Good song reel cartoon. People liked it a lot and really sang.

SCALP TREATMENT: Woody Woodpecker Technicolor Cartoon—Very good Woody Woodpecker.— S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

GOLDILOCKS & JIVIN BEARS: Blue Ribbon Cartoon—This cartoon reissue is a jived up version of the fairy tale, with Negro characters and voices taking the parts of the bears, the wolf, grandma and Goldilocks. Good.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SO YOU WANT TO BE A BACHELOR: Joe McDoakes Comedy—Another in the Joe Doakes comedy series. Joe is sent to clean the attic and starts day-dreaming over his college souvenirs. He is brought back to earth by a rather hefty lady caller, who turns out to be one of his (then) campus cuties.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TO BEE OF NOT TO BEE: Vitaphone Novelties— If your patrons like these comedy shorts made up from silent comedies, book this. I think it's from an old Fatty Arbuckle film, and certainly rioted our patrons.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

High Court Upholds FTC On Ad Films

WASHINGTON: The Supreme Court Monday upheld a Federal Commission order that barred advertising film producers from making long-term, exclusive screening contracts with theatre owners.

By a seven to two vote, the high court reversed a decision of the Fifth Circuit Court of Appeals that the FTC was wrong when it found that such contracts constituted an "unfair method of competition" and so were in violation of the anti-trust provisions of the Federal Trade Commission Act. Justice Douglas delivered the court opinion. Justices Frankfurter and Burton dissented, holding the FTC had not done a good enough job of proving its case against the ad film companies and that the Circuit court should have sent the case back to the Commission for further proceedings.

The Federal Trade Commission originally brought proceedings against four ad film companies — Motion Picture Advertising Service Co., Inc., Reid H. Ray Film Industries, Alexander Film Co., and United Film Ad Service, Inc. With Commissioner Mason dissenting, the Commission then found that these companies had used exclusive screening contracts to limit the outlets for films of competing producers, and so to restrain competition and promote monopoly. It said all exclusive screening contracts of more than one year were to be considered illegal. Contracts of less than a year were legitimate, the Commission said.

The four companies went to court, and the Fifth Circuit court, acting in the case of the Motion Picture Advertising Service Co., ruled against the FTC. The Commission then appealed to the Supreme Court.

Isadore C. Wiernik Dies

Isadore C. Wiernik, 50, manager of Warners' Strand, Philadelphia, for 25 years, was killed in an automobile accident January 31 while on his way to open the house for the Saturday matinee. His assistant, Lawrence Leopold, was injured in the accident when his automobile was hit by an Army ambulance.

Gustave Funk

Gustave Funk, 75, president of the Great Lakes Theatre Co., in Detroit, died recently after a long illness. His son, Hazen L., is Detroit City purchasing director in addition to helping operate his father's houses. Surviving him are his wife, daughter and three sons.

Open Drive-In

The Augusta Road Drive-In theatre, located on Augusta Road, near Greenville, S. C., has been opened. The new outdoor theatre, which Woody Norris will manage, will accommodate 600 cars.

Parkie Puts Gadgets In Box Office

Pearce Parkhurst, who is sojourning in Florida through his winter vacation from the Lansing Drive-In, Lansing, Mich., is putting over his gadget program at the Suburbia Drive-In, Gainesville, Fla., in the highly desirable meantime, the climate being what it is. Arrivals in our mail from Gainesville prove that Parkie is right on the beam, adjusted to the Gulf Stream and other meteorological influences.

Right below, on the page, we reproduce his banner-line, letterhead, with the offer of free dog food for Fido, and other indications of Suburbia hospitality. Enclosed is a ticket, which is new to us, a discount ticket worth 10c to any organized charity that undertakes to work with the Suburbia for money-raising purposes. If you buy a ticket of admission, and have your coupon endorsed at the box office for a recognized charity, then that organization will collect $100 for every 1,000 coupons.

A Most Original Guy

We've called Pearce Parkhurst "the Gadget King"—and that he is! Now, we have before us a pad of "telefun memos" which are for keeping track of incoming calls, especially from friends and family, whom you'd like to "kid" slightly about their callers. The pad is produced by Parkhurst Ads, 824 Lincoln, Lansing, Mich. He even has a business card, printed in fluorescent ink, that lights up at night!

Of course, the free chewing gum, the address books for Gainesville students, the advertising "memograms" and the many varieties of printed giveaways, are old stuff to Parkhurst readers. But, in addition, and continuously, in whatever latitude or weather condition, Parkie puts out plenty of publicity matter that gets lots of attention, across this desk and in his surrounding neighborhood. His regular newspaper ads and programs, issued from the drive-in—north or south—are generally so good, that all we can do is applaud, again and again and again. That's the penalty of being so original that anything that's ever been done before is old stuff.

SHOWMEN IN ACTION

Ed Linder, manager of the Ontario theatre, Washington, D. C., getting page-one editorial breaks and inside two-column publicity mats in his neighborhood paper.

▼

Harold Lee's Christmas Kiddie Show at Schine's Babcock theatre, Bath, N. Y., was sponsored by two local banks, and the tickets were special green, currency at the box office.

▼

And at Schine's State theatre in Cortland, N. Y., manager Bob Anthony had his usual *truck-load* of doughnuts from the Cortland Baking Company, for a show sponsored by the local Elks.

▼

Seymour Morris, advertising and publicity director for Schine Theatres, at the Gloversville home office, is already gloating over the fact that 1953 (that's *next* Christmas) will be a banner year for sponsored shows on the Schine circuit.

▼

Edward Purcell, manager of Warner's Virginia theatre, Harrisonburg, Va., pulled all stops in his exploitation of "Plymouth Adventure," using local sub-deb beauties to play Pilgrim roles, in costume, with the Mayflower model for inspiration.

▼

CBS-TV reports "The Range Rider" as the top cowboy in spot westerns, and he's Jack Mahoney, who has never been in motion picture theatres. He's an *action* cowboy, no singing!

▼

Bruce A. Oglive, manager of the Paramount theatre, Phoenix,. Arizona, sends photos of his opening of "Above and Beyond" for our picture page, which will be upcoming and appreciated.

▼

Charlie Graziano, now manager of Schine's theatre in Watertown, has been doing his usual, which is unusually good, in his new situation and we're getting used to his being at a new address.

▼

Schine managers, down in Kentucky, are pretty well set for Valentine's Day, which is a holiday in Kentucky, where the Colonels are gallant and the gals good looking. It's an annual event, both from the box-office and good-will angle.

Ernie Rogers, who used to be a film critic on the *Atlanta Journal* and now writes a general column, is another newspaper man of long standing who is friendly to movies.

▼

Joe Boyle, manager of Loew's Poli theatre, Norwich, uses intriguing and sultry advertising for a Hollywood preview of a new unreleased picture, strictly top secret, except to the teen-age set, who spend all day finding out what goes.

▼

Always show-minded, Rosalind Russell, in New Haven for the pre-Broadway tryout of the stage musical "Wonderful Town" got in some nice plugs for RKO's "Never Wave at a Wac" in local newspaper and radio interviews.

▼

Several New England managers, including Mat Saunders, Irving Hillman and Vic Morelli, placed in newspaper breaks on "Girls in the Night"—for their expert opinions and showmanship.

▼

Russ Barrett, manager of Warner's Capitol theatre, Willimantic, Conn., headed a cooperative ad page, presumably on "Million Dollar Mermaid" but it got out of hand and became just a page of miscellaneous ads.

▼

Walter Blondell, manager of Famous Players — Canadian's Imperial theatre, Sarnia, Ontario, had good street stunts for "Singin' in the Rain"—and it really was, according to photos of the weather.

▼

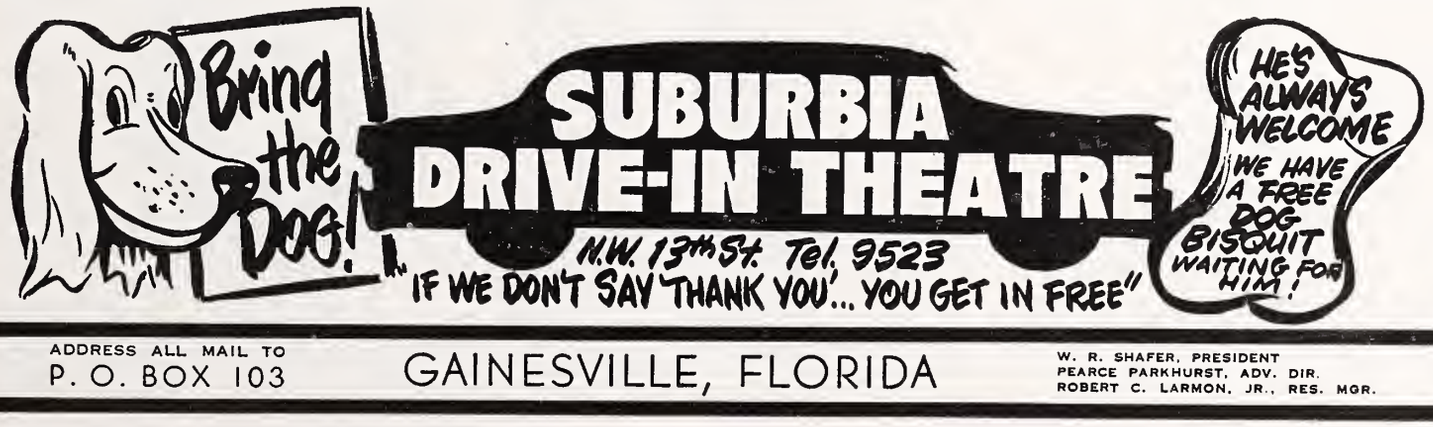
Dan Krendel's new competition, "Jackpot Jamboree" is just starting, and we expect any day now to see and feel the reverberations across the border and down from Canada, deep into our local meteorological and showmanship conditions.

▼

W. H. Mortensen, managing director of the Bushnel Memorial theatre, Hartford, had unusual praise in the *Hartford Times* from Alan M. Widem, who is the amusement industry's best friend in Connecticut.

▼

Bill Howard, manager of the Plaza, a Lockwood and Gordon theatre at Windsor, Conn., got a local columnist to do a profile on his popular cashier, with good results.



"Niagara"—At the Falls

"Jack Ward, manager of the Seneca theatre, Niagara Falls, Ontario, is the happiest man in town"—it says here, in the special edition of the *Niagara Falls Evening Review*, published January 27th, for the Canadian premiere of the 20th Century-Fox picture, "Niagara," right on location, where the film was made. (Jack had other reasons to be happy, Marilyn Monroe was back.)

The newspaper, and the Chamber of Commerce, and all the merchants and businessmen of the community, were equally enthusiastic, for this is about the biggest thing that's happened in the neighborhood since the original attraction started its long run, several eons ago. The Mayor and the Council, and other civic authorities, including the Reeve of Stamford Township, were all on hand to beam their complete satisfaction at the proceedings.

One thing we like very much about this premiere, plus the production, is the fact that everybody seems to take a partnership interest. Cooperative advertisers say, "We had a part in this picture"—and they are proud of it. Photographs of Marilyn in the paper are credited to a local doctor, and they're not x-rays. One merchant advertises "Don't let the stars get in your eyes!" (We recognize scenes made from the General Brock Hotel, where we were guests of Famous Players-Canadian Corporation.)

Hugh Borland Is a Booklet Borrower

We talk about a "Gadget King" in these pages, but Hugh S. Borland, manager of the last-run Louis theatre, on Chicago's South side, is absolutely and undisputed King of the Booklets, for our money. He "borrows" these, from all sorts of sources, and uses them as giveaways, all cost-free and good-will promotions. Recently, he distributed a grand little giveaway on "Christmas Wrappings" which he picked up as a sponsored gift to his patrons, and there's another on "How to Carve a Turkey"—compliments of your friendly Louis Theatre. And a grand brochure of "Christmas Carols"—which he has used in previous years, complete with words and music, furnished to his audience by the John Hancock Mutual Life Insurance Company.

327 Theatres in Mass Premiere for "Condor"

A total of 327 theatres will participate in a saturation premiere for 20th Century-Fox's "Treasure of the Golden Condor," with twin launchings in both New England and on the Pacific Coast. Newspapers, Sunday supplements, television and radio will revolve around two hubs, with local theatre activities keyed to the national promotion, operating out of east and west branch-offices.

From the Editor of The *Cleveland Press*

We have received, from the *Cleveland Press*, and with a covering letter from the editor, Louis B. Seltzer, an excellent brochure, which serves as a "Brotherhood Week" Newspaper Kit, put out as a project by the Commission on Mass Education of the National Conference of Christians and Jews.

Because your newspaper editor will have one of these kits, and you already have your kit, prepared by the motion picture division for theatres, it is especially desirable that you take yourself, in the flesh, for a person-to-person call at your editor's desk. Don't put it off, don't do it half-way. Do it directly, personally, on a man-to-man basis, as partners in an enterprise, and as servants of your community.

The Newspaper Kit is the creation of newspaper men, for newspaper men, just as the campaign material you received from Sol Schwartz is prepared by showmen for showmen. There will be a great gain for all parties concerned, when you meet in the mutual handling of this project.

Special Trailer for the "Most Beautiful Girls"

Universal-International is making a special trailer which will be supplied gratis to exhibitors for their two-reel Technicolor featurette "The World's Most Beautiful Girls"—and a word to the wise theatre manager should be sufficient. The girls, participating in the "Miss Universe" Beauty Contest, include 78 of the best-lookers in all languages, and no wolf whistles. The short film can spark the promotion of any number of bathing beauty competitions.

Sol Sorkin Sells 3-D

Sol Sorkin of Syracuse (S. O. S. in code) files a report on his handling of "Bwana Devil" with pictures, and the plot, attached. Not the plot of the picture, but of his exploitation. He landed an editorial in the *Post-Standard* on three-dimensional movies, which is something for his scrap-book. The newspaper campaign started 24 days in advance, and the ads used were those taken from the pressbook (we haven't seen any pressbooks yet).

"Miss Three-Dimensional" was selected, and this "Queen" contest we can roundly applaud, because all of them are. No wonder the Mayor issued a proclamation to inaugurate "Three-Dimensional Week" in Syracuse. (They must have suspected this, even before the contest.) A street banner, in front of RKO Keith's theatre, was also news, because they don't do that very often in Syracuse. Radio and television also announced something that was as strange and terrifying as space ships or flying saucers.

Not the least of Sol's Syracuse promotion was the tieup effected with the University, for the students really go for something new, and this was IT. Of course, they were interested in "Miss Three-Dimensional"—being students, and of what, do you think?

What Goes in Tacoma

Phil Sessions, manager of John Hamrick's Blue Mouse theatre, in Tacoma, Wash., had a reasonable facsimile of Boris Karloff as street ballyhoo for a double bill.

And Bill Hupp, manager of the Rialto, Seattle, had a convincing corpus delicti, hanging from a "Hangman's Knot," as gruesome exploitation for that picture.





Did Macy's tell Gimbels? Well, whether they did or not, Gimbels has repeated the phenomenal cooperative advertising for Bette Davis in "The Star" which was originally developed by Macy's, for their "Pickups of the Month"—last year. The double-truck above, an expensive two pages in all the New York newspapers, tied merchandising with motion pictures, and sold the public on two objectives.



Si Seadler is justifiably proud of this series of special ads—"teasers," he calls them—used in fairly large space for the run of the current attraction at the Radio City Music Hall. The four ads, in advance, plugged hard for "one of the ten best."

Simulated Magazine Covers

About the smartest stuff we've seen arrives from Odeon Theatres (Canada) in the form of a brochure, with a simulated cover "The most exciting days in my LIFE"—said showman Al Jenkins and inside, another cover, "LOOK—at Odeon's showmanship trophies!" It's all in the style and make-up of the national magazines.

BECAUSE WE KNOW IT'S SO
WE KEEP ON SAYING...
FILMACK GIVES YOU MORE SHOWMANSHIP PER DOLLAR AND THE FASTEST SPECIAL TRAILER SERVICE IN THE WORLD.
FILMACK TRAILERS
1327 S. WABASH AVE. CHICAGO
630 NINTH AVENUE, NEW YORK

Selling Approach

MISSISSIPPI GAMBLER—Universal-International. In color by Technicolor. He'd play any game, for any stakes—your money, your woman, or your life! Tyrone Power, as a lusty, loving, gambling man, rolling down the wide river, on his luck, against rogues, card sharps and adventurers. To win the taunting lips of a silk-faced vixen from New Orleans. Co-starring Piper Laurie and Julia Adams. Meet the fabulous Fallon, his touch a temptation, his luck a challenge, his life a reckless adventure, from St. Louis to New Orleans! 24-sheet and all posters made to order for marquee and lobby display. Use your high-school's jig-saw to cut out this mounted poster art and see what powerful effects you obtain. Herald keys the campaign for most situations. "Color-Glo" stills sell color on your big theatre screen. Newspaper ad mats are varied and numerous, from very large, down to very small. The big 35¢ economy mat—a complete campaign—is a dandy, containing six newspaper ads and 2 publicity stills, enough to serve all purposes in small situations. Buy it and use a wider variety of ads for the same advertising budget. Get some variety in your usual newspaper space. Picture has been well and widely presold, in national magazines and through a saturation premiere down the Mississippi valley.

THE I DON'T CARE GIRL—20th Century-Fox. In color by Technicolor. The BIG musical about the BAD girl of show business, with Mitzi Gaynor in the wild and wonderful story of Eva Tanguay. The teasing, tantalizing, tempting, times of the singing, dancing, don't-give-a-darn darling who lit up Broadway. 24-sheet and other posters have Mitzi in her dancing clothes, and she'll make stoppers as cut-outs for lobby and marquee. There's a herald, not shown in the pressbook, but we urge it for a majority of small situations, as the cue to your campaign. Newspaper ad mats are filled to overflowing with Mitzi, who is bouncing with what men like in the movies. The complete campaign mat, bargain-priced at 35¢ from National Screen, tells and sells everything you need in small situations, and gives you variety at the cost of monotony. Buy the big economy size and enjoy the use of eight mats, to choose from, at your newspaper office. The newspaper man doesn't mind whether he casts all of them, and maybe you'll get another bargain at home, if he gets interested.

ABOVE AND BEYOND—MGM presents the love story behind the billion-dollar secret. "How much can a woman take?" Robert Taylor and Eleanor Parker in the personal story of a pretty girl who had the hard luck to fall in love with a hero. A tender story, a real story, told against the world event that changed their lives, and our lives, forever! 24-sheet and all posters, designed to make cut-outs for lobby and marquee display. Where can you get so much art work for so little money? No herald mentioned, but you can contrive one, using oversize newspaper ad mats, of which there are plenty. The big economy mat, a complete newspaper campaign for 35c contains 9 newspaper ads and slugs, 2 publicity stills to illustrate your reviews, and enough linotype border to decorate your ads all week. It's a bargain! Picture is highly dramatic, timely, based on real-life hero and heroine, will appeal to vets and those who are in military services. Colonel Tibbets, the actual hero of this story, is the man who dropped the first atomic bomb on Hiroshima. He's one of our Air Force's most youthful officers.

THE JAZZ SINGER—Warner Brothers. In color by Technicolor. A jubilant new production. It's joy set to music. A story that sings out to your heart. A new landmark in motion picture entertainment. "We're prouder than proud; you'll be happier than happy" with this new production of Al Jolson's greatest success. Featuring Danny Thomas and Peggy Lee. 24-sheet and all posters have the theatrical presentation of this picture, as a theme for marquee and lobby display. There's a fine jumbo herald, for inexpensive, wide-spread coverage. Sell the back page to a cooperative advertiser. Newspaper ad mats in bewildering variety from enormous sizes, down to the big 35c economy size, containing eight mats, for the smaller situations. A set of teasers, single-column width, are unique in style. Pressbook features banners, valances, standees, 11x14's and 8x10 "Color-Glo" stills to sell color with color. Plenty of music tieups, for both sheet music and record albums. Top bracket revival of a top-notch picture.

RUBY GENTRY—20th Century-Fox. This is Ruby Gentry, who wrecked a whole town. Step by step, and man by man, sin by sin! This is the story of a flame named "Ruby" who thought only of her future, while men thought only of her past! Jennifer Jones, as the girl who was so dangerous, so destructive, so deadly, to love. Any woman could tell you about Ruby Gentry, but every man had to find out for himself! Very striking 24-sheet and other posters, planned for the purposes of marquee and lobby display. Herald keys your campaign, and there's special teaser "snipe" paper, for an extra showmanship touch. Strong pose, merely says "Ruby Gentry is coming to town," available as a one-sheet and three-sheet, and special window card. Newspaper ad mats are strong, and so are the teasers. The big economy ad mat, at 35c, gives you everything you need, including a couple of publicity mats. Jennifer looks good in publicity stills, wearing just a simple sweater. This picture doesn't seem like anything for the kiddie's matinee, but it will please the mid-week audience.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

AMERICAN AND PARK THEATRES, ROUNDup, Montana. Money makers. Easy terms. Literature. Wire McADAM, Livingston, Montana.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SPEAKER RECONING. WEATHERPROOF PARTS used. Prices $1.30 each and up. FIDELITY RADIO & ELECTRIC CO., Clarkston, Ga.

PHOTO BLOWUPS, 40 x 60, $7.50, 30 x 40, $5.00 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

SEATING

CHAIR BUY OF A LIFETIME! 920 MODERN Heywood 7-ply veneer back spring edge cushion chairs, curved steel standards. Excellent condition, only $5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

ORDER NOW, OPEN IN 1953. EQUIPMENT FOR all sizes drive-ins from $1,595. In car-speakers, $15.90 pair with junction box. Underground cable $65M. Ramp signs, $14.95. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

OPPORTUNITY FOR EXPERIENCED DRIVE-IN operator. Handle operation and concession large drive-in (qualified assistant may apply). State experience. Preferable age about 35. Reply P. O. BOX 95, Elmsford, N. Y.

MANAGERS AND ASSISTANTS, FIRST RUN deluxe theatres, large metropolitan Eastern city. State salary, experience, references in first letter. BOX 2701, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interview. Reply BOX 2702 MOTION PICTURE HERALD

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in the South. Applicant should be willing to travel and should have practical and technical training in the installation and servicing of theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2703, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGERS. PERsonal interviews only. No letters. H. SCHOENSTADT & SONS, 1118 So. Michigan Ave., Chicago.

STUDIO EQUIPMENT

OTHERS DO IT, YOU CAN, TOO! SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

USED EQUIPMENT

S. O. S. MEETS AND BEATS COMPETITION! Super Simplex mechanisms, excellent condition, $225. each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE BOOTH EQUIPMENT, SUPER SIMplex heads, RCA amplifier, Strong utility lamps, rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FReeport 9-7092.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $450. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50, aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

GOING FAST! USED MARQUEE LETTERS: 100—10" Wagner plastic @ 60c; 500—8" Wagner aluminum @ 60c; 150—10" Adler aluminum @ 75c. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

TWO NEW WESTINGHOUSE RECTOX 65 AMPS Suprex arc rectifiers, worth $1,600. bargain $270 each. One DeVry model XD, 35mm sound projector, Mazda, amplifier, 15 inch speaker cased, like new worth $1,200., hurry $390. Two "Holmes Educators" 35mm fine condition, complete $475. pair. AMERICAN THEATRE SUPPLY, 2300 First Ave., Seattle 1, Wash.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ORDER SAMPLE MASONITE MARQUEE LETter. Be convinced! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

RECTIFIER BULBS 15 AMP., $4.59; REPLACEment parts for Simplex, Powers, 33⅓% off; Reflectors 20% discount; 9'x12' plastic screens, $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Legion Approves Five Of Eleven New Films

The National Legion of Decency this week reviewed 11 new films, putting one in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; five in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I was "Son of the Renegade." In Section II were "Bandits of Corsica," "I Confess," "Lili" and "Little World of Don Camillo." In Class B were "Bomba and the Jungle Girl," because of "suicide in the plot solution"; "Jeopardy," because it "tends to condone immoral actions; suggestive sequence"; "Prince of Pirates," because of "light treatment of marriage"; "The Star," because it "tends to condone illicit actions; reflects the acceptability of divorce and remarriage"; and "Wide Boy," because it "tends to condone immoral actions." "Of Love and Bandits" was in Class C because "the story it tells is offensive to religion, condones immoral actions and contains suggestive sequences.

FILM BUYERS RATING

The Film Buyers Rating has been moved from its usual position each week in the* Herald *to the inside back cover, for the greater convenience of readers. This new position also will make possible reports on a greater number of pictures, thus increasing the service of the department to its many users.

Railway Express Files For Increased Rates

A petition for a general increase in express rates has been filed by the Railway Express Agency with the Interstate Commerce Commission. The proposed increase would cover all classes of express traffic with minor exceptions on an approximately 24 per cent basis. The company attributes the over-all shortage of $70,000,000 in 1952 the large passenger train service deficits of the railroads.

Test Stage Show Policy

Fanchon and Marco has announced an experiment to reopen the first run St. Louis Ambassador stage to live talent in conjunction with a film program. Company officials said they are conducting this program for 10 days and the results will determine future policy in this regard.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres This report covers 117 attractions, 5,240 playdates.

Tjtles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	4	17	2	–
Above and Beyond (MGM)	–	12	3	–	–
Affair in Trinidad (Col.)	8	13	24	17	8
Against All Flags (Univ.)	–	3	9	6	2
Apache War Smoke (MGM)	–	5	10	6	2
April in Paris (WB)	4	8	5	4	2
Assignment—Paris (Col.)	–	–	5	10	3
Battle Zone (AA)	1	3	5	1	–
Because of You (Univ.)	6	36	29	5	1
Because You're Mine (MGM)	–	11	24	31	6
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	33	51	19	4
Big Sky, The (RKO)	1	27	41	14	1
Black Castle, The (Univ.)	–	–	3	3	2
Blackbeard, The Pirate (RKO)	–	4	11	–	1
Blazing Forest, (Para.)	–	2	10	17	–
Bloodhounds of Broadway (20th-Fox)	2	4	11	11	3
Bonzo Goes to College (Univ.)	1	13	46	10	–
†Bwana Devil (UA)	6	–	–	–	–
*California Conquest (Col.)	1	9	20	23	2
Captain Pirate (Col.)	–	–	2	8	15
Caribbean (Para.)	–	4	20	27	8
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	1	4	6	3
†Clown, The (MGM)	–	1	3	2	–
Crimson Pirate (WB)	1	22	44	19	5
Devil Makes Three, The (MGM)	–	–	14	11	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	12	33	9	3
Eight Iron Men (Col.)	1	–	4	2	1
Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	15	44	22	3
Fearless Fagan (MGM)	–	8	21	25	18
Feudin' Fools (Mono.)	2	13	6	2	2
Flat Top (AA)	1	13	11	1	–
*Francis Goes to West Point (Univ.)	17	44	24	7	12
Golden Hawk, The (Col.)	–	9	14	13	3
*Greatest Show on Earth, The (Para.)	66	22	4	–	1
Hangman's Knot (Col.)	1	15	17	1	2
Happy Time, The (Col.)	4	–	2	6	1
Hellgate (Lippert)	–	4	9	8	3
High Noon (UA)	9	36	21	6	–
Holiday for Sinners (MGM)	–	–	1	4	2
Horizons West (Univ.)	–	6	17	11	7
Hour of 13, The (MGM)	–	7	1	1	–
Hurricane Smith (Para.)	–	2	28	16	2
Iron Mistress, The (WB)	4	21	30	6	–
Island of Desire (UA)	–	19	34	8	4
It Grows on Trees (Univ.)	–	1	10	24	4
Ivanhoe (MGM)	9	1	–	–	–
Ivory Hunter (Univ.)	1	6	28	12	12
*Jumping Jacks (Para.)	37	33	12	12	2
Jungle, The (Lippert)	–	–	3	4	–
Just for You (Para.)	10	24	32	9	2
†Kansas City Confidential (UA)	–	–	2	4	–
Lady in the Iron Mask (20th-Fox)	–	–	3	7	3
Lawless Breed (Univ.)	1	6	3	–	–
Les Miserables (20th-Fox)	–	2	14	4	2
Lost in Alaska (Univ.)	2	24	48	14	5
Lovely to Look At (MGM)	14	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	41	24	14	3
Lusty Men (RKO)	3	16	30	5	1
†Meet Me at the Fair (Univ.)	–	–	2	3	1
Merry Widow, The (MGM)	4	15	36	33	4
Million Dollar Mermaid (MGM)	17	31	7	–	–
Miracle of Fatima, The (WB)	2	9	7	5	2
Monkey Business (20th-Fox)	2	39	30	13	6
Montana Belle (RKO)	–	1	10	6	–
My Man and I (MGM)	–	–	11	5	14
My Pal Gus (20th-Fox)	2	7	7	4	2
My Wife's Best Friend (20th-Fox)	–	–	10	22	12
Night Without Sleep (20th-Fox)	–	–	–	4	2
No Holds Barred (AA)	–	2	5	–	–
O. Henry's Full House (20th-Fox)	1	15	18	24	2
One Minute to Zero (RKO)	9	56	19	5	2
Operation Secret (WB)	–	3	13	10	9
Outcast of the Islands (UA)	–	6	5	4	3
Plymouth Adventure (MGM)	4	17	19	25	3
Pony Soldier (20th-Fox)	–	14	18	15	2
Prisoner of Zenda (MGM)	–	8	25	22	1
Quiet Man, The (Rep.)	18	40	15	9	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	1	7	13	2
Rainbow 'Round My Shoulder (Col.)	–	4	18	9	4
Ride the Man Down (Rep.)	–	–	3	4	–
Road to Bali (Para.)	16	12	2	–	–
Rose Bowl Story, The (Mono.)	1	1	21	8	11
Ruby Gentry (20th-Fox)	7	8	–	1	1
Savage, The (Para.)	7	5	23	9	2
Snows of Kilimanjaro (20th-Fox)	15	25	6	3	–
Somebody Loves Me (Para.)	2	3	36	4	6
Something for the Birds (20th-Fox)	–	1	1	11	7
Son of Ali Baba (Univ.)	1	9	20	12	8
Son of Paleface (Para.)	28	29	19	2	1
Springfield Rifle (WB)	5	24	47	4	5
Stars and Stripes Forever (20th-Fox)	7	29	8	1	–
Steel Trap (20th-Fox)	–	2	5	12	4
Story of Robin Hood (RKO)	6	30	27	12	5
Sudden Fear (RKO)	–	9	12	26	5
Thief, The (UA)	1	3	10	7	8
Thunder in the East (Para.)	–	2	4	2	1
Thunderbirds (Rep.)	1	5	13	3	–
Toughest Man in Arizona (Rep.)	–	6	6	6	2
Turning Point, The (Para.)	–	–	18	14	3
Untamed Frontier (Univ.)	–	13	28	24	6
Voodoo-Tiger (Col.)	–	1	5	–	–
Wac from Walla Walla (Rep.)	–	9	12	5	1
Way of a Gaucho (20th-Fox)	–	3	23	25	11
What Price Glory (20th-Fox)	–	18	39	38	13
Where's Charley? (WB)	–	1	15	35	31
Wild Heart, The (RKO)	2	3	16	7	2
Willie and Joe Back at the Front (Univ.)	–	10	30	17	7
Woman of the North Country (Rep.)	–	1	21	11	3
World in His Arms (Univ.)	4	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	10	4
You for Me (MGM)	–	1	7	23	11

ONE OF A CAST OF THOUSANDS...



RITA
HAYWORTH
as she
appears
in
SALOME

This is No. 1 in a series of ads on COLUMBIA'S TECHNICOLOR Production "SALOME"

FEBRUARY 14, 1953

MOTION PICTURE HERALD

ON THE 3-D FRONT

Exhibitors Raise Voice For Standardization

Studios Rush New Films;

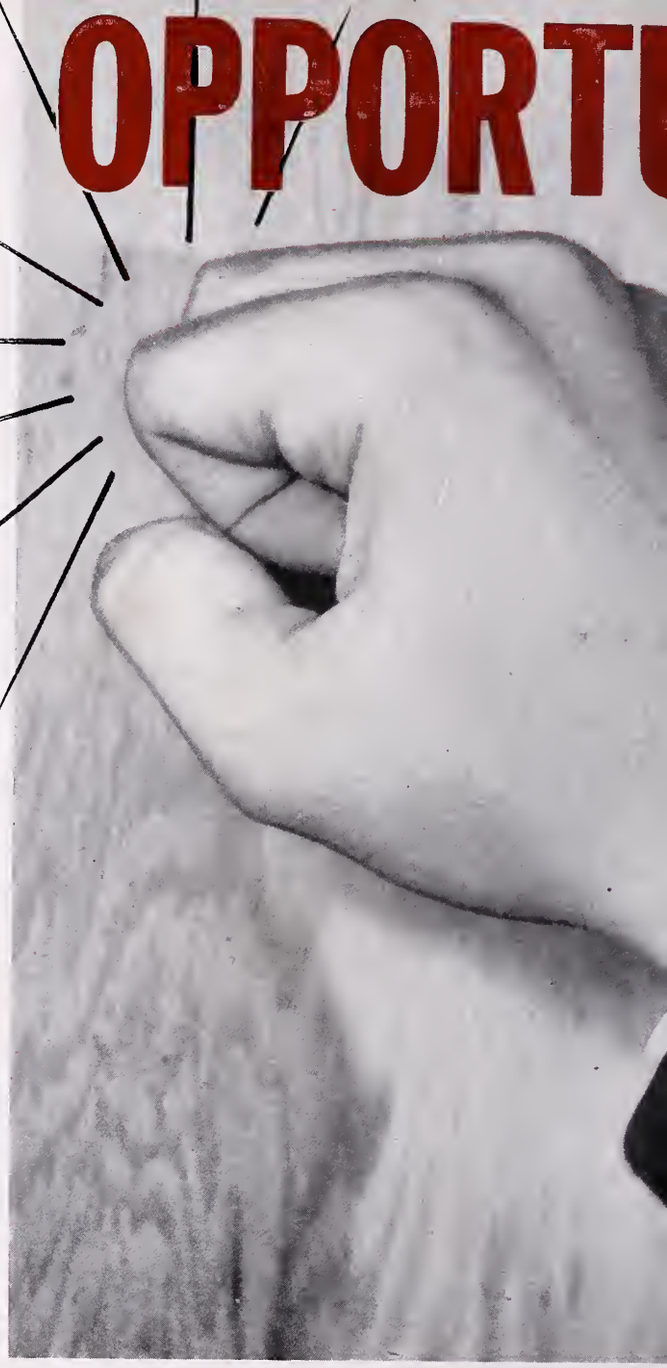
RKO Gets Norling Camera

HUGHES GETS BACK RKO PICTURE STOCK

REVIEWS *(In Product Digest)*: The Magnetic Monster, All Ashore, The Tall Texan, Bellissima, Paolo and Francesca

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

OPPORTU



M-G-M's SENSATIONAL

"JEOPARDY"

Hottest picture on the market! First 30 towns doing terrific biz. An Exploitation natural!

M-G-M presents "JEOPARDY" • starring Barbara Stanwyck • Barry Sullivan • Ralph Meeker Screen Play by Mel Dinelli Based on a Story by Maurice Zimm • Directed by John Sturges • Produced by Sol Baer Fielding



M-G-M's BIG TECHNICOLOR OUTDOOR ADVENTURE!

"THE NAKED SPUR"

Launched in socko Tri-state Premiere in Colorado, New Mexico, Wyoming. Big-time hit for sure-fire top grosses.

M-G-M presents James Stewart • Janet Leigh • Robert Ryan • Ralph Meeker in "THE NAKED SPUR" • with Millard Mitchell • Color by Technicolor • Written by Sam Rolfe and Harold Jack Bloom Directed by Anthony Mann • Produced by William H. Wright



NITY!



M-G-M's "10-BEST" HIT!

"ABOVE AND BEYOND"

Triumphant showmanship premiere at Mayfair, N. Y. Nationwide acclaim by press and public. One of the National Board of Review's "10-Best."

M-G-M presents "ABOVE AND BEYOND" • starring Robert Taylor • Eleanor Parker • with James Whitmore • Marilyn Erskine • Screen Play by Melvin Frank, Norman Panama and Beirne Lay, Jr. • Story by Beirne Lay, Jr. • Produced and Directed by Melvin Frank and Norman Panama



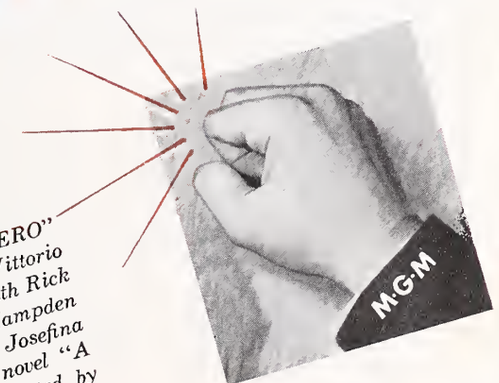
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TRADE SHOWS FEBRUARY 20th

Just what the folks want for their happy holiday entertainment.

M-G-M presents Color by Technicolor "SOMBRERO" starring Ricardo Montalban • Pier Angeli • Vittorio Gassman • Cyd Charisse • Yvonne de Carlo • with Rick Jason • Nina Foch • Kurt Kasznar • Walter Hampden Thomas Gomez • Jose Greco • Screen Play by Josefina Niggli and Norman Foster • Based on the novel "A Mexican Village" by Josefina Niggli • Directed by Norman Foster • Produced by Jack Cummings



(All together for Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

Warner Bros. went to Canada's to make it...and made it the gre suspense story we have ever p

ALFRED HITCHCOCK'S

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THIS IS DECEIT

STARRING

MONTGOMERY CLIFT · ANNE BAXTE

WITH

KARL MALDEN · BRIAN AHERNE

O.E.HASSE · ROGER DANN · DOLLY HAAS · CHARLES ANDRE

SCREEN PLAY BY GEORGE TABORI WILLIAM ARCHIBALD

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN



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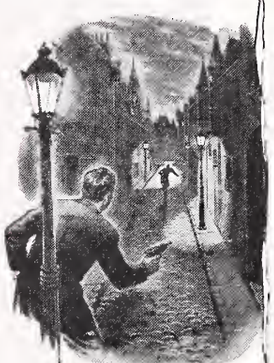
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3 BIG WEEKS, ROXY, N.Y.! POWERHOUSE IN BUFFALO!
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MIGHTY IN SAN DIEGO! WATCH IT EVERYWHERE!

THERE'S NO BUSINESS LIKE 20 CENTURY-FOX BUSINESS!

BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 7

February 14, 1953

3-D Standardization

IN many quarters there is being raised a hue and cry for standardization of 3-D. This is an entirely understandable reaction, even though premature. It is impossible to tell today what is to be standardized, let alone what the standards should be. The situation is analagous to a navigator being asked to determine a compass course to an unknown destination.

Standards must be agreed upon as soon as practicable. Meanwhile developments should be kept channeled in as few diverse directions as possible. In any case, time must pass before lasting solutions can be arrived at. 1953 will be a year of testing; 1954 should be the year during which standards (whether a reaffirmation of the traditional ones or a delineation of new ones) should be set. The present standards of the screen have persisted for sixty-five years. Any changes made should be ones that give reasonable promise of enduring for a minimum of a decade or two.

In a state of flux now are such basic issues as whether a small or large number of Hollywood's annual productions will be made for viewing through Polaroid glasses; what size the picture shall be (as at present or relatively much wider); whether sound will remain in one channel included with the picture on a single 35mm film, or whether it will be on several tracks in order to permit stereophonic reproduction through several sets of speakers arranged behind a wide screen.

Very soon agreement should be reached on some of these issues. For example, Hollywood should decide at once whether stereophonic sound should be on three, four or more tracks, and whether stereophonic sound release prints should have optical or magnetic tracks. Many months must pass after such an agreement is reached before any large number of theatres can be ready to handle the sound part of wide-screen pictures.

Likewise an agreement should be promptly reached on what aspect ratio (the relationship of picture height to width) should be used for all wide-screen productions. This, too, ought to be settled quickly.

The proposed changes are fairly expensive for any size theatre. In the aggregate, the total is a considerable one amounting to much more than a theatre's complete installation of a conventional projection-sound-screen system. However, the public will be the final arbiter. Money wisely spent in improving the theatre's appeal may be expected to be recouped many fold. The effect of any 3-D film at the box office will be in direct proportion to the appeal of the attraction. After the initial period of novelty is passed, no 3-D process can be expected to turn a poor film into a box office hit.

The fact that all the studios and hundreds of theatres throughout the country are anxious to participate in the explorations of the effectiveness of 3-D films is encouraging. By the time twelve more months have passed no one will be able to say that the industry did not give fair trials to both 3-D films with glasses and giant screen projection. During this period the public will be reminded again and again that the theatre is the prime place for high quality attractions. The lessons learned in picture making and in the theatre will be valuable no matter what standards ultimately are accepted.

■ ■ ■

ABC-UPT Merger

AT long last, after a year and a half of consideration, the Federal Communications Commission this week approved the merger of the American Broadcasting Company with United Paramount Theatres. It is, of course, the theatre circuit that is taking over ABC (a circumstance that may be a shock to the critics who think of motion picture theatres as relics of the past). ABC has been fighting a losing battle up to now in television and radio in competition with the other networks. Strengthened by the manpower and financial resources of UPT, the ABC division of the new company is expected—over a reasonable period of time—to make a mark for itself. To the amusement world as a whole the importance of the development lies in the fact that Mr. Leonard Goldenson, UPT president and president of the new American Broadcasting-Paramount Theatres, Inc., and his associates of exhibition will have an opportunity to explore the inter-relations of television and motion picture exhibition—to the mutual advantage of both. The whole future relationship of television and motion pictures undoubtedly will be influenced by the pioneering of Mr. Goldenson. He has the experience and talents to do an excellent job.

■ ■ ■

UA Anniversary

THE swift and energetic actions of the management group which took over control of United Artists in February, 1951 have been so successful that it is easy to forget the condition the company was in at that time. Miss Mary Pickford and Mr. Charles Chaplin gave the group three years—until February, 1954—to get the company operating at a profit. That was achieved at the end of the first of the three test years. For a year now the group has held stock ownership as well as control of UA through a voting trust. Renewed congratulations are in order for Messrs. Krim, Benjamin, Fox, Youngstein, Heineman and Picker and their associates. Individually and collectively they acknowledge that results so far have been achieved only through the cooperation of exhibitors. Showmen everywhere share the credit for saving UA as a world-wide releasing organization for independent producers.

Letters to the Herald

A Look and Forecast

To the Editor:

On entering into the year of 1953 I do not think it would be amiss to state what improvements were made in 1952 over previous years. Speaking of my 1952 experience in the exhibition field, I will say that I am still holding to my policy, as in the previous two years, in only running three changes weekly —Sunday, Monday, Tuesday; Wednesday, Thursday, Friday; single with Saturday as a double feature bill also of worthwhile product. However, my two three-day runs are of the top product and usually within a week to 30 days of release. In this new type of policy I spend about 10 to 12 per cent for exploitation—which has paid off nicely.

An exhibitor must be alert to the type and value of the product coming through and what fits his patrons' wishes, as they, too, know their pictures these days. This is a big factor in selling entertainment. I have been an exhibitor in my Greenbrier Valley section for the past 30 years and I really know my patrons.

In 1952 we have been fortunate in getting many more than usual top "A" pictures. I would say there were at least 50 top box office pictures last year and I played just about all of them. My past year has been on a par in grosses with the past two years since cutting my run policy down from five changes to three, three years ago. I have stepped up my additional exploitation budget about five per cent in my newspapers and radio. Since doing this I have increased my gross about 15 per cent over my 1949 business. I do attribute some of this to better product and better showmanship in exploitation spending. Another thing not to overlook is good housekeeping. I always maintain my theatre in 100 per cent condition in seating, projection and cleanliness. This pays off, too.

This covers my experience at the Lewis theatre in Lewisburg, West Virginia—population 2,000, business, farming, live stock and poultry raising.

As I read about the schedules of coming product in the trade papers by all the producers for the next six months, I will say that they look better than the previous three years—more color, better stories, good directors and all full of stars with new ones coming along to replace the older ones who are going out. I am very optimistic for the coming year and I have no fear but that I will get along as usual with good product and perhaps better than previous years.

I operate two theatres, the Lewis and the Greenbrier in Charleston. In the latter I run a double bill policy in subsequent product and occasionally first run on exploitational product when I can get it. I had an average nice business last year in this situation. Starting soon I will operate a third theatre in my home town—Shanklin's Grand —which I built 15 years ago but have leased out the past 10 years. I will no doubt operate this situation along the same policy as the one in Lewisburg, which is only five miles away. I will refurbish this one with new screen and stage equipment as well as new carpet and projection equipment. I have the opening planned for about April 15, as it stands now.

I have TV in all my situations now but I am not worried in the least if good product keeps coming. Fewer and better pictures and longer runs will be the answer to TV. TV has killed off the "B" pictures. It is up to the producers to keep making more and better "A" pictures and forget about the "Bs."

Now, with three-dimensional product coming out this year, why wouldn't one (after seeing "Bwanna Devil") be happy and optimistic in the exhibition part of the industry. If all the distributors will use some common sense in their releasing and offer reasonable percentage terms, we will all stay in business and be happy.—*J. C. SHANKLIN, Ronceverte, W. Va.*

3-D Patents

To William R. Weaver:

First, I want to thank you for your fine reportorial job on three-dimension in Hollywood. To my mind your reports on 3-D are the most comprehensive to date, for which the entire industry owes you its gratitude.

I would like, however, to correct a statement which you credit to me. You write in your article of January 31 that Messrs. Gunzburg and Lesser say that their 3-D systems cannot be patented. I cannot speak for Mr. Lesser and his process, but I assure you that I have at no time said that the Natural Vision process is not a patentable process.

The fact is that Natural Vision has an excellent patent situation both in apparatus and method. Our system is new and revolutionary and is a definite contribution to the art. Anyone making unauthorized use of our developments and inventions runs the risk of most serious legal action.

Lest covetous imitators be misled, I suggest you publish this letter in full.—*MILTON L. GUNZBURG, President, Natural Vision Corporation, Hollywood.*

MOTION PICTURE HERALD

February 14, 1953

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ON THE HORIZON

OUR industry, like all other industries, is coming out from under a series of Government controls. Wage and salary controls are now off, and ushers, salesmen, stars and all other industry workers are free to bargain with their employers without reference to any Government wage or salary regulations. Film rentals and admissions were never subject to price control, but most film and theatre equipment was. Controls have been removed already from some of these items, and will be off everything by April 30 at the latest, and probably much sooner. Theatre construction controls will die June 30 at the latest, possibly sooner. The controlled materials plan, under which steel, copper and aluminum are rationed to manufacturers, will also end June 30, if not before.

► Motion picture shares on the New York Stock Exchange continued to show strength this week in the face of generally dropping prices in other fields. Loew's, 20th Century-Fox and National Theatres were the three most active stocks on the Big Board. Financial writers, commenting on the strength shown, particularly in contrast to a recession in television and radio prices, attributed the investing public's reawakened interest to the trade news about third dimension and wide screen pictures.

► March 23 has tentatively been set for the reopening of the House Un-American Activities Committee's hearings in Los Angeles on Communism on the west coast. The hearings are expected to have some witnesses from the motion picture industry but to deal even more with radio, television, defense plants and other industries.

► The talk about a New York Coliseum, advanced sometimes by public officials, and by realtors, and by financiers, is being continued by a group known as Broadway Angels, Inc., which wrote the city's editors this week that 20 of its members have for three years been studying the matter; and that it would desire to be a clearing house of ideas and projects. It added those who finance Broadway plays are interested in plans which will increase the number of theatres, and remarks: "Public financing can always be secured if a competent and equitable plan is prepared."

► Many are the devices of the true exploiteer. Albert Margolies, plugging for the Paris theatre, New York, sent out a release Wednesday proclaiming that "scientists, using the latest methods of electronic calibration, have declared the screen at the Paris perfectly suited, being nice and flat, for the projection of 2-D, the startlingly life-like process in which 'The Freshman' was filmed . . . no rebuilding of the theatre will be necessary." The Harold Lloyd picture opens at the Paris after "Hans Christian Andersen."

► The donate-as-you-leave policy at the Ritz theatre in Memphis, which started Christmas day, ended last weekend. Owner Dave Flexer, without comment, posted the former admission prices. Since Christmas patrons attended the theatre free and made a donation in a lobby fishbowl as they departed.

► Industrial motion pictures have come of age in the opinion of W. B. Potter, director of advertising for the Eastman Kodak Company, who ought to know. "Business movies are now a legitimate advertising medium whose circulation story should be presented on equal terms with those of radio, newspapers, television and other media," he said recently. He estimated that there are now about 400,000 projectors for 16mm sound movies now in use in the United States, compared with only 25,000 before the war.

► It is the intention of the Government of Canada to encourage private film production in the Dominion. So reported last week the head of the National Film Board, W. Arthur Irwin, addressing the Association of Motion Picture Producers and Laboratories, meeting in Toronto. Elected at the session were: S. Dean Peterson, president; William Singleton, vice-president; Pierre Harwood, secretary-treasurer; James Campbell, Graeme Fraser, Lew Parry and J. D. Wanbrough, directors.

► Reports are that Charles Green is planning a proxy fight at the annual meeting of the 20th Century-Fox stockholders in May. He is understood to have rounded up proxies representing 70,000 shares of 20th-Fox stock, and it is reported close associates are continuing to buy company stock. Asked by the *Herald* about his plans for the May meeting, Mr. Green's only reply was: "I have no comment."

► March 9 has been set as the new date for the contempt of Congress trial of Sidney Buchman. Originally set for last May the trial has been postponed three times.

TOOL FOR SHOWMANSHIP

Ohio exhibitors are alert to showmanship opportunities. Bill Tallman, Jr., of the Ceramic Theatre, East Liverpool, saw *Motion Picture Herald's* list of top-grossing pictures of 1952 in the issue of January 3. Promptly he drew up a "Let's Look at the Record" ad for a quarter page in his local newspaper in which he pointed proudly to the fact that he had played six of the pictures at the Ceramic. Three days later Paul Vogel at the Liberty in Wellsville ran the *Herald's* list in the same size ad in his paper, reminding his patrons that the Liberty had shown seven of the features and would soon run four more of the 12. Bob Wile, executive secretary of the Independent Theatre Owners of Ohio thought the examples were good enough to report them. That's using the tools of showmanship.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



THIS IS THE CREW which will guide Canada's leading Variety Club, Tent 28, of Toronto, during 1953. Photographed at the installation the other day were, seated: John J. Chisholm, past chief barker; Dan Krendal, dough guy; William Summerville, Jr., first assistant chief barker; Rube Bolstad, chief barker; Ernest Rawley, second assissant chief barker; Clare Appel, property master; and Gordon Lightstone, canvasman. Standing: Jack Fitzgibbons, Jr., George Altman, Rev. George Cherrier, Rabbi Reuben Slonim, Rev. Ray McCleary, and Paul Johnston.



MERVIN HOUSER, right, this week took over as New York home office publicity director for RKO Radio. He has been assistant to Perry Lieber, national director of publicity, advertising, and exploitation.

by the Herald

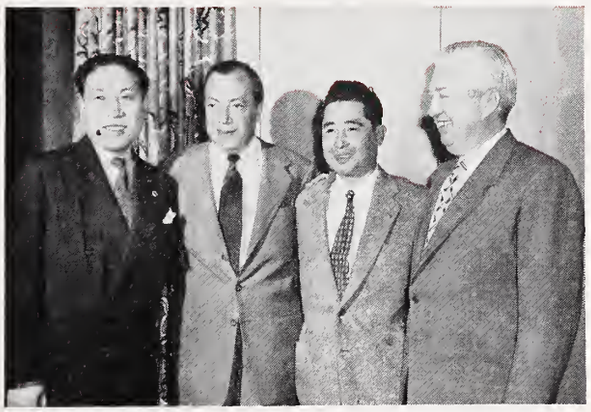


AT COMMUNION BREAKFAST in Hollywood, last week, Jack Haley chats with chief speakers Loretta Young and James Francis Cardinal McIntyre. The Breakfast was one of several conducted in the United States and Canada.



by the Herald

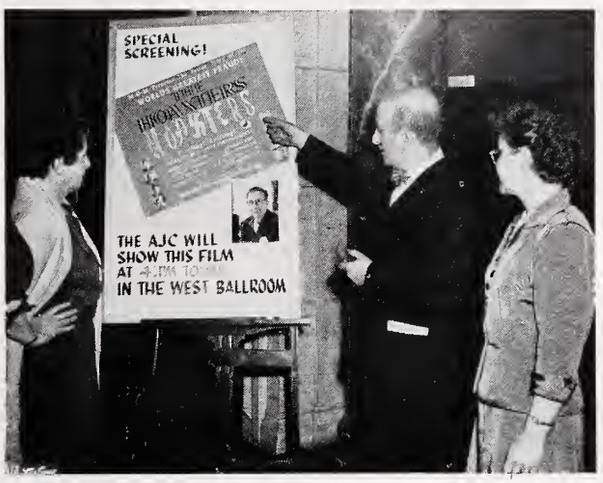
DEMONSTRATION OF DUBBING, at the new Italian Films Export sound studio in New York. Dr. Mauro Zambuto, film sound expert, showed how "Anna" was dubbed. With him, right, Jonas Rosenfield, Jr., public relations director of the importing company.



JAPANESE VISITORS to Allied Artists' Hollywood headquarters. In left to right order are Masatoyo Takano, Tokyo branch and publicity manager for Eiga Haikyu Company, AA distributors; Harold Mirisch, AA vice-president; Hideo Shiotsugu, president of Eiga Haikyu; and Steve Broidy, president of Allied Artists. Mr. Shiotsugu praised American films as spokesmen for the democratic way.



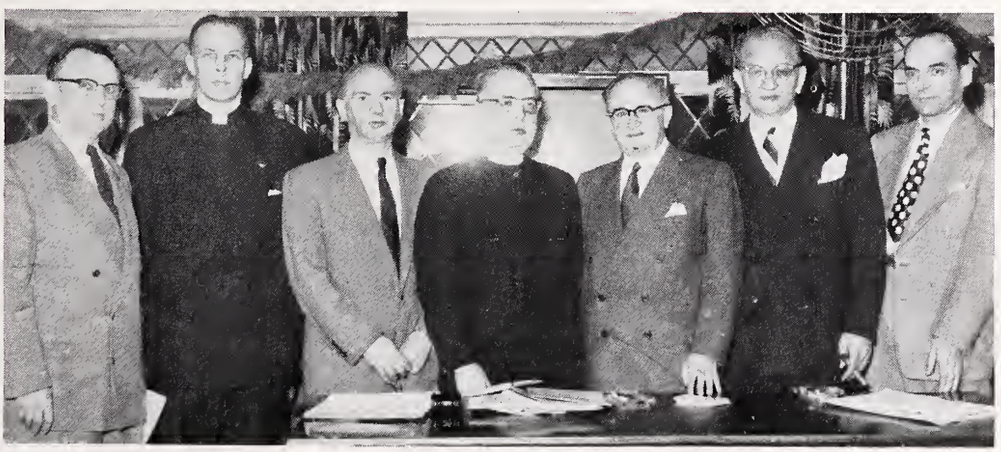
ON THE SET of Paramount's "Sangaree," being made in third dimension, Joseph Brager, manager of the Tivoli, Calgary, Canada, and Mrs. Brager, are welcomed by star Fernando Lamas.



SPECIAL SCREENING, at the New York meeting of the American Jewish Committee. Dore Schary's MGM production, "The Hoaxters," receives outstanding attention. At the display above are Mrs. Arthur Mayer, wife of the writer-showman; Robert Disraeli, AJC film division; and Mrs. Jeanne Optner.



IRVING ISAACS, at the right, on February 10 was elected president of the Independent Exhibitors of New England. He is owner of the Telepix Cinema, Boston, a newsreel house.



IN BUFFALO, the dais at an industry meeting on Brotherhood Week comprised, at left: Carl Zietlow, National Conference of Christians and Jews; Dean Philip McNairy; Manuel A. Brown, regional distributor chairman; Rev. Joseph Mahoney; Rabbi Joseph Fink; David Miller, last year's chairman; and Edward Meade, publicity chairman.

GIVE US UNIFORM 3-D STANDARD, TRADE CRIES

THREE-DIMENSIONAL and wide screen film processes continued to hold the industry spotlight this week. And, as sometimes happens in show business during moments of high excitement and emotional fever, everybody—but everybody—was getting into the act.

In the midst of the quantity of press releases from New York and Hollywood, all speaking in glowing terms of Natural Vision, CinemaScope, Stereo-Techniques, Cinerama, and other processes, there came for the first time from other branches of the industry comparatively sobering cries for standardization of new techniques.

From Washington, Abram F. Myers, general counsel of Allied States Association, issued a communique called "Bwana Bustle" in which he urged producers to avert what he termed a "battle of the giants" which would bring ruin to exhibitors and eventually to producers and the entire industry.

In New York the Society of Motion Picture and Television Engineers took the first actual step towards promoting all-industry standardization by sponsoring a meeting with exhibition and distribution representatives to discuss the subject. From that meeting came five important recommendations.

Also in New York, Milton Gunzberg, president of the Natural Vision Corporation, in which process the record-breaking "Bwana Devil" was filmed, took a slightly different tack and warned the industry that the future of three-dimensional films could be ruined by careless production and exhibition, resulting in public antipathy to the process.

There did not, however, seem to be any immediate concern over standardization or the pitfalls that may lie ahead in the 3-D future among the producers who, as usual, made the *most* news during the week.

The following are the salient points from major announcements:

Allied Artists will start production in March on "The Maze," an English mystery story to be filmed in black and white and in three-dimension.

Cinerama and Technicolor Sign Deal for 11 Films

Cinerama signed a pact with the Technicolor Corporation involving an initial commitment for 11 Cinerama productions and representing a reported $10,000,000. Cinerama plans production in June of "Paint Your Wagon," stage musical to which Louis B. Mayer, Cinerama chairman, owns the screen rights.

Columbia at present has no plans for licensing any of the wide-screen processes. In the next few days it will put into production "Fort Ticonderoga" in the Natural Vision process.

TALKING ABOUT 3-D . . .

In New York this and last week proponents of different methods of attaining third dimension on the screen—or the illusion thereof—expounded their theories and hopes to the press. Spyros Skouras, president of 20th Century-Fox, sounded the tocsin for his company's CinemaScope; Milton Gunzberg enlarged on the possibilities of his Natural Vision process; and John A. Norling explained his stereoscopic camera, which has been licensed to RKO. On another 3-D front some very interested third parties—exhibitors—met SMPTE officers to discuss standardization. Here and on the opposite page they are shown in action.

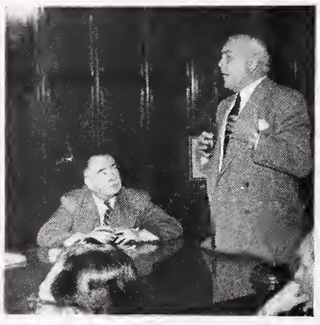
MR. SKOURAS ON CINEMASCOPE



"In about six weeks, we will be able to show you some pictures you will marvel at. . . ."



"And, gentlemen, with our process, a theatre man will need only one projector, and one screen, and he won't have to spend a fortune. . . ."



As Mr. Skouras finished, newsmen still asked questions, and Charles Einfeld, vice-president, right center, handled the lens "compression" theory.



All photos by the Herald

RKO has acquired the rights to use the new three-dimensional Norling camera and plans to enter the 3-D field shortly. Like the product filmed in Natural Vision and the Stereo-Techniques systems, product made with the Norling camera requires the use of Polaroid glasses. Three-dimensional equipment for these three processes are interchangeable. RKO will lease the Norling equipment to other companies.

Twentieth Century-Fox will make two pictures in its own three-dimensional process (requiring the use of glasses) as well as the 10 already announced for filming in the wide-screen CinemaScope process. Starting dates for eight of the 10 CinemaScope productions were set. Spyros Skouras, president, flew to Paris to expedite production of CinemaScope equipment.

Paramount scheduled its third three-dimensional film, "Those Sisters from Seattle," to be produced by Pine-Thomas. Now shooting in the company's 3-D process and the traditional manner is "Sangaree." Second on the company's 3-D schedule is a musical, "Red Garters," to be produced by Pat Duggan this spring. "Rushes" on "Sangaree" will be shown to the trade in New York Monday morning at the Paramount theatre on Broadway.

Warner Brothers indicated its confidence in the industry and its belief that the business was not about to undergo major revolution overnight by announcing one of the

MR. GUNZBERG ON NATURAL VISION



Milton L. Gunzberg explains "inter-ocular."



Mrs. Gunzberg, executive vice-president, sits in on the interview.

MR. NORLING'S CAMERA



John A. Norling displays his camera, via stereo slides.



. . . And answers numerous questions. With him is Charles Boasberg, RKO general sales manager.

THE SMPTE AND EXHIBITORS



He called the meeting to order: Herbert Barnett, SMPTE president, Cinerama's vice-president.



They came to listen, and to suggest: D. John Phillips, New York exhibitor representative; Wilbur Snaper, Allied, and Samuel Pinanski, TOA.

heaviest production schedules in its history. On the schedule are two Natural Vision features, "House of Wax," now halfway completed, and another still to be announced.

In light of all these announcements, Allied's Mr. Myers wrote: "Now is the time for responsible heads of the film companies to pause and consider. In its present state, the industry is in no condition to suspend operations pending the outcome of a battle of the giants. And if each giant has a different method and there is no mechanical interchangeability, it is not to be expected that many theatres will be equipped to handle films made by different methods, and the giants may find themselves without retail outlets. . . ."

Saying that it was difficult to tell whether there was a genuine stampede to 3-D or "whether some of the bulls are merely pawing the ground to see which can stir up the most dust," Mr. Myers recalled the advent of sound pictures in the late 1920's which distributors used as "an opportunity to freeze out the small exhibitors." It was necessary to go to the Justice Department then, and it may be necessary again, he indicated.

Mr. Myers claimed that some of the producers "intend to use 3-D as a further weapon in reestablishing the monopoly" which the courts condemned in the Paramount case. He cited as an example 20th-Fox and said that 20th-Fox "spurns Natural Vision" or any method which the independent exhibitor can afford, and instead is using for the major part of its product a system which could cost a theatre anywhere from $25,000 to $100,000.

Out of the SMPTE meeting came five chief recommendations. They were:

1. The manufacture of all-purpose screens which are adaptable for all three dimensional processes and wide-screen systems.

2. The immediate standardization of technical terms to eliminate misunderstandings.

3. A change in the height and width ratio of the picture in order to realize a bigger picture on the screen using present-day projection equipment.

4. That SMPTE act as liaison with the Motion Picture Research Council on the coast.

5. That the SMPTE prepare and distribute a report on the basic principles of all three dimensional and wide-screen systems presently advocated.

It was emphasized after the meeting by Herbert Barnett, SMPTE president, that engineering standardization must originate on the coast and in this connection the pioneering three dimensional work of the Motion Picture Research Council on the coast was highlighted.

The Council, it was said, is working in cooperation with such equipment dealers as Altec Service Company and RCA Service Company, the two firms currently installing the synchronization machines for Natural Vision and Stereo-Techniques.

Among the standardization proposals before the Council, according to the report, are two suggested reel sizes, 3,500 or 5,500 feet, and the adoption of such basic standards as the fixing of the image on the screen.

Endorsing the aims of the SMPTE meeting, J. Robert Hoff, president of the Theatre Equipment Supply Manufacturers Association, wired Mr. Barnett: "Present proposed divergent processes create huge engineering expenses for all manufacturers . . . we would welcome a single standard that would enable us to produce desired equipment at lowest possible cost to the exhibitor. The Association pledges its cooperation in your efforts."

Calls Wide-Screen 3-D "Ultimate in Films"

At his New York press conference, Natural Vision's Mr. Gunzberg told trade reporters that he, president of a three-dimensional process company, was "delighted" with 20th-Fox's wide-screen CinemaScope system. "The ultimate in films," he said, "will be an actual three-dimensional wide-screen system."

Mr. Gunzberg, accompanied on this trip east by his wife, who is executive vice-president of the company and handles the Natural Vision equipment business, said that he already had talked with Darryl Zanuck, 20th-

(Continued on following page, column 3)

OPEN THROTTLE ON WARNER LOT

Jack Warner Cites 9 Films in Work, With Only One Produced in 3-D

Warner Brothers' message on the state of the industry is being told in terms of maximum production on its 21 sound stages, according to an announcement Monday by Jack L. Warner, vice-president in charge of production. Not since the "boom days of World War II," said Mr. Warner "have we had this peak production of more than 1,600 workers engaged in the filming of nine major films." The company has one Natural Vision three-dimensional picture now in production and another scheduled for the immediate future.

No comment was made on the company's reaction to the demonstration of 20th Century-Fox's wide-screen CinemaScope system. Mr. Warner and Nicholas Schenck, president of Loew's, Inc., witnessed the demonstration of the CinemaScope process at an invitational showing last week. Mr. Warner did, however, say that "new pioneering advances, carefully grounded by research and experimentation are expanding the horizon of our industry."

Seven in Color

Of the nine feature films now in production, seven are being made in color—four in color by Technicolor and three in the WarnerColor process. With all but one of these productions in the standard two-dimensional group, the company demonstrated to exhibitors that it was not making the all-out switch to 3-D at this time. The one three-dimensional production by the studio, "House of Wax," is in WarnerColor.

Promising to follow a policy in the development of "new frontiers of entertainment," Mr. Warner said the studio will concentrate on presenting top talent in strong stories. He mentioned further that Warner research experts were constantly working toward the latest and best developments in production technique.

All phases of entertainment are included in the nine features currently in work. Six of the 15 production units are specialized dance production companies working with musical pictures or films which have important musical production numbers.

Has 31 Musical Spots

"So This Is Love," in color by Technicolor, starring Kathryn Grayson, depicts the story of Grace Moore, musical star. Henry Blanke is producing and Gordon Douglas is directing the film, which has 31 musical spots, ranging from Broadway stage shows to Metropolitan Opera scenes.

David Butler is directing and William Jacobs is producing "Calamity Jane" starring Doris Day, Howard Keel and Allyn McLerie. This story, based on the life of the legendary frontier heroine, is also in color by Technicolor.

Some 20 musical numbers will highlight the Technicolor production of "The Eddie Cantor Story." Keefe Brasselle stars as Cantor and Marilyn Erskine portrays his wife Ida in this musical produced by Sidney Skolsky and directed by Alfred Green.

Jane Wyman, Academy Award winner, and Sterling Hayden head the cast of "So Big," film version of the Edna Ferber novel. Henry Blanke is producing and Robert Wise is directing the drama for the studio.

Jane Powell, Gordon MacRae and Gene Nelson are featured in "Three Sailors and a Girl," another musical in color by Technicolor. Sammy Cahn is producing and Roy Del Ruth is directing.

"Sulu Sea," starring Burt Lancaster and Virginia Mayo, an adventure saga, is being produced by Samuel Bischoff and directed by Arthur Lubin.

Will Rogers, Jr., Returns

Will Rogers, Jr., returns to the screen as the star of "The Boy from Oklahoma," which will be in WarnerColor. Michael Curtiz will once again direct Mr. Rogers, while David Weisbart is the producer.

Also filming in WarnerColor is "Riding Shotgun," Western starring Randolph Scott. Ted Sherdeman is producing for the studio and Andre de Toth is directing.

Two other films are being made for Warner distribution. They are "Blowing Wild," in color by Technicolor, starring Gary Cooper, Barbara Stanwyck, Ruth Roman and Anthony Quinn, and produced by Milton Sperling's United States Pictures; and the Wayne-Fellows Productions' "Island in the Sky," starring John Wayne.

U-I Sets Latin American Regional Sales Meetings

Universal International Films have scheduled a series of regional sales meetings for the next two weeks in which home office executives will confer with the managers of U-I branches throughout Latin America. Members of the New York contingent who will meet in Mexico City with Caribbean area managers over the weekend and the South American managers in Lima, Peru, Thursday and Friday, are Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Ben M. Cohn, foreign department executive, and Al Lowe, Latin American supervisor.

Reopen Damaged Theatre

The Dover theatre, heavily damaged by fire October 8, has been rebuilt and has reopened. J. T. Spurlock is the owner.

ON 3-D FRONT

(Continued from preceding page)

Fox studio head, and other studio executives concerning the adaptation of Natural Vision to the wide-screen process, which, in that case, would require the use of glasses.

Dealing with the more immediate present, Mr. Gunzberg said that there soon will be no bottleneck in "Bwana Devil" bookings as a result of a shortage of the throw-away Polaroid glasses. Production currently is at a rate of 800,000 pairs a week and will be increased from a total of 6,000,000 in March to 12,000,000 in May. The Natural Vision film will have a dual opening in New York City February 18 and by the end of March will have had 105 bookings in the area.

3-D Adaptable to TV, Says Mr. Gunzberg

The beauty of the NV feature, he said, is that existing projection equipment can be so easily adapted for its showing. He thus indicated that he didn't believe there would be any immediate revolution in the industry requiring expensive overhauling of existing equipment. As a sort of postscript, the Natural Vision head told reporters that his process could be adapted for use by television "practically, simply and compatibly," but he declined to give a date when that might be done.

Sol Lesser's hour-long program of the British-made Stereo-Techniques shorts opened at the New York Globe last week and, although roughly treated by the professional critics, wound up with a 7-day gross in the vicinity of $25,000. The program is being held for a second and possibly a third week. It also opened in six other situations in the week, all of which reported top business.

In moves to protect the industry's estimated $300,000,000 inventory of films, both Mr. Lesser and Paramount this week announced processes by which two dimensional films might be given the "illusion" of three dimensions.

Paramount "Illusion" Would Cost Theatre Man $2,500

Y. Frank Freeman, vice-president in charge of Paramount production, said that the company is "hopeful" about its method which would be made available to all theatres at a conversion cost of about $2,500. The illusion, he said, will be possible on any screen with dimensions over 20 by 24 feet, and no glasses are necesssary in the viewing. The Lesser equipment, a "wide vision sursound," is a British invention to which Mr. Lesser and a group of associates have acquired the U. S. rights. Demonstrations for the trade and press are expected to be held in about two weeks.

Declare GPE Dividend

Directors of the General Precision Equipment Corporation have declared a dividend of 25 cents per share on the company's common stock payable March 15, 1953, to stockholders of record February 25.

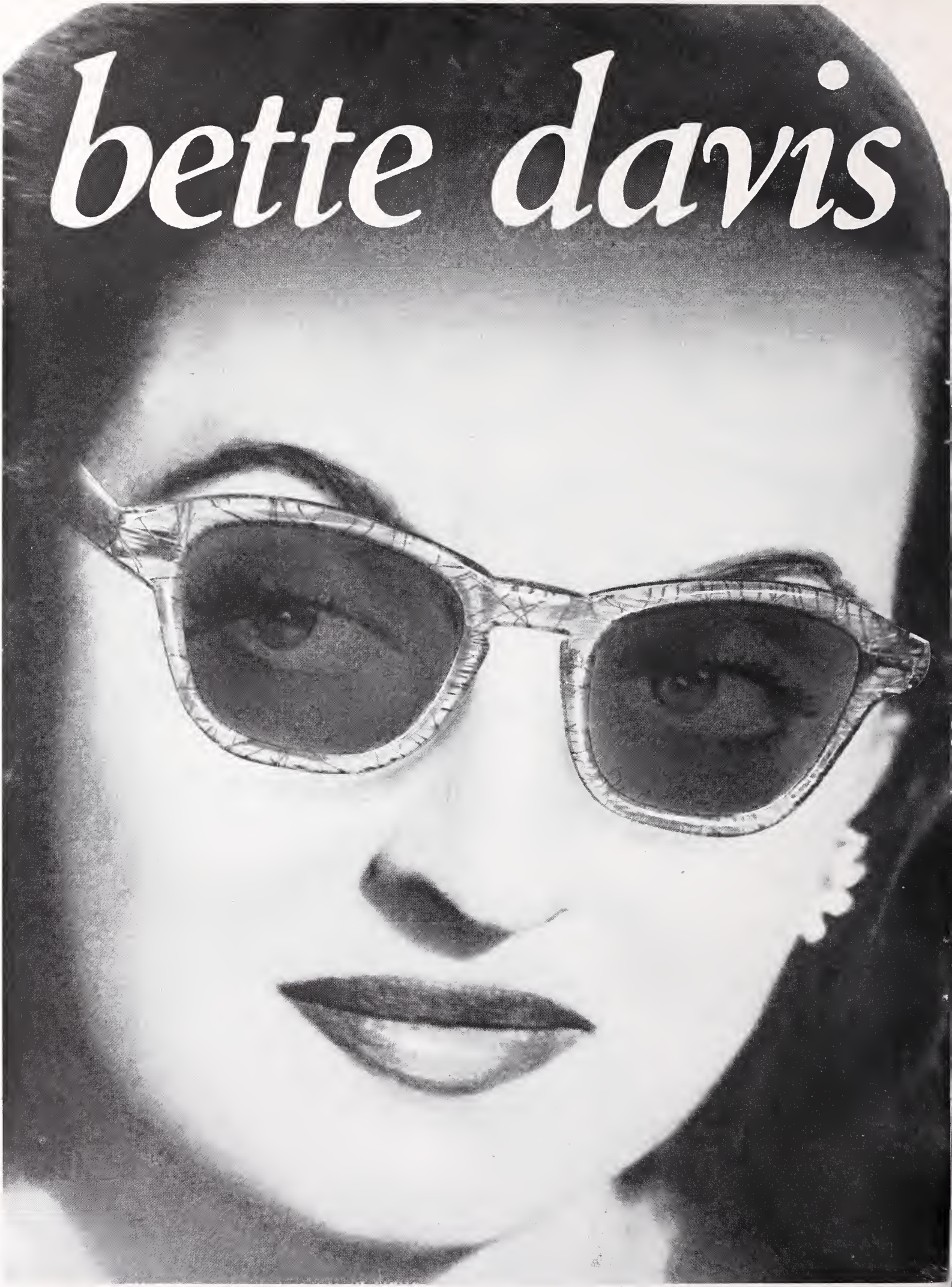
NO MATTER

HOW YOU

LOOK AT HER...

SHE MEANS BUSINESS!




bette davis

in "the star"

RIPS THE MASK OFF THE KLEIG CAPITAL AND SHOWS YOU WHAT HAPPENS WHEN A TOP GLAMOUR GAL FALLS!



Here's How SHOWMEN Look at Her!

Heading for 4th **SMASH WEEK** at Rivoli Theatre, New York

8th **SENSATIONAL WEEK,** 4-Star Theatre, Los Angeles

And watch for other **SOCKO** openings in **OKLAHOMA CITY, PHILADELPHIA, INDIANAPOLIS, DETROIT, *EVERYWHERE!***

Here's How CRITICS Look at Her!

"A Bette Davis Triumph!"
—Walter Winchell

"...Will carry Miss Davis smack up to an Academy Award."
—Louella Parsons

"Before awarding Academy prizes, wait until you see Bette Davis in 'The Star.'"
—Ed Sullivan

"The Star is perfect for the picture and the picture is perfect for the star."
—Motion Picture Herald

BERT E. FRIEDLOB presents

BETTE DAVIS in **"THE STAR"**

co-starring STERLING HAYDEN with NATALIE WOOD • WARNER ANDERSON • MINOR WATSON • JUNE TRAVIS • Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER • Original Story and Screenplay by KATHERINE ALBERT and DALE EUNSON
A BERT E. FRIEDLOB production • Released by 20th Century-Fox



BACK BROTHERHOOD WEEK'S SILVER ANNIVERSARY Feb. 15-22

Terry Ramsaye Says

• • • • • •

THE BIG FEVER—With the Hollywood-New York scene in quite the maddest, most fantastic period of hopes, fears, ambitions, rivalries, despairs and determinations in all its racing half-century, it is a time for some calm consideration. The central symptom, but not the cause, is the eruption of three-dimensional or 3-D pictures and wide-screen panoramic systems.

The manifestations and excitements of the period do not pertain to the intrinsic nature of the devices concerned. Those are but the provocations for expression of that vast, uninformed, hope for some miracle—a return to the lush box offices of other days.

The degree of fever and high pitches of enthusiastic anticipation are confessions of otherwise unadmitted bepuzzlements and alarms.

The situation thereby contributes little indeed to the morale of an industry which must the while make a living today and now, and the while move an inventory of considerably more than a hundred million dollars worth of unreleased product.

Twenty and odd thousand American theatres, a world total of upwards of a hundred thousand, can not be closing down and waiting the local delivery of any multi-dimensional miracles.

Among the incidental but not minor perplexities to be presented, should the revolutionary miracle take over America, would be that foreign market which has been giving Hollywood between 40 and 50 per cent of its sustenance. It would be rather a while before those far flung theatres in other lands would or could be equipped for and adjusted to the new medium.

Also speaking of re-equipment costs, it is apparent that the enthusiastic exponents of the new devices are being most generously conservative in their estimates. Some of them are ignoring entirely inevitable elements of complication inescapable with the machinery under evolution. In one case for instance, we were first assured that all that would be necessary would be a new projection lens to spread the image. Meanwhile this is supposed to be accompanied by stereophonic, or directional, sound, involving a matter of four sound tracks and probably a control track, serving a minimum of four speaker systems. That would suggest that something important and intricate would have to be done in the sound head at the projectors—costing what?

So much is being said, and so diversely, that it would take three-shift attention to a news-printer report to keep abreast of the flow. Statements stand valid for sometimes so much as a whole day. One company has had three policies, apparently some of them concurrent yet. Statements made by sources in confusion are being reported through persons in deep misunderstanding, or none.

Currently it would appear that there are nine or ten of what one might call substantial organizations or interests participating in what really goes on in the 3-D and related fields. There are just about that many degrees of conviction and enthusiasm.

The dispassionate observer must have appreciation of the observation of Abram F. Myers that it is "difficult to tell if there is a genuine stampede to 3-D or whether some of the bulls are merely pawing the ground to see which can stir up the most dust."

It is however clear enough that a majority of the participants are a great deal more interested than convinced. A decided and certainly advisable tentativity, one-toe-in-the-water-first attitude, prevails.

The presentations so far, attracting an intense interest in Hollywood and New York communities with large professional and susceptible populations, have demonstrated little beyond novelty appeal. As pertaining to their future position in the industry they actually amount to little more than glorified shop demonstrations of new machines in operation.

There has not been and can not be for yet a while a true measure of the capacity of any of the methods concerned to improve upon the narrative capacity of the existing orthodox two-dimensional motion picture. That will have to be done or else.

The current indications are that the new methods do not yet include promise of the capacity to do as good a job of telling the story as the existing art.

In the opinion of this writer no important change in the much discussed dimensional ratios of the screen are indicated, or can be of service. An ultra wide screen effect has long been available in the supplementary wide angle projection lens known as the Magnascope. It produces, at provocative interludes, an effect, frequently, however, invasive of dramatic illusion.

Incidentally there have been many experiments and tinkerings with screen ratio in the years agone. None of them demonstrated value, none survived.

* * * *

This it would seem is not the time to join anybody's stampede. The motion picture industry will have to survive and prosper by the service of the great majorities by the processes and standardizations of media and equipment which permit it to deliver the best entertainment, the most show, for the least money.

No invention can repeal the basic economic law.

New Pacts at Columbia Approved

Stockholders of Columbia approved the new contracts for Jack Cohn, executive vice-president, and A. Montague, sales manager, and elected the slate of nominees for directors, including two new ones, at the annual meeting in New York Monday.

The meeting was marked by occasional outbursts and criticism of management by minority shareholders.

The full board of directors elected include: Harry Cohn, Jack Cohn, A. Schneider, Leo M. Blancke, N. B. Spingold, A. Montague, Donald S. Stralem, Alfred Hart and A. M. Sonnabend, the latter two being the new directors. Mr. Hart is president of Alfred Hart Distilleries of Los Angeles and Mr. Sonnabend president of Sonnabend Associated Properties of Brookline, Mass.

Gerald Rackett's contract continuing him in charge of the laboratory was approved and there were granted to him options for 1,000 shares of the stock of the company.

Both Jack Cohn and Mr. Schneider, vice-president and treasurer, explained the public was "buying" 3-D and that Columbia would join the parade of companies utilizing the new medium. They said no decision was made as to which process would be adopted, but that all systems would be thoroughly explored before a decision is made.

Clarified for stockholders was producer Stanley Kramer's contract. The original contract called for five years but it has been amended so that both parties have the right to terminate the agreement at the end of the third year. The contract is now nearing the end of the second year.

Albert Sanford Dies; Was Industry Pioneer

Albert "Bert" Sanford, 60, industry pioneer, died February 10 in New York of a heart attack. Mr. Sanford entered the industry as an actor for D. W. Griffith of the old Biograph Studio. From 1912 to 1917 he was booker and assistant exchange manager in New York for General Film, went to Pathe where he became top salesman For many years he was with Electric Research Products, and its successor Altec Lansing, from which he resigned in 1949 to become general sales manager of ABC Vending.

Mass for Mr. Sanford was to be said Saturday at St. Patrick's Cathedral in New York, with burial at Gate of Heaven Cemetary, Valhalla, N. Y. Mr. Sanford is survived by his widow, Madeline; a daughter, Mrs. Patricia Donnelly; two brothers and three sisters.

"Funny thing...my boss complains he doesn't always have time to attend Trade Shows...but when a new M-G-M musical comes along... oh boy!"



Mix business and pleasure! A new M-G-M Technicolor Musical is Box-office news! Be there at the Trade Shows!

"SMALL TOWN GIRL"

Big Time Musical!

FEB. 24th

ALBANY	20th-Fox Screen Room	1052 Broadway	2/24	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/24	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/24	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/24	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/24	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/24	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/24	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/24	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/24	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/24	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	2/24	1:30 P.M.	NEW YORK-N.J.	M-G-M Screen Room	630 Ninth Avenue	2/24	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	2/24	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/24	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	2/24	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/24	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/24	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/24	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/24	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/24	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/24	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/24	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	2/24	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/24	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	2/24	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/24	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	2/24	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/24	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/24	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	2/24	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2/24	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	2/24	2 P.M.

M-G-M presents Jane Powell • Farley Granger in "SMALL TOWN GIRL" • with Ann Miller • S. Z. Sakall • Robert Keith Nat King Cole • Billie Burke • Bobby Van • Color by Technicolor • Screen Play by Dorothy Cooper and Dorothy Kingsley • Story by Dorothy Cooper • Music by Nicholas Brodszky • Lyrics by Leo Robin • Directed by Leslie Kardos • Produced by Joe Pasternak

(All together for Brotherhood Week's Silver Anniversary Feb. 15-22, 1953)

Box Office Champions For January, 1953

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

ABOVE AND BEYOND
(Metro-Goldwyn-Mayer)

Produced and Directed by Melvin Frank and Norman Panama. Written by Melvin Frank, Norman Panama and Beirne Lay, Jr. Cast: Robert Taylor, Eleanor Parker, James Whitmore, Larry Keating.

APRIL IN PARIS
(Warner Bros.)

Produced by William Jacobs. Directed by David Butler. Written by Jack Rose and Melville Shavelson. Technicolor. Cast: Doris Day, Ray Bolger, Claude Dauphin, Eve Miller, George Givot.

MILLION DOLLAR MERMAID
(Metro-Goldwyn-Mayer)

Produced by Arthur Hornblow, Jr. Directed by Mervyn LeRoy. Written by Everett Freeman. Technicolor. Cast: Esther Williams, Victor Mature, Walter Pidgeon, David Brian, Donna Corcoran, Jesse White, Maria Tallchief. ***(Champion for the second month.)***

MY COUSIN RACHEL
(20th Century-Fox)

Produced by Nunnally Johnson. Directed by Henry Koster. Written by Nunnally Johnson (from a novel by Daphne du Maurier). Cast: Olivia de Havilland, Richard Burton, Audrey Dalton, Ronald Squire.

THE ROAD TO BALI
(Paramount)

Produced by Harry Tugend. Directed by Hal Walker. Written by Frank Butler, Hal Kanter and William Morrow. Technicolor. Cast: Bob Hope, Bing Crosby, Dorothy Lamour, Murvyn Vye, Peter Coe.

STARS AND STRIPES FOREVER
(20th Century-Fox)

Produced by Lamar Trotti. Directed by Henry Koster. Written by Lamar Trotti with story by Ernest Vajda. Technicolor. Cast: Clifton Webb, Debra Paget, Robert Wagner, Ruth Hussey, Finlay Currie, Benay Venuta. ***(Champion for the second month.)***

The record grosses run up by the Arch Oboler Natural Vision production "Bwana Devil" in San Francisco, Chicago and Los Angeles make it an obvious Box Office Champion. It is now being released by United Artists. However, because of the unusual nature of this 3-D picture, it is not listed among the regular Champions this month.

Screen Writers Guild Offers New Award

A new achievement award will be presented by the Screen Writers Guild at the fifth annual awards dinner to be held at the Hollywood Palladium March 10. This new presentation will be given to the screen writer who made the most distinguished contributions over a number of years. The writers will also give awards for past year's best comedy, drama and musicals.

Screen Writers Guild Drops Blacklist Suit

As a result of a nine to one vote in the mail referendum, the Screen Writers Guild's executive committee, in Hollywood, will drop the so-called blacklist suit against the studios. The recommendation of the executive group to drop the suit was based on a letter from Eric Johnston, MPAA president.

Seek Additional $900,000 From Balaban and Katz

CHICAGO: Seeking an additional $900,000 damages in their anti-trust suit against Balaban and Katz Corporation, the Congress Theatre Building Corporation filed suit in Federal District Court here over the weekend. The suit charges that Balaban and Katz reduced the building's income through favoring its other theatres by giving them better running time and bigger attractions than the Congress. The additional sum arises from an alleged offer by the defendant to buy the building for $625,000 and subsequent failure to do so. The Illinois Appeal Court originally dismissed the case.

"Limelight" Picketing Light In Metropolitan New York

With the exception of some brief picketing by American Legionnaires at RKO Fordham and Marble Hill theatres, there has been no trouble in connection with the New York showing of "Limelight" in 63 houses in the Metropolitan area. RKO Theatres representatives reported the two picketing incidents were orderly and had no effect on business. United Artists spokesmen said the picture is doing normal business in New York, "neither sensational nor poor."

Publish Crosby Life Story

The autobiographical story of Bing Crosby, noted screen star, has started in the current issue of the *Saturday Evening Post.*

Nominees for Awards Set By Academy

HOLLYWOOD: Nominations for the Academy of Motion Picture Arts and Sciences' 1953 "Awards of Merit" were announced Monday. The awards ceremonies disclosing the winners will be held March 19, and will be televised over NBC nationally. RCA will sponsor the telecast.

Following is a listing of the contenders in the major categories.

Best Motion Picture: "The Greatest Show on Earth," Cecil B. DeMille-Paramount; "High Noon," Stanley Kramer Productions; "Ivanhoe," MGM; "Moulin Rouge," Romulus Films, and "The Quiet Man," Argosy Pictures-Republic.

Best Actress: Shirley Booth for "Come Back, Little Sheba," Hal Wallis-Paramount; Joan Crawford for "Sudden Fear," Joseph Kaufman Productions-RKO Radio; Bette Davis for "The Star," Bert Friedlob Productions-20th Century-Fox; Julie Harris for "The Member of the Wedding," Stanley Kramer Productions, and Susan Hayward for "With a Song in My Heart," 20th-Fox.

Best Supporting Actress: Gloria Grahame for "The Bad and the Beautiful," MGM; Jean Hagen for "Singin' in the Rain," MGM; Colette Marchand for "Moulin Rouge"; Terry Moore for "Come Back, Little Sheba," and Thelma Ritter for "With a Song in My Heart."

Best Actor: Marlon Brando for "Viva Zapata," 20th-Fox; Gary Cooper for "High Noon"; Kirk Douglas for "The Bad and the Beautiful"; Jose Ferrer for "Moulin Rouge", and Alec Guiness for "The Lavender Hill Mob," J. Arthur Rank.

Best Supporting Actor: Richard Burton for "My Cousin Rachel," 20th-Fox; Arthur Hunnicut for "The Big Sky," Winchester Pictures-RKO Radio; Victor McLaglen for "The Quiet Man"; Jack Palance for "Sudden Fear" and Anthony Quinn for "Viva Zapata."

Best Director: Joseph L. Mankiewicz for "Five Fingers," 20th-Fox; Cecil B. DeMille for "The Greatest Show on Earth"; Fred Zinneman for "High Noon"; John Huston for "Moulin Rouge" and John Ford for "The Quiet Man."

Quebec Scene of First World Premiere With "I Confess"

Quebec had its first world premiere Thursday when "I Confess," Warner film directed by Alfred Hitchcock, opened at the Capitol and Cartier theatres. Both theatres constructed special fronts heralding the premiere, which was held before an all-reserved seat audience. Among the guests of honor were Lieutenant Governor Gaspard Fauteux, Premiere Maurice Duplessis, Mayor Lucien Borne, Archbishop Maurice Roy, Brig. Frank Fleury and Inspector Maurice Laberge.

HUGHES GETS BACK RKO AS STOLKIN DEFAULTS

Forfeit $1,000,000 Payment; See Grainger Election as President Shortly

HOLLYWOOD: Negotiations between Howard Hughes and the Ralph Stolkin syndicate were terminated here Wednesday, February 11, with the Stolkin group forfeiting the approximately $1,000,000 deposit it paid to Mr. Hughes last fall for his controlling interest in RKO Pictures, and possession of the stock in escrow being returned to Mr. Hughes.

It was reported early this week that members of the Stolkin syndicate would be released from further obligations under their stock purchase contract with Mr. Hughes, which called for future payments to him aggregating more than $6,000,000. Interest payments and penalty provisions for defaults also were involved, and presumably are being waived by Mr. Hughes.

Syndicate Takes Tax Loss On $1,000,000 Deposit

The manner in which the deal will be terminated will enable the Chicago syndicate members to take a tax loss on their $1,000,000 deposit and will permit Mr. Hughes to earn a capital gain.

Edward G. Burke, Jr., the sole remaining member of the Stolkin syndicate on the RKO Pictures board, will resign, making way for the election to the board of James R. Grainger, who then will be elected president. The Stolkin group's tenure in RKO Pictures lasted a little more than four months. In that time it brought about a complete turnover of top executives of the company. Other members of the syndicate resigned following publication in the *Wall Street Journal* of New York last November of unfavorable publicity concerning the previous business activities of some and the unsavory associates of others.

Under the Hughes-Stolkin agreement, a payment of $150,000, designed as an evidence of good faith in carrying out the balance of the stock purchase agreement, was to have come due Thursday. The syndicate's decision not to make the payment brings about the termination of the deal, it was reported early this week.

Journal Finds Facts "Hard to Nail Down"

Reporting on the "RKO Pictures puzzle" Tuesday, the *Wall Street Journal* found "the facts hard to nail down." It reported that one member of the Stolkin syndicate, and another's attorney confirmed the plan to turn back the stock, but that Mr. Stolkin's lawyer denied it.

Ray Ryan, who participated in the five-man syndicate, declared: "It is my understanding that the syndicate is ready to default on the second payment and turn the stock back to Mr. Hughes. N. Joseph Ross, attorney for Sherrill Corwin, another member of the syndicate, stated: "Mr. Corwin is turning his stock back to Mr. Hughes."

Mr. Stolkin, located in Chicago, said: "I am very busy right now. I have no comment for you about anything." His attorney, Harry Kahn, was more positive. He stated: "There is no plan for turning the stock back."

"This conflicting testimony," the *Journal* said, "sustained the aura of confusion that has surrounded RKO affairs for many months."

New Resignations Take Effect at Home Office

New resignations followed in the home office. Robert Goldfarb, director of personnel, office management and purchasing, announced his resignation Monday.

Meanwhile, other resignations in reorganization of the advertising, publicity and exploitation departments were disclosed. They included Orville Deffenbaugh, Herbert Haines, and Ernest Leffers, artists; Miriam Brandon, pressbook editor, and Charles Cohen, copy writer. The latter has rejoined the advertising department of 20th Century-Fox.

Japanese Company Head Lauds American Product

Hideo Shiotsugu, president of Eiga Haikyu Company, Ltd., Tokyo, one of the largest film companies in the Orient, said in Hollywood Monday that American motion pictures have done more than anything else to establish democratic processes in Japan. Mr. Shiotsugu, 33, the youngest Japanese film company head, is in this country to confer with Steve Broidy, president of Allied Artists. The young executive said that of the total number of films shown in Japan's 3,220 theatres, 42 per cent are imports and 32 per cent of these are American-made productions.

National Theatres Net For Quarter $544,697

HOLLYWOOD: The consolidated net income of National Theatres Inc., and voting-controlled subsidiaries, after all charges, for the quarter ended December 27, was $544,697, which amounted to 20 cents per share on 2,769,486 shares of stock outstanding. This was the first quarter following National's separation from 20th Century-Fox Film Corp., as a result of the consent decree. Corresponding figures for the same period the year before were $373,948 and 14 cents per share.

Theatre TV Hearing Is Recessed

WASHINGTON: The Federal Communications Commission recessed the theatre television hearings to an undetermined date Monday after a day of intensive questioning on the industry's specific proposals for theatre television.

While the hearing is in recess the Commission will decide—based on the information given Monday by two industry attorneys—whether to go on with the hearings or call them off. And, if the FCC decides to continue with the hearings, it has said it may change their scope.

A Commission spokesman said the FCC probably would make its decision on the hearings late this week or early next week. In any event there probably won't be a resumption of the hearings for two weeks, since the Commission will be tied up until then in oral arguments in other cases.

Monday's session was characterized by insistent Commission probing for details on exactly how and when and by whom a theatre television service would be operated.

Marcus Cohn, attorney for National Exhibitors Theatre Television Committee, bore the brunt of the Commission's perplexed questioning on policy and programming for the service. He estimated that within 10 years there would be from two to five hours of theatre television programs available to theatres daily.

Within a couple of years, he said, if theatre television moves forward "with rapidity" there would be from one to two hours available.

Schedule Big Opening of "Andersen" in Washington

What is described as one of the biggest openings in recent times will hit Washington, D. C., the night of February 19, when Samuel Goldwyn's RKO Radio release, "Hans Christian Andersen" begins at the Metropolitan theatre. Top officials and other personalities will attend, debutantes will be hostesses, and the American Newspaper Women's Club will sponsor.

Paramount Votes Dividend

The board of directors of Paramount Pictures have voted a quarterly dividend of 50 cents per share of common stock payable March 27, 1953, to holders of record March 16.

Paramount's Sen

From Hal Wallis, Pr

IN FAME'S POLL



Sensational Honors

NOMINATED FOR

ACADEMY AWARDS

Best Actress..... *Shirley Booth*

Best Supporting Actress..... *Terry Moore*

"Year's Best Actress, Shirley Booth." —*New York Film Critics*

"Choice of the Year."—*Time Magazine*

"Special Award." —*Parents' Magazine*

"Picture of the Month." —*Redbook*

"Picture of the Month." —*Good Housekeeping*

"The Month's Best." —*Coronet*

"A sterling achievement for Hal Wallis." —*Los Angeles Times*

"Top Actress of Year, Shirley Booth." —*Associated Press Poll*

"Year's Best Performance, Shirley Booth." —*Newsweek*

"Year's Best Actress." —*National Federation of Women's Clubs*

"Highest Rating." —*N.Y. Daily News*

"Miss Booth should win an Academy Award." —*Life*

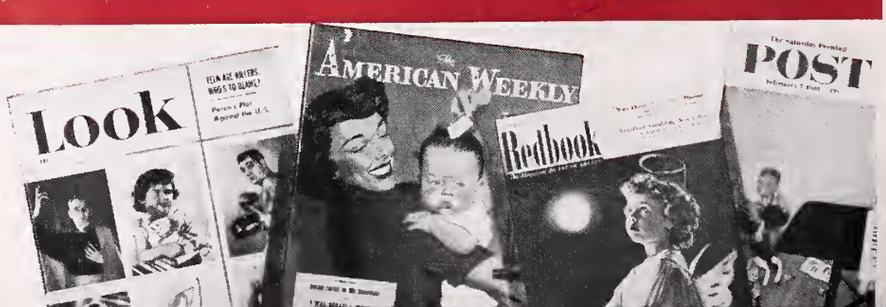
"Will probably bring Miss Booth an Academy Award." —*Holiday*

"Picture of the Month." —*Photoplay*

"Terry Moore's sexy portrayal an eye-opener." —*Los Angeles Mirror*

Sensational Pre-selling

with ads in national magazines and fan list . . . to total circulation of over 40,000,000!



sational "Sheba"

oducer Of The Year

OF EXHIBITORS



BURT LANCASTER

SHIRLEY BOOTH

IN **HAL WALLIS'** PRODUCTION

Come Back, Little Sheba

Co-starring

TERRY MOORE

with RICHARD JAECKEL • Directed by DANIEL MANN

Screenplay by KETTI FRINGS

Based on the original play by William Inge

Produced on the stage by the Theatre Guild

Sensational Business

New York City
8TH WEEK

Los Angeles
8TH WEEK

San Francisco
HELD OVER

Buffalo
GREAT!

Washington
BIG!

Mass dating starts March 19th, timed to Academy Awards



People in The News

CAM PRICE, veteran RKO Radio salesman, has been named branch manager of the RKO exchange in Jacksonville. Mr. Price will be joined by PAUL HARRISON, salesman from the Atlanta branch, and JAMES HUDGENS, of the Oklahoma City branch, who will serve as office manager.

LOUIS B. MAYER, chairman of the board of Cinerama Productions Corporation, has arrived in New York for conferences with company officials.

GERALD E. WEILER, assistant to producer RICHARD DE ROCHEMONT, has been called to active duty in the U. S. Army Signal Corps. The staff of Vavin, Inc., de Rochemont's producing company, tendered a luncheon to him Friday at the Biarritz restaurant in New York.

JAMES A. FITZPATRICK, producer of Metro-Goldwyn-Mayer Traveltalks, sailed Sunday for a South American tour during which he will shoot footage for some of next season's releases.

JAMES PERKINS, managing director for Paramount International in England, left New York by plane for London Sunday following an eight-week visit in the United States.

HERMAN TEMPLE is leaving the New York art department of 20th Century-Fox to work as a consulting art director and free-lance visualizer on independent accounts.

EDWARD E. SULLIVAN, 20th Century-Fox publicity manager, arrived in Hollywood last weekend to participate in conferences with HARRY BRAND, studio publicity director, on forthcoming product.

HAROLD SHARP, Coca-Cola executive, and MORTON DOWNEY, prominent entertainer, are in Mexico City conferring with LUIS R. MONTES, chairman of the local Variety Club convention.

JEROME A. ADAMS, branch manager of the Washington, D. C., MGM film exchange, announced that he has resigned his position effective April 4 to accept another position in California.

DAVID ROSENTHAL has been appointed branch manager of United Artists' Cleveland exchange, it was announced this week by B. G. KRANZE, the company's general sales manager.

FRED J. SCHWARTZ has been elected to the presidency of Century Theatres, succeeding the late ALBERT A. HOVELL. LESLIE SCHWARTZ succeeds his brother as vice-president.

DINO DE LAURENTIS, Italian producer of the Ponti de Laurentis studios in Rome, has arrived in New York for a visit.

HAROLD MIRISCH and G. RALPH BRANTON, Allied Artist vice-presidents, arrived in New York Monday for a series of sales conferences with home office and eastern sales executives.

WILLIAM GERMAN, of William German Inc., was unanimously elected to the board of directors of the Motion Picture Pioneers, Inc.

LEON BRANDT has joined Samuel Goldwyn Productions in charge of exploitation, it was announced by DAVID GOLDING, national director of advertising and publicity.

MERVIN HOUSER has arrived in New York from Hollywood to assume temporarily the duties of publicity director of the RKO Radio home office. Mr. Houser is an assistant to PERRY LIEBER.

Alabama TOA Unit Approves Arbitration

The Alabama Theatres Association at its annual convention in Birmingham, Ala., February 6, approved the action of the TOA board of directors, looking to a meeting of all important exhibitor groups in an attempt to develop an acceptable system of arbitration.

The Alabama exhibitors also voted to hold a joint convention with the Motion Picture Theatre Owners and Operators of Georgia, Atlanta Biltmore Hotel, Atlanta, Ga., May 31-June 1-2. Invitation for the regional meeting was extened by Roy Martin, Jr., of the Georgia Association.

R. M. Kennedy of Birmingham was re-elected president of the Alabama unit; R. C. Cobb of Fayette, vice president; T. E. Watson of Montevallo, secretary-treasurer; Mack Jackson of Alexander City, National TOA representative.

Alfred Starr, National TOA President, stressed the importance of organization "in critical times like these."

E. D. Martin of Columbus, Ga., led a discussion of research in the industry, covering all phases of third-dimensional and peripheral vision pictures.

Congressman Lauds Film

Representative Ben F. Jensen (R., Iowa) told the House of Representatives Monday that "America can well be proud of Samuel Goldwyn for his magnificant contribution to the entertainment of the world with production of 'Hans Christian Andersen.' It is one of the great motion picture achievements of our time."

Paramount Is Held to Run DuMont

The Federal Communications Commission ruling which Monday authorized the merger between the American Broadcasting Co. and United Paramount Theatres also held that Paramount Pictures Corp. controlled Allen B. DuMont Laboratories, Inc.

The Commission found that Paramount and UPT were qualified TV licensees without any anti-trust taint.

In terms of the DuMont control finding, the Commission decision means that the DuMont Television Network will be unable to acquire the five television stations it wants and that the two companies—Paramount Pictures and DuMont—will be permitted to license five stations between them. Under a Commission rule, no company may license more than five. DuMont is already the licensee of three TV stations, Paramount of one.

Commission officials said that the decision is effective immediately. All parties to the case, however, have 30 days in which to ask the Commission for a rehearing on the decision.

In ruling on the question of Paramount's control of DuMont, the Commission decision said that the record in the case "shows that as a matter of basic organization Paramount has been given a dominating position in DuMont which sets it apart, in terms of influence, from all of the other stockholders." This position, the decision said, results from the stock plan adopted by the company and is reflected in the selection of the board of directors, selection and function of officers and the "veto control of basic matters of corporate activity which require the consent of both classes of stock."

The decision approved the transfer of control of Paramount Television Laboratories, Inc., from the parent company, Paramount Pictures. It is the licensee of KTLA, Los Angeles television station.

In addition the Commission approved the transfer of control of WSMB-AM and WSMB-FM, New Orleans stations, from the parent company to UPT.

The Commission further granted the license applications for KTLA, WBKB, WSMB, and for the three DuMont television stations. Until now all of these stations have operated on temporary licenses, which had to be renewed periodically. As a result of Monday's decision, the licenses are now permanent.

New York Association To Honor Adolph Zukor

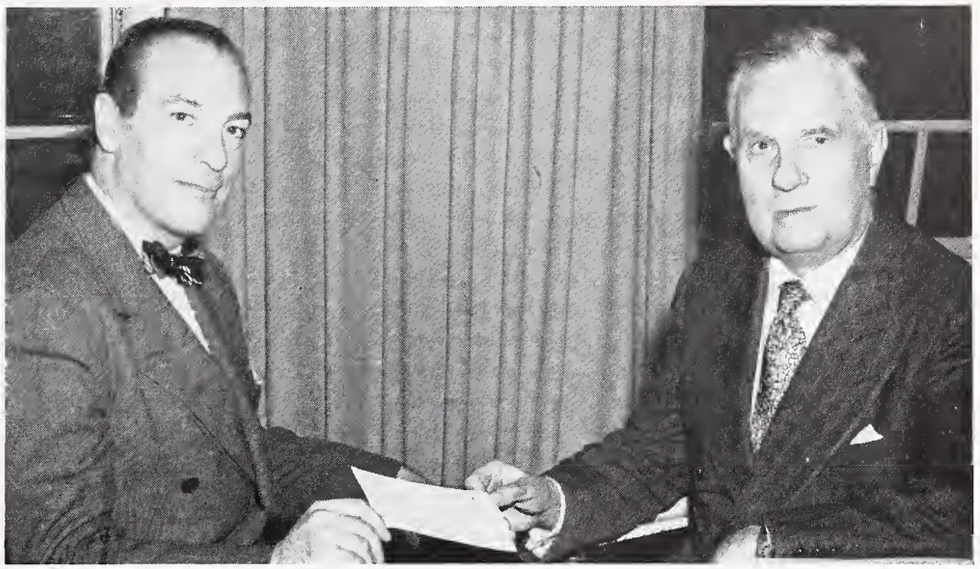
A permanent plaque paying tribute to Adolph Zukor will be unveiled March 3 by the Fourteenth Street Association on the New York site of Mr. Zukor's first "Automatic Vaudeville." The veteran film pioneer will also be tendered a testimonial luncheon by the organization March 4 at Luchow's restaurant.

UNITED PARAMOUNT GETS AMERICAN BROADCASTING

FCC Approves Merger of Radio and TV Net with Big Theatre Circuit

The Federal Communications Commission in Washington Monday approved a merger of United Paramount Theatres and the American Broadcasting Company, after protracted argument. That very day, legal and corporate steps were taken to implement that approval, and by nightfall, the sprawling ABC radio and TV network was a subsidiary part of the far-flung theatre circuit, nee Paramount Theatres.

The start of the week was a busy one for the FCC. It recessed the hearings on theatre TV, and ruled that Paramount Pictures controlled Allen B. DuMont Laboratories (see pages 21 and 24).



***THE PERSONALITIES** in the merger approved this week by the Federal Communications Commission: Leonard Goldenson, left, president United Paramount Theatres, and Edward J. Noble, chairman of the board of the American Broadcasting Company.*

Certificates of incorporation for the merged company, known as American Broadcasting - Paramount Theatres, Inc., were filed in Albany, N. Y., and Dover, Del., shortly after the Washington announcement. The merged company will be headed by Leonard H. Goldenson, UPT president.

The merger is being effected through an exchange of common stock of ABC for a combination of preferred and common stock of the merged company. In return for their 1,689,017 shares of common, ABC stockholders will receive 608,047 shares of five per cent $20 par preferred and 666,717 shares of common stock of the merged company. The common stock held by stockholders of United Paramount will remain unchanged.

As a division of American Broadcasting-Paramount Theatres, Inc., the American Broadcasting Company, continuing the company and the ABC trade name, will operate the owned radio and television stations in New York (WJZ, WJZ-FM, WJZ-TV); Chicago (WENR, WENR-FM, WBKB); Detroit (WXYZ, WXYZ-FM, WXYZ-TV); Los Angeles (KECA, KECA-FM, KECA-TV); San Francisco (KGO, KGO-FM, KGO-TV), in addition to the nationwide ABC Radio Network and the ABC Television Network.

Theatre Operations Continue On Decentralized Basis

Theatre operations of the merged company will continue to be conducted on a decentralized basis by subsidiary companies.

The merged company will own and operate Channel 7 in Chicago, under the WBKB call letters. It was announced that television station Channel 4 in Chicago (now known as WBKB), owned and operated by UPT subsidiary, the Balaban and Katz Corporation, is being sold to the Columbia Broadcasting System for $6,000,000. Sale of the station was necessitated by FCC regulations prohibiting ownership of more than one television station in a given community. Channel 7 is now known as WENR-TV but its call letters will be changed to WBKB.

Commenting on the merger, Mr. Goldenson said in part: "The broadcasting industry is looking to a strengthened ABC for new and more varied programming on both radio and television. More entertaining, interesting and informative—these are the goals."

Robert E. Kinter, who will continue as president of American Broadcasting Co., a division of the merged company, said: "With added capital and with strengthened manpower, ABC will now have the weapons with which to compete more effectively."

The UPT directors on the board of the merged company are John Balaban, A. H. Blank and Robert B. Wilby, heads of UPT theatre operating subsidiaries; John A. Coleman, member of the New York Stock Exchange firm of Adler, Coleman & Company; Charles T. Fisher, Jr., president of the National Bank of Detroit; E. Chester Gersten, president, Public National Bank & Trust Company of New York; Leonard H. Goldenson, UPT president; Walter W. Gross, UPT vice-president and general counsel; Robert L. Huffines, Jr., director, Burlington Mills Corporation of Greensboro, N. C.; William T. Kilborn, president of the Flannery Manufacturing Company of Pittsburgh; Walter P. Marshall, president of Western Union Telegraph Company; Robert H. O'Brien, UPT secretary-treasurer, and Herbert Schwartz, president, City Stores, Inc.

The five ABC directors who will join the new board are Edward J. Noble, ABC chairman; Mr. Kintner; Earl E. Anderson and Robert H. Hinckley, vice-presidents of ABC, and Owen D. Young, honorary chairman of the board of directors of the General Electric Company.

Officers of the merged company, in addition to Mr. Goldenson, president, will include, from UPT, Walter W. Gross, vice-president and general counsel; Edward L. Hyman, Sidney M. Markley and Robert M. Weitman, vice-presidents; Mr. O'Brien, secretary-treasurer; Simon B. Siegel, comptroller; J. L. Brown, assistant treasurer.

Noble to Be Finance Unit Head of Merged Company

Mr. Noble will be chairman of the finance committee of the merged company and also active in the ABC management. In addition to president of the ABC Mr. Kintner will be vice-president of American Broadcasting-Paramount Theatres, Inc. Mr. Hinckley will serve as vice-president of both the merged company and of the ABC division.

Among UPT's major theatre subsidiaries are Balaban and Katz Corporation operating in Chicago; New England Theatres, Inc., Minnesota Amusement Company; Wilby-Kincey Service Corporation, operating in Georgia, Alabama, North Carolina, South Carolina and Tennessee; Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., Florida State Theatres, Inc., Tri-States Theatres Corporation, operating in Iowa and Nebraska, and Paramount Gulf Theatres, Inc., operating in Louisiana and Mississippi.

SMASH THEME, SOCK NAMES



RKO's 25th ANNIVERSARY DRIVE!

co-starring

MONA FREEMAN · HERBERT MARSHALL · with LEON AMES ·

HEAD THIS ONE FOR TOP BOX OFFICE!

"Unusual dramatic story!" —*FILM DAILY*

"Plenty of speed...exciting!" —*BOXOFFICE*

"Finely acted...good marquee names!" —*HOLLYWOOD REPORTER*

"Gripping entertainment...will cause turnstile clickers to thank you!" —*SHOWMEN'S TRADE REVIEW*



HOWARD HUGHES
presents

ROBERT MITCHUM
JEAN SIMMONS
in

ANGEL FACE

RKO RADIO PICTURES

BARBARA O'NEIL • Produced and Directed by **OTTO PREMINGER** • Screenplay by **FRANK NUGENT** and **OSCAR MILLARD**

BRITISH TRADE SHRUGS OFF 3-D

"Wait and See" Is Attitude of Industry Generally; May End TV Monopoly

by PETER BURNUP

LONDON: Due probably to the circumstance that television to date has made no sizable cut in their takings, showmen this side are disposed to take with grains of salt the rash of dispatches from America concerning 3-D film which rated front-page prominence in both the trade papers and in national newspapers.

Common comment among workaday exhibitors—by no means afflicted with panic—was "Let's wait and see." They also want to know how much—if and when—the necessary new equipment will cost them. Comment from the big circuits is equally reserved. ABC lately has been experimenting in selected theatres with the Stereo-Techniques process which was seen during the Festival of Britain at the Telekinema in London the year before last.

Called "Interesting"

ABC's managing-director, D. J. Goodlatte, declares he found the experiments "interesting." "We are naturally watching the situation," Mr. Goodlatte adds.

No comment is available at 20th-Fox's London office. The choicer product of the company goes invariably to the Rank Circuit. Mr. Rank's spokesmen declare they have nothing to say at the moment. "The situation is best described as being in a vacuum," said a Rank representative.

Questioned on the allegedly revolutionary development, BEPA's director-general Sir Henry French said: "Our members have given no consideration to the subject." A quick national round-up on typical showmen in the lower echelon brought the curt comment: "Never heard of it."

Urge TV Competition

David Gammans, Assistant Postmaster General, told the House of Commons last week that the Government adhered to its statement that the BBC's monopoly in television should no longer be allowed to continue and that, under safeguards and conditions, an element of competitive television, based on advertisement revenue, should be permitted.

The matter had been raised by Eric Fletcher, who is a member of Parliament in addition to being a vice-chairman of Associated British Pictures Corporation. He spoke of rumors that the Government was "plotting to grant the first licenses this year or early next year." He alleged also that one of the most prominent of the applications for license was the Associated Broadcasting Development Company, of which Mr. Stanley Pye was a director. Mr. Pye, said Mr. Fletcher, also is a member of the Government's TV Advisory Committee. Two large newspaper combines, the *Daily Mirror* and the *Daily Express* also seek stations, he continued.

Mr. Gammans wouldn't rise to the bait. There were, to date, 35 applications from organizations and bodies, but he wouldn't dream of giving their names. The refusal caused a rumpus in the House, with Socialist members, all of whom will fight sponsored TV tooth and nail, describing the announcement as "an unsavoury, hole-in-the corner business."

CEA Reacts Swiftly

The Cinematograph Exhibitors Association reacted swiftly and characteristically to the recent tempest and ensuing floods. The Association's executive group was in session on the Monday morning when the dimensions of the disaster first became apparent. CEA officials, appraising exactly the intense emotion aroused by the tragedy, put all other business aside for the organization of a nationwide film industry appeal for relief of the victims.

Collections are made in all cinemas at every performance. Patrons are urged also to bring out such clothes as they can spare for people made homeless in the disaster.

▽

The BBC's Television Service has made another approach to the film trade. The present fortnightly TV programme, "Current Release"—generally accepted as the motion picture industry's biggest single free boost—comes to an end in March. The BBC has in mind replacing it with a more selective programme, "Film Scrapbook," dealing with what it calls "important" films old and new. The Corporation has made tentative proposals to BEPA (British Film Producers' Association) in regard to a trial series of three "Scrapbook" programmes.

▽

Celebrating the first British anniversary of "Quo Vadis," MGM issues some impressive statistics. The picture had its European premiere January 25, 1952, at two London houses; the 1,128-seat Carlton and the 432-seat Ritz. It played 13 weeks at the former; 42 weeks at the latter. No arrangements are yet set for its general release but the film already had played to record-breaking business in 28 important provincial centres. Well over a million customers have seen the picture to date.

▽

Harry Mears, twice president of the CEA, has been accorded another much coveted honour. He will be Mayor in Coronation Year of the fashionable beach resort of Bournemouth. Mr. Mears has been prominent in Bournemouth's municipal affairs for a number of years

SIMPP May Expand Its Field Abroad

Ways and means of improving the Society of Independent Motion Picture Producers' financial position so that it may expand its activities in the foreign market were discussed in New York last week by the SIMPP's distribution committee in a session with Ellis Arnall, president. Mr. Arnall will prepare a budget for the projected operations and will submit it to the committee members who, in turn, will turn it over to producer members on the coast for approval.

The objective of the expanded budget will be to engage one or more representatives to serve in the foreign field in the interest of independent producers.

The committee last week discussed the three-dimension picture situation and informally expressed the opinion that 3-D's potentialities rested with quality entertainment rather than its current attraction as a novelty. The members expressed some enthusiasm for the medium on the grounds that it turned the spotlight again on motion pictures, but they insisted that the determining factor as to whether it was just a "flash in the pan" would be the production of good pictures.

Offers by trading companies to buy frozen pounds in Israel and pesos in Argentina were presented to the committee by Mr. Arnall. The representatives will submit the offers to their respective managements.

Attending the meeting, in addition to Mr. Arnall, were James Mulvey, Leo Samuels, George Schaefer, Edward Peskay, Seymour Poe, Manny Reiner and Vladimir Lissim.

George Weltner to Head MPAA Foreign Managers

The Motion Picture Association of America at a meeting in New York Wednesday elected George Weltner, president of Paramount-International, chairman of the foreign managers committee. This meeting was the first in a new system set up by Eric Johnston, president, in which he will meet with foreign managers on the first Wednesday of every month.

Italian Film Export Show Dubbing Method

A demonstration of a method of dubbing motion picture dialogue from Italian to English was the highlight of the press opening of the new Italian Film Export studios in New York last Thursday. This was followed by the preview showing of an excerpt from the American-language version of "Anna," new Silvana Mangano film co-starring Vittorio Gassman. Dr. Mauro Zambuto, designer-director of the film recording setup which occupies the entire fifth floor of the Skouras Theatre Building, conducted the demonstration.

Congress Is Told Vital to Repeal Tax

WASHINGTON: Unless the Federal admissions tax is repealed this year, small theatres will soon be "as extinct as the dodo bird," Congress was told last week.

Rep. John J. Dempsey (D., N. Mex.) spoke out again in opposition to the 20 per cent tax, warning that the levy is forcing the closing of "thousands" of theatres and thus depriving "millions" of Americans of their only entertainment.

Mr. Dempsey, who has sponsored a bill to exempt theatres from the tax and who attacked the levy in a statement last week, inserted in the *Congressional Record* a letter from a New Mexico exhibitor who three years ago bought a theatre for $7,500 and in the following three years paid $7,270 in Federal admissions tax and $890 in local school taxes. "Thus," the theatre-owner wrote, "I have paid more taxes in the past three years than the theatre cost. Now I have worn-out equipment, broken seats and a ruined floor due to the flood of last July 7. I am waiting to see the outcome of the tax-repeal legislation. If the tax is retained, I have no alternative but to sell or close the theatre."

This is not an isolated case, but is happening to thousands of small theatre owners, Mr. Dempsey asserted. "Thousands have already been forced to close," he said. "Millions of our citizens, particularly those in small rural communities, have been denied virtually the only entertainment facility available to them. These small theatres have been the principal recreation of those people, but under the present excise tax law, they are disappearing so rapidly they will soon be as extinct as the dodo bird."

Mr. Dempsey said that regardless of how members felt about postponing most tax reduction until the budget is balanced, "I feel sure that they are unanimous in their belief that such taxes as are being imposed now and have been found to be manifestly unfair, unjust and, in many instances, ruinous to the taxpayers, should be terminated as soon as possible."

Meanwhile, Rep. Clare Engle (D., Calif.) introduced another bill to exempt theatres from the admission tax.

Seton Porter Dies

Funeral services were held Monday in New York for Seton Porter, 70, who had been a member of the board of directors of 20th Century-Fox since 1933. Mr. Porter died February 6 after a long illness. He is survived by his widow, Frederica Berwin.

Gus Schaefer

Gus Schaefer, 60, general manager of the Hartford, Conn., Operating Company, died suddenly in Hartford on February 6. Before going from distribution to exhibition, he had been general manager for Paramount Pictures in central Europe, and later was district manager for RKO Pictures in New England. He leaves his widow and three brothers, one of whom is Herbert Schaefer, Republic branch manager in Boston.

MPEA VOTES $6,600 TO HOLLAND RELIEF

Representatives of the Motion Picture Export Association voted Wednesday at a meeting in New York to donate 25,000 guilders (approximately $6,600) to Holland for flood relief. The companies that comprise the MPEA are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, 20th Century-Fox, Republic, Allied Artists, Universal and Warner Brothers.

Homer F. Strowig

Homer F. Strowig, exhibitor, died in an automobile accident February 9. Mr. Strowig was the owner of three theatres in Abilene, Kan., and others in association and at his death was the treasurer of the Kansas-Missouri Theatre Association. Mr. Strowig was twice president of the unit. He is survived by the widow and two sons, Calvin and Robert.

John Joseph Rebeske

John Joseph Rebeske, 72, air conditioning engineer for the Palmetto Theatres, Columbia, S. C., died February 3 at a local hospital. He had been ill for several years.

Steve Hannagan

Steve Hannagan, 53, well known publicist, died February 5 in Nairobi, Africa. In the past, Mr. Hannagan had several motion picture accounts.

1952 Ticket Tax Total 10% Off 1951

WASHINGTON: General admission tax collections in 1952, reflecting box office business from December, 1951 through November, 1952, were almost 10 per cent below those for the 12 months of 1951, the Bureau of Internal Revenue has reported.

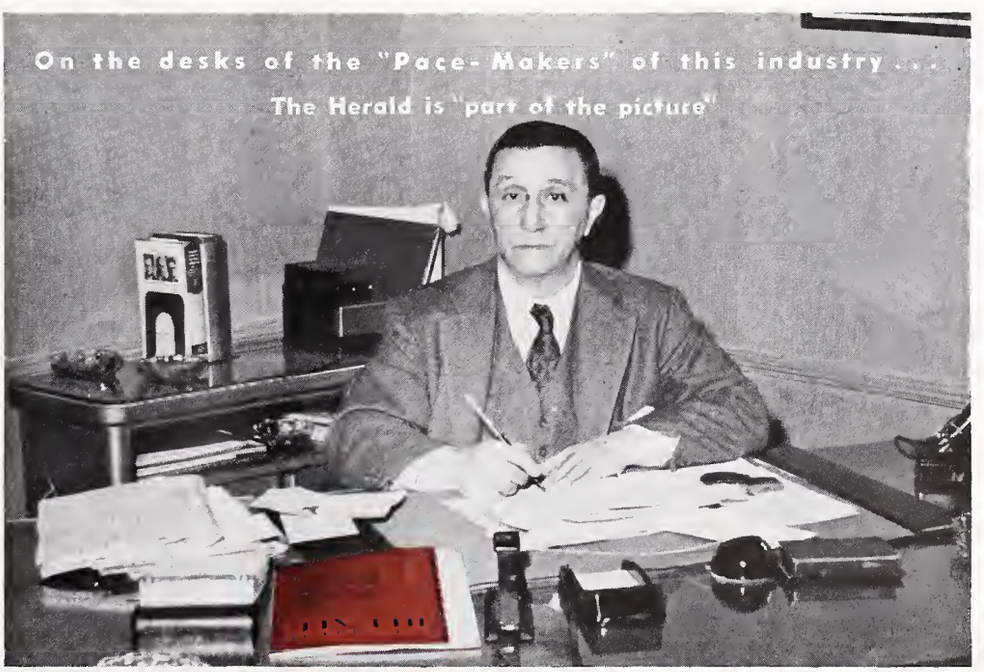
Collections for the 12 months of 1952 amounted to $312,396,860, compared with $344,643,241 in the 12 months of 1951. Collections have been falling steadily since the 1946 and 1947 peak years. In 1947, collections amounted to $389,867,479.

The general admissions tax figures include taxes on tickets to legitimate theatre, concerts, sports events and other spectator events, as well as motion picture theatres.

Collections in December, 1952, reflecting November business, were $26,966,928, compared to $26,032,781 in December, 1951, the Bureau reported. This was the first 1952 month to top a 1951 month since September. Total admission tax collections in December, including roof garden and cabaret taxes as well as various overcharges, amounted to $31,551,710, compared to $29,663,467 in December a year earlier.

Install Club Officers

The Variety Club of Dayton, which was presented with the Variety award of 1952 for outstanding humanitarian work, has announced the installation of its new officers. The new officers are Robert G. Gump, chief barker; Harold Boran, first assistant; Dr. A. J. Denlinger, second assistant; Bill O'Donnell, property master; Paul Swinger, dough guy; and W. E. Clegg, canvassman.



Alfred Starr, Nashville, Tenn., president of the Theatre Owners of America.

Biggest HOLDOVER



Call any exhibitor who's played "The Mississippi Gambler" and let him tell you in his own words the amazing story of this picture's performance!

Here's a partial HOLDOVER list:

¶Champaign, Ill. ..... Virginia
¶Kankakee, Ill. ..... Luna
¶Nacogdoches, Tex. ..... Main
¶Camden, Ark. ..... Malco
†*Clarksdale, Miss. ..... Ryson
Columbus, Miss. ..... Varsity
†*Dyersburg, Tenn. ..... Frances
¶Jackson, Tenn. ..... Paramount
¶Jonesboro, Ark. ..... Strand
§Memphis, Tenn. ..... Malco
†*Owensboro, Ky. ..... Center
¶Pine Bluff, Ark. ..... Saenger
†*Stuttgart, Ark. ..... Majestic
¶Tupelo, Miss. ..... Tupelo
†*Baton Rouge, La. ..... Gordon
¶Columbia, Miss. ..... Rebel
¶Crowley, La. ..... Rice
DeRidder, La. ..... Realart
*Greenville, Miss. ..... Lake
¶Greenwood, Miss. ..... Leflore
Hattiesburg, Miss. ..... Rebel
§Jackson, Miss. ..... Royal Music Hall
¶Lafayette, La. ..... Nona
Laurel, Miss. ..... Arabian
Leesville, La. ..... Vernon
*Meridian, Miss. ..... Royal
*Mobile, Ala. ..... Downtown
Morgan City, La. ..... C-Wall
¶Natchez, Miss. ..... Ritz
New Iberia, La. ..... Echo Drive In
Pascagoula, Miss. ..... Lake Drive In
*Pensacola, Fla. ..... Florida
¶Yazoo City, Miss. ..... Dixie
*Columbia, Mo. ..... Uptown
¶Dexter, Mo. ..... Weeks
*Paducah, Ky. ..... Columbia
¶Springfield, Ill. ..... Roxy
Providence, R. I. ..... Majestic
Bluefield, W. Va. ..... Granada
Anniston, Ga. ..... Ritz
¶Beaumont, Tex. ..... Jefferson
*Big Springs, Tex. ..... Ritz
¶Denison, Tex. ..... Rialto
El Paso, Tex. ..... Plaza
Galveston, Tex. ..... State
¶Greenville, Tex. ..... Texas
Henderson, Tex. ..... Palace
Houston, Tex. ..... Majestic
¶Orange, Tex. ..... Strand
¶Sherman, Tex. ..... Texas
*Victoria, Tex. ..... Uptown
¶Miami Beach, Fla. ..... Carib
¶Miami, Fla. ..... Miami
¶Coral Gables, Fla. ..... Miracle
Lexington, Tenn. ..... Strand
†*‡New Orleans, La. ..... Joy
St. Louis, Mo. ..... Fox
Canton, Ill. ..... Capitol
Joliet, Ill. ..... Mode
¶Streator, Ill. ..... Plumb



Universal International

COLOR BY Technicolor

TYRONE POWER · PIPER LAURIE

with **JOHN McINTIRE · PAUL CAVANAGH**

picture in U-I history!

The MISSISSIPPI GAMBLER

(in its first 250 engagements)

PAY PARTICULAR ATTENTION TO THESE SYMBOLS.

† Set all-time house record.

* Set all-time record for any U-I film.

¶ Topping every U-I picture since "The Egg and I"

‡ 5th Week

☆ 4th Week

§ 3rd Week



·JULIA ADAMS in The MISSISSIPPI GAMBLER

• Directed by RUDOLPH MATÉ • Story and Screenplay by SETON I. MILLER • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

Brotherhood Week's
Silver Anniversary February 15-22

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

NO, says George Pal, he didn't foresee anything like the present frenzy about stereoscopy when he began pioneerings, back in the '30s, the use of puppets instead of drawings and came up with Puppetoons instead of cartoons. And yes, the Puppetoons did have a roundedness much like the human figures in the films being made now by the various 3-dimension processes, but that wasn't the objective at the time.

Now if he were making Puppetoons today, what with all the hue and cry about "illusions," "impressions" and "effects" of stereoscopy—but he isn't. No, he's got two completed features in the Paramount backlog of unreleased product—"The War of the Worlds" and "Houdini"—and two more pictures in preparation.

Not Dismayed by All the Current Excitement

Producer Pal is not at all dismayed by the excitement churned up by Natural Vision, "Bwana Devil" and their train. For he was always a disciple of the unique, the new, the different and the forward-looking. It was his interest in the novel, his faith in the power of the innovational to attract the multitude, that sustained him through the discouragingly tedious perfecting of the process that produced Puppetoons. He has a firm confidence in the appeal of the stimulating.

Whatever may be the mechanical merits of the several reproductive systems now in use and preparation, they are immensely valuable collectively, in more then the box office sense, vital as that is, according to the man whom the Academy of Motion Picture Arts and Sciences awarded in 1943 for his achievement in the field of animated pictures. The availability of a depth-dimension to a writer, for instance, unlocks hard and fast doors, extends old horizons, automatically cancels out a great many rules and limitations of such long standing that creators have all but forgotten they were there.

Says "War of Worlds" Well Suited to 3-D

While it would not be remarkable if writers, suddenly freed of technological restraint, were to dive off the deep end and commit a rash of regrettable errors in the over-enthusiasm of the moment, it would be more remarkable if they did not very shortly condition themselves to the freedom of the new implements and begin turning out stories of a kind and content as new as the shape and nature of the screen image.

And yes, he agrees when asked, his "War of the Worlds" was a subject magnificently suited to three-dimensional treatment. (He declines to discuss a report that his studio recently postponed the release of this picture because Paramount technicians are toiling with the development of processes calculated to do for his and the other pictures in the company backlog something quite like Paravision is doing for the Pine-Thomas production of "Sangaree.") But all Pal subjects are suited to 3-D purposes—always have been. That's because he always looks for a subject with what he calls "a handle for an exhibitor to take hold of when he starts out to sell it.

"Selling is the essential thing, the thing a producer has got to think of before he selects his story, or subject. There's no use in making a fine picture if nobody's going to see it. For instance, 'War of the Worlds' is a great work, already world-famous as written by H. G. Wells, and with the science-fiction interest what it is now, a showman has plenty of handles to take hold of, regardless of the dimensions of the form."

Similarly, he says, "Houdini" is well supplied with handles. For the elders there's the still warm memory of the great magician and the fabulous stories about him. And for the younger folks, who buy most of the tickets, there are Janet Leigh and Tony Curtis. Dimensions enough, the producer says, for anybody.

GIVING the lie to variously published reports that Hollywood is going to stop making pictures until 3-D or big-screen or some combination of these has been decided upon as standard, producers started nine pictures during the week ended Sunday last, three of them in color.

Warner Brothers, while rushing ahead with production of 3-D pictures using the Natural Vision system, also started "Three Sailors and a Girl," a Technicolor musical, in the usual two dimensions. Sammy Cahn is producing this, with Roy Del Ruth directing, and it has Jane Powell, Gordon MacRae, Gene Nelson, Sam Levene and Jack Leonard in principal roles.

Paramount, with the Pine-Thomas production of "Sangaree" being shot in 3-D by what the studio calls its Paravision process, started Technicolor cameras turning on "Elephant Walk," two-dimension style, in Ceylon, India. Irving Asher is producing this one, with William Dieterle directing, and the cast includes Vivien Leigh, Dana Andrews, Peter Finch, Abraham Sofaer and Myles Haulani, among others.

MGM head man Dore Schary is using Ansco Color for his personal production, "Take the High Ground," which Richard Brooks is directing with Richard Widmark, Elaine Stewart, Karl Malden, Jerome Courtland, Robert Arthur, Steve Forrest and Carleton Carpenter among the players.

Behind sealed doors and lips Universal-International got going on "It Came from Outer Space," which is said to be the studio's contribution to the growing supply of pictures dimensionally different, one way or another, from the standard. Popular assumption has it that the U-I method is of the twin-camera kind, requiring Polaroid viewers. The producer is William Alland, the director Jack Arnold, and the players include Richard Carlson and Barbara Rush.

Other productions undertaken are recorded in the chart above.

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA
Mission Over Korea
The Killer Ape (Esskay Pic.)

INDEPENDENT
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellows Prod.)

MGM
Take the High Ground (Ansco)

PARAMOUNT
Elephant Walk (Technicolor, Ceylon)

UNIVERSAL-INTERNATIONAL
It Came from Outer Space

WARNER BROS.
Three Sailors and a Girl (Technicolor)

COMPLETED (5)

COLUMBIA
Prisoners of the Casbah (Esskay Pic., Technicolor)

INDEPENDENT
Fort Algiers (Erco Prod., Inc., U. A. release)
Cairo (Eros, Lippert, Italy)

MGM
Invitation to the Dance (Technicolor)

UNIVERSAL-INTERNATIONAL
It Happens Every Thursday

SHOOTING (17)

INDEPENDENT
No Escape (Matthugh Prod.)
The Moon Is Blue (Preminger-Herbert Prod., U. A. release)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)

MGM
Affairs of Dobbie Gillis
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

PARAMOUNT
Sangaree (Pine-Thomas Prod., Technicolor (3-D)
Untitled Comedy

REPUBLIC
Iron Mountain Trail
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

UNIVERSAL-INTERNATIONAL
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde
Drifting

WARNER BROS.
House of Wax (Natural Vision, 3D in WarnerColor)
Sulu Sea
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)
So This Is Love (Technicolor, formerly "The Grace Moore Story")

STRONG IS READY WITH 3-D PROJECTION LIGHTING

Strong now offers equipment designed especially for the requirements of 3-dimension projection.

TWO PROJECTORS RUN SIMULTANEOUSLY

Most of the many new systems of third-dimension picture projection call for simultaneous operation of two or more projectors and projection arc lamps.

FILTERS—SPECTACLES—LARGER SCREENS

A 50% light loss at the screen resulting from the use of polaroid filters, further light loss to the viewer occasioned by the use of polaroid spectacles, and the increase in screen size which is necessary to overcome the illusion of the projected image being smaller than the actual size of the screen, combine to necessitate an increase in the brilliancy of the existing projection lighting.

LARGER REELS SOLVE CHANGEOVER PROBLEM

Since both projectors run simultaneously, the conventional changeover is impossible unless four or more projectors were used. To make this duplication of equipment unnecessary, reel sizes have been increased to accommodate up to 5,000 feet, so that ordinarily only one intermission is necessary.

LAMPS MUST BURN LONGER

This increase in reel size demands lamphouses with a burning time of at least 58 minutes to permit the 50-minute running time without retrimming, the 2-minute burning-in time and a 10% safety factor.

TWO LAMPS—IDENTICAL CHARACTERISTICS

Since each eye sees only one of the two projected images, it is obvious that the intensity and color value of the projected light from both projectors be absolutely identical. Furthermore, the extended burning time required by three-dimensional film makes an automatic means of arc positioning control absolutely essential to obtaining a screen light that is constant in brilliancy and color without the necessity of frequent manual adjustments of the controls.

NEW PROJECTION ARCS REQUIRED

Inasmuch as most arc lamps in present use were designed for projecting only two 20-minute reels without retrimming and usually with a brilliancy not up to 3-D requirements, they obviously cannot be used with this new medium. Since projection arc lamps which deliver this new high in light intensity automatically consume carbons at a faster rate, provision had to be made for a carbon trim which was ample for the extended running time.

Accordingly, there has been created a demand for projection arc lamps which deliver an increased volume of light, for an extended burning time and with light characteristics identical in every instance. All of these requirements have been met in

THE NEW STRONG 90,000-8 (3-D) PROJECTION ARC LAMP

This lamp accommodates a 20-inch trim of carbons which will burn continuously for a full hour at 78 amperes (using 9mm positive and 5/16" negative) or at 95 amperes (using 10mm positive and 11/32" negative).

LIGHTRONIC CRATER POSITIONING

The position of the positive arc crater in the Strong 90,000-8 (3-D) is automatically maintained at the exact focal point of the reflector by means of the exclusive Lightronic crater positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater positioning and the gap length are automatically maintained without manual adjustment. A stream of air directed just above the arc stabilizes its burning.

The optical system comprises an elliptical reflector 16½" in diameter with a resultant speed of fl.9 to match the currently available high speed fl.9 projection lens. The mirror and its tilting mechanism are an integral part of the back door of the lamphouse, which swings out to allow easy cleaning of the reflector and convenient trimming of the lamp.

The Strong 90,000-8 (3-D) features unit construction whereby the various components are instantly removable for cleaning and inspection.

NEW POWER SUPPLIES REQUIRED

In no case will the present power supply equipment, designed to operate only one lamp on 20-minute cycles with 5-minute changeover periods, meet the needs of the condition where two projectors and two arc lamps are running simultaneously and for extended periods of time. Hence new power supply equipment is needed—equipment which permits long periods of continuous operation. Such equipment has been designed by Strong and is now available for delivery in

THE NEW STRONG 95008 (3-D) 75-85 AMPERE 3-PHASE 220-VOLT TUBE-TYPE RECTIFIERS

with automatic fan air cooling for efficient operation with the new Strong 90,000-8 (3-D) projection arc lamps.

Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above or 10% below the rated A.C. input voltage throughout the output rating range.

The complete electrical and mechanical assembly consists of three transformers, six tube sockets, and manually operated output control handle which actuates the 8-point rotary switches that are employed to increase or decrease the output power even when the arc is burning.

The rectifier is built in single lamp units to provide maximum flexibility in electrical connection.

Higher power 3-D rectifiers for use with lamps burning 10mm carbons are also in production and will be available for early delivery.

For further details on the subject of arc lighting as it applies to the projection of three-dimensional pictures by any system, address your request to

Department 3-D

THE STRONG ELECTRIC CORPORATION

CITY PARK AVENUE **TOLEDO 2, OHIO**

The National Spotlight

ALBANY

Youthful "sneak-ins" are again the bane of city theatre managers and their staff. The number who try to gain admission without paying is comparatively large; their efforts are constant. . . . Film exchanges display posters and cards promoting "Brotherhood Week," Feb. 15-22. . . . The Fabian Theatres "Hold That Line" drive will continue until spring. Division manager Saul J. Ullman said that it has two goals: maintaining recent business gains and holding to economical operation. . . . Warner zone manager Charles A. Smakwitz, Strand manager Al LaFlamme, of Albany, Troy city manager Sid Summers and Utica city manager Andrew Roy attended a circuit meeting in New Haven addressed by Harry Goldberg, director of advertising for Warner Theatres. . . . Harold Tyler, member of Assembly from Oneida County and owner of the Delphia theatre, Chittenango, has been appointed to four committees.

ATLANTA

C. B. Smith has started work on his new drive-in for 350-cars a mile from Paris, Tenn. The cost will be around $60,000 and the opening is set for early spring. . . . W. H. MacCallum, vice-president of Modern Talking Picture Service, was in town for a meeting with W. M. Richardson, Astor Pictures. . . . Ed Hayes, manager Realart Pictures, checked in at the office after a spell of illness. . . . Leila Hall, secretary to Columbia branch manager George Roscoe, has become a grandmother. . . . George Roberts, of Tampa, Fla., has started construction of a new theatre in Immokalee, Fla. . . . Jesse Marlowe, manager of the Capital theatre, Plant City, Fla., transferred as manager of the Melbourne, Melbourne, Fla. . . . Bryon Cooper, from Ft. Myers, Fla., will take over the Capital, Plant City. . . . Emory Johnson, Jr. will soon start work on his 350-car drive-in at Center, Ala. . . . J. B. Yongue will open his 250-car drive-in at High Springs, Fla. about March 28.

BALTIMORE

Howard Burman, publisher of the weekly Home News and longtime Variety Club member, died of a heart attack last week. . . . Les Coulter, formerly with the Paramount theatre in Miami, has been appointed manager of Rappaport's Hippodrome, reopening the 19th of this month. . . . Stanley Stern, manager of the Little theatre, has been transferred to the Town as manager with Caryl Hamburger, assistant at the Little, moving up to manager of that theatre. Herb Rollison is the new assistant at the Town. . . . Mrs. William Boggess, wife of the Rialto manager, died last week. . . . John Levy is a new aide at the Plaza, Lexington Park, Md. . . . Ralph Bowen, of the Maryland in Hagerstown, is in the Navy.

BOSTON

When New England Theatres, Inc. put in wrestling matches at the Broadway theatre, Springfield, a theatre which had been closed for some time, the stunt proved so successful that another series of Monday evening wrestling matches is going into the Olympia, Lynn, also a closed theatre. . . . Herman Fine, of Hollywood Candy Company, will be in the territory through the summer with "Mr. Zero," his company's trade mark. Mr. Zero is a midget who hands out samples of candy at kiddy matinees. . . . Joseph Nuzzolo, president of Local No. 182, IATSE, has transferred from the Uptown, Boston, to the Translux, where he is chief operator, replacing the late Alfred Fratus. . . . Mr. and Mrs. Irving A. Isaacs (he is the newly-elected president of Independent Exhibitors, Inc. of New England) have announced the engagement of their daughter, Diane, a Wellesley College freshman, to Thomas A. Weil, an Massachusetts Institute of Technology graduate of New York.

WHEN AND WHERE

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, at the Biltmore Hotel in Oklahoma City.

March 3-4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

March 25-26: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick-Hotel, Columbus.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

BUFFALO

Dewey Michaels took advantage of the critic honors tacked on "High Noon" to back it for showing in the Mercury theatre. . . . Arthur Krolick, UPT general manager, journeyed to Rochester last Thursday for the opening there of "Bwana Devil.". . . Murray Whiteman, past chief barker, Tent 7 Variety Club of Buffalo and Harry Altman, proprietor of the Town Casino, where Danny Thomas is about to open in person for a week's engagement; planed to New York last week-end on business. . . . Irving Cantor who has been managing Schine theatres since the age of 19 and was, at one time, the youngest theatre manager in the country, is the new Rochester city manager for Schine theatres circuit. . . . Ed Wegman, former assistant program director, WBEN-TV, announces the opening of the Holland-Wegman Production studios to make trailers for theatres in the area. . . . Sam Yellen, of the Century managerial staff, is recovering from a heart attack. He now is home from the hospital and is taking a month's rest.

CHICAGO

Dick Felix, who recently took over operation of the Vogue, Chicago (former Essaness house), has acquired the lease on the Adelphi, Chicago, operated for many years by the late Ludwig Sussman. . . . Negotiations for setting a projectionists' scale for a possible run of "This Is Cinerama" at Eitel's Palace have been reopened with the return of the union's business manager, Gene Atkinson, from Florida. . . . Bruce Trinz entered Michael Reese Hospital for observation after an attack of illness at home last Saturday. . . . The local observance of Brotherhood Week was set up at an industry meeting held at the Variety Club last week. Leo K. Bishop, regional director of the National Conference of Christians and Jews, and Lynn Coutts, the NCCJ's national director of finance, were the guests of honor. Also in attendance were Chairman Jack Kirsch, Distributor Chairman Bill Duvaney, Jack Rose, Mayer Stern, Arthur Mannheimer, Bruce Trinz, Nat Nathanson, Arthur Schoenstadt, Bill Hollander, Dave Wallerstein, Stan Kohlberg, Lou Abramson, Herb Wheeler.

CINCINNATI

"The Stars Are Singing" did an unusually good business on its first downtown week at the RKO Albee, where it went approximately 50 per cent over the house average, and is doing nicely on a moveover week at the RKO Grand. . . . The rcently-elected members of the crew of Cincinnati Variety Club, Tent No. 3, held a "Meet You and Greet You" party in the club rooms February 7, for the purpose of meeting the members. . . . Frank Decker, who covers the West Virginia area for United Artists, is

(*Continued on opposite page*)

(Continued from opposite page)

temporarily out of circulation, due to having suffered a heart attack. . . . Julian Silberman, of the Hyman circuit, is among the Florida vacationers. . . . Michael Chakeres, general manager of the Chakeres circuit, with headquarters in Springfield, Ohio, has announced that the Fairbanks theatre there will be extensively remodeled. . . . City Council, at Lancaster, Ohio, has repealed the city's three per cent admission tax, in effect since 1947. However, the council also has passed an ordinance creating a city income tax, because of which they were willing to repeal the admission impost.

CLEVELAND

Twenty-two theatres in northern Ohio have placed orders for 3-D installation, NTS branch manager Frank Masek reports. . . . Harry Schoenberg, former 20th-Fox assistant shipper, succeeds Tony Reinman as local representative for States Film Service. Reinman resigned to join United Artists as booker. . . . David Rosenthal is the new local UA branch manager. He took over the branch this week, coming here from Washington, D. C. where he was with 20th-Fox as salesman. . . . Miles Mutchler resigned as NTS salesman. His successor at NTS is Bob Ullman, newly come from New York. . . . Alan Sogg, son of MGM branch manager Jack Sogg, who graduated in June from Miami U, has been accepted in the Ohio State University Medical School. . . . Al Boudouris, president of Ohio Drive-in Theatre Association and head of Theatre Equipment Co., Toledo, has moved to larger quarters. . . . Irving Pollard, Republic branch manager, was called to Chicago by the death of his brother.

COLUMBUS

Franklin County Council of the American Legion urged a boycott of Charlie Chaplin's "Limelight" at RKO Palace here. The picture closed after the third day of a week's engagement. Manager Harry Schreiber said the short run was not due to the Legion. . . . The Ohio Council of Churches and the Catholic Welfare Conference filed briefs in favor of Ohio film censorship in the hearings on the state censor board's ban of "M" and "Native Son." The appeals by producers of the films have been taken under advisement by the Ohio Supreme Court. Loew's Broad was doing double its average business in showing the Stereo-Techniques program. . . . Robert Slatzer, former local newspaperman, is an associate editor of Paramount Parade, studio house organ. . . . Educational TV stations in four additional Ohio cities are planned. They are Cleveland, Cincinnati, Toledo and Dayton.

DENVER

Sam Reed, with RCA for 16 years as engineer and sales representative, later in drive-in maintenance, has set up a drive-in speaker repair service, at home at Golden, Colo. . . . Pete Bayes, Paramount publicity man, went to Salt Lake City to set up publicity on "Stars Are Singing.". . . Sam Langwith and Fred Anderson, Western Service & Supply, north on sales trip. . . . Lloyd Boering, Lamar, Lamar, Colo., manager, to Billings, Mont., on vacation. . . . Because of the impact of television, shortage of product, and wanting to do a major remodeling and decorating job, Walter McKinney is closing the Cameron, neighborhood house. The house will probably reopen as soon as the work is finished.

CONLON OF MICHIGAN ALLIED KNOWS HIS WAY ABOUT TRADE

DETROIT: A perplexing problem confronted the board of directors of Allied Theatres of Michigan in a meeting a year and a half ago. Who was going to take over the executive secretary post of their organization?

They needed someone who knew his business, who understood the problems of the exhibitor and could do something about it. They found that someone—Ernest T. Conlon of Grand Rapids.

When informed of his appointment as executive secretary of the group, Mr. Conlon said only, "I'll do the best I can." That was over a year and a half ago. He's still going strong and doing the best.

Ernie Conlon has the experience. He knows the tax problems confronting exhibitors and knows what to do about them.

Back in 1929 Mr. Conlon was elected to the state Senate. He served until 1933 when he was appointed city manager of Grand Rapids. Following that he was chosen Assistant Attorney General of Michigan and assistant manager of the state sales tax department. From 1937 to 1940 he was general manager of the state Chamber of Commerce. This record led to the appointment of Administrator of the State Revenue Department in Detroit and Wayne County, following which he became U. S. Attorney at Grand Rapids. In the light of this background, it is little wonder that Michigan Allied wanted him.

Recently Mr. Conlon was elected property master of Detroit Variety Club. He is very active in the campaign to repeal the 20 per cent Federal admission tax. Mr. Conlon still maintains his other work. Recently he celebrated his 39th wedding anniversary with his wife, Estelle.

John Vlachos, president of Allied of Michigan and Mr. Conlon made the past annual convention one of the most successful in years. "And the next convention will be bigger and better yet," says Mr. Conlon.



ERNEST T. CONLON

DES MOINES

A. H. Blank, president of Tri-States Theatre Corp., sailed Feb. 10 from New York on a 57-day Mediterranean cruise. With Blank are Mr. and Mrs. Harry Ginsberg of Des Moines. . . . David Kramer is a new salesman for Warners. He replaces Bert Thomas, now with Republic. Kramer is from Atlanta, Ga. . . . Charles Feldman of Universal observed his 25th wedding anniversary last week. . . . Clara Bailey has left Universal and gone to Texas. . . . Joe Thurber, owner of the Monte at Montezuma, has announced plans to rebuild his theatre, which was destroyed by fire several weeks ago. . . . S. D. Rolke is closing the doors of his theatre at Grand Junction on Mar. 1. . . . More than 200 Iowa motion picture theatre managers, film distributors and exhibitors met at the Orpheum theatre to organize theatre promotion of Brotherhood Week in Iowa. . . . Articles of incorporation have been filed for the Grinnel Theatre Co., of Grinnell. Officers include George Mart, president; Marguerite Mart, secretary, and M. N. Blank, vice-president and treasurer.

HARTFORD

"Bwana Devil" will have its first Connecticut showing at the Warner Strand, Hartford, either late this month or early in March, according to Harry Feinstein, Warner zone manager. . . . The Stereo-Techniques program opened at Loew's Poli, Bridgeport, Feb. 12. . . . Ray Flynn, formerly assistant manager, Loew's Poli College, New Haven, is now in Germany with the U. S. Army. . . . Charles A. Saglio has resigned as manager of the Clinton theatre, Clinton, Conn. Bruno Schubert replaces him. . . . James Tobin, formerly with Warner Theatres in Connecticut, has rejoined the circuit as manager of the Warner, Bridgeport, replacing Albert Schleicher, who goes to the Palace, Torrington. . . . Charles Tomasino has sold the 600-seat White Way theatre and building to Fred Dandio, who operates the Guilford theatre, Guilford, Conn.

INDIANAPOLIS

Marc Wolf and Mannie Marcus have announced plans for a children's amusement park on the north side, to open in the spring. Trueman Rembusch, president of the Allied Theatre Owners of Indiana, returned Mon-

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day from a three-week Caribbean cruise. . . . All film companies here sent representatives to Louisville to attend Fred Dolle's funeral. . . . Charles Acton, Paramount salesman, has resigned to go into the lumber business. . . . Bob Shrader, WB salesman in southern Indiana and Kentucky, is recuperating from an operation at the Norton Infirmary, Louisville. . . . William Passen has taken over the Amuseu at Jasonville from Clay Burnette. . . . Howard Rutherford, manager of Loew's, is back at work after a week's bout with the flu.

KANSAS CITY

Ted Irwin, a Commonwealth Theatres manager for several years, recently at the Royal, Hoisington, Kas., has taken over the operation of the Electric, Larned Kas.—indicating the retirement from active theatre operation by John Schnack, who nearly 50 years ago was a pioneer in the entertainment field in Kansas and had operated the Electric for more than 40 years. . . . Ed Weaver, recently manager of the Commonwealth's drive-in at Lawrence, Kas., has bought an interest in an appliance business there. C. W. Dickgrafe, recently manager of Commonwealth's Lee at Clinton, Mo., has resigned to enter radio; Vern Peterson succeeds him at the Lee, coming from the Petersen, Yankton, S. D. . . ."Billy" Thomas, for many years with Commonwealth Theatres, has resigned as manager of the Lee at Harrisonville, Mo., to engage in business in Arizona. . . . His successor at the Lee is Tom Wolf, transferred from the Dreamland, Herington, Kas. Ray Hunter is transferred from Rock Port to Herington.

LOS ANGELES

At a special meeting of the Film Row Club held in the screening room of the Warner Bros. exchange, the following officers were elected: Bill Evidon, president; I. Berman, first vice-president; Frank Prince, 2nd vice-president; Milt Frankel, secretary; Bill Wasserman, treasurer; Iris Ross, publicity; Earl Johnson, sergeant-of-arms. in addition, four members were elected to serve as the Good and Welfare Committee, Dave Bershon, Fred Greenberg, Abe Swerdlow, and Harvey Lithgow. . . . The employees of all the film exchanges attended a mass meeting at the Boulevard theatre on Feb. 3 for Brotherhood Week. . . . Harry Hollander, formerly salesman for Universal International, has joined the James Kinkler booking office. . . . Harold Goldstein has resigned his post of booker with Realart and has taken up his duties with the Goodman and Kaufman office. . . . Joe Sarfaty, Warner salesman, was busy passing out cigars to commemorate the birth of a blessed event named Valerie Jean.

MEMPHIS

E. B. Martin Sr., has bought Semo theatre at Steele, Mo., from Henry Pickens. . . . David Flexer of Flexer Theatres, Inc., which operates chain of 12 theatres from Memphis headquarters, said he plains to install three-dimension equipment as soon as possible. . . . Memphis censors closed "Tragic Ground," a play being presented by Arena theatre based on the novel of Erskine Caldwell, after its first performance in Memphis. . . . Ed Williamson, former branch manager of Warner Bros. in Memphis and now district manager out of Dallas, was a Memphis visitor. . . . Dave Prince, now southern division manager for RKO out of Atlanta, was in Memphis on business.

MIAMI

Joe Perez, manager of the Circle, was the victim of a hold-up man recently. The bandit escaped with about $322. . . . At the Miami Beach Cameo, manager Eugene Race reports February 20 will see Tri-Optican, the stereo-techniques on the screen. . . . William Robb formerly assistant at the Tower has resigned. Replacement was James Martin, who is on a temporary leave. . . . Walter Klements, manager of the Mayfair Art finds patron appeal in the new 'bargain' ticket booklet which offer 6 admissions for the price of 5. . . . The free time allotted to civic, fraternal, religious, educational and charitable organizations by WTVJ during '52 amounted to approximately $207,000.

MILWAUKEE

Arch Obler was in town here to tell the Milwaukee people, through the press, radio and TV about 3 dimension pictures and "Bwana Devil" which had a dual premiere Feb. 11 at the Fox-Palace and Wisconsin theatres here. . . . Mr. Obler was guest of honor at a luncheon at the Schlitz Brown Bottle where everyone from the press and radio fired questions at him on the new sensation in the industry. . . . On February 5 the Telenews theatre here presented to Milwaukee for the first time 3 Dimension movies consisting of five shorts lasting an hour and fifteen minutes. . . . Another theatre downtown that had a very good week was the Riverside where the Four Aces appeared on the stage. A variety stage show was also featured plus the movie "Tropic Zone."

MINNEAPOLIS

Judge Gunnar H. Nordbye of federal district court reduced the judgment award in the conspiracy suit of Saul and Martin Lebedoff vs. Minnesota Amusement Co. and the major film companies from $125,000 to $119,000. Nordbye also set the fee of Lee Loevenger, attorney for the Lebedoffs, at $18,500. Defendants and Minnesota Amusement Co. must pay the fee along with the judgment. . . . Earl Barran, former exhibitor in Denver, Colo., announced that he will build a 450-car drive-in at Milbank, S. D. . . . F. Nelrich has closed the Nodak, Wyndmere, N. D., for a month for renovation. . . . Sam Neufeld has been promoted to booker at Monogram and Delores, Lind, former booker, has been named cashier. . . . Eddie Ruben, president of Welworth Amusement Co., and Harry Weiss, district manager for RKO Theatres, have been named co-chairmen of the amusements division for Brotherhood Week Feb. 15-22. . . . W. H. Workman, MGM branch manager, is recovering from bronchitis.

NEW ORLEANS

Maxine D'Arcourt has resigned as assistant in the Paramount home office publicity department to return to her home in New Orleans. She formerly was buyer-booker for T. A. Pittman and Joy. . . . Mr. and Mrs. Joy N. Houck are on a two week ocean cruise in South America. . . . The Twin drive-in, Lafayette, La. was scheduled to open February 10. Owners are Fred T. McLendon, M. A. Connett and Milton Guidry. . . . MGM's Rudolph Berger, of Washington, D. C. was a caller. . . . L. C. Downing who contributed his Haven, Brookhaven, Miss. to Business and Professional Women's Club for March of Dimes Collection, said that the club garnered $453.95 from theatre patrons during the week's drive. . . . H. M. Wise reports that his new drive-in, Pop's drive-in theatre, Jena, La., will be ready for a March 1 opening. It will have a capacity for 350 cars. . . . Mrs. S. D. Dick is the new owner of the Loma in Campti, La. . . . Sammy Wright, M. A. Connett's Booking Service has taken over the buying and booking for L. R. McIntosh theatres, Regina in Mize, located in Mississippi.

OKLAHOMA CITY

"Thunder in the East" moves over for the 2nd week at the Tower theatre. "The Silver Whip" will be shown at 2 theatres this week end, the Harber and the Plaza. . . ."The Miracle of Fatima" has come back to the city and is playing at the Uptown. . . . Sand Springs drive-in theatre will give one gallon of gas free if the temperature falls to 50 degrees during the show. . . . Bob Parham, who has been employed with the Video Theatre Corp., in Ponca City, Okla., for the past five years, has been assigned to Hominy, Okla., with the corporation. He reported for duty as manager of the Hominy theatres Feb. 3. . . . The Criterion, Shawnee, Okla., had Ladies Nite, February 4, when ladies accompanied by a gentleman were admitted free. . . . Texas drive-in theatre, Midland, Texas, has been granted a charter. Incorporators are Lela Jones, Carroll Jones and Millard Jones.

OMAHA

Harlan Lincoln, assistant manager of the Town theatre, was inducted into service at Fort Omaha and ordered to Camp Crowder, Mo. . . . Tony Goodman, booker at Warners several years, has been moved up to salesman for the Iowa territory to take the place left vacant by the resignation of Al Gardner. . . ."Above and Beyond," playing a second week at the State, had above-average crowds again. . . . A drive-in theatre will be built this spring at Oxford, Neb., by Paul Tramp, who presently is remodeling his Granada theatre. . . . The hospital list last week included Harold Dunn, exhibitor at Valentine, Neb.; Bernice Jodlewski, Metro contract clerk, and Richard Klusaw, Film Depot shipper. . . . Universal salesmen Carl Reese and Harry Fisher and booker Lewis Cole were ill with the flu.

PHILADELPHIA

The National Screen Service-Independent Poster Exchange hearing has been postponed until May 4. . . . Sidney E. Samuelson, president-general manager of Eastern Pennsylvania Allied, announced that the 15th annual membership meeting of the association will be held on Feb. 24. . . . Independent theatre chain head Jack Greenberg is back

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at his desk after his recent hospitalization. . . . Ben Shindler, operating the Ace, Wilmington, Del., was on the sick list. . . . Regional meeting of the National Association of Popcorn Manufacturers was held here with Larry Goldmeier acting as chairman. . . . Sam Waldman, owner of the Garden, is up and around after an operation. . . . Bill Charles, sound chief for the Warner Theatres Circuit, is back after a long illness. . . . Jacob Rosenfeld, operating the Colonial, Port Norris, N. J., received editorial commendation in the "Cumberland County Advertiser Press" for donating the entire proceeds of a Wednesday matinee to the March of Dimes.

PITTSBURGH

Ted Grance has been re-elected president of the Tri-State Drive-In Theatres Association. . . . Mr. and Mrs. Ben Steerman, of the Warner Fabian circuit, are spending two weeks at Miami Beach. . . . The J. P. Harris, which has been doing well with sneak previews, put on "The Star" to a packed house. . . . Jack Kahn, Warners publicity director, has resigned that position to become vice-president of the advertising agency presided over by Joe Feldman and Julius Dubin. Jack went to work for Feldman at Warners in 1937. . . . Ben Amdur, owner-manager of the Garden theatre, is celebrating his thirty-four year in that capacity. . . . Mr. and Mrs. Alex Bentley did a swell job hosting the Variety Club's weekly Family Night. . . . Gabe Rubin, owner of the Art Cinema, has been confined to his home with a very bad cold.

PORTLAND

Business at nearly all first run houses took a nosedive this week. . . . Hamrick's Roxy theatre went on a first run basis. Hamrick's city manager Marvin Fox and UA field man, Earl Keate, had a beautiful blonde taking a bath in goats' milk attended by two other beauties to promote "Babes In Bagdad". . . . Liberty theatre started the three-dimensional steam roller here this week with Sol Lesser's Stereo-Techniques program. . . . Paramount theatre has booked "Bwana Devil" to follow the Betty Hutton Stage Show Feb. 25. . . . Jack Matlack is working hard to get Cinerama for J. J. Parker's United Artists theatre. . . . The Broadway has put a TV set in the lobby for patrons.

PROVIDENCE

Mario Votolato, manager of the Johnston theatre, narrowly escaped death from suffocation recently, when smoke and flames ravaged the building housing the popular neighborhood theatre. Fire caused by flaming wax in an adjoining bowling alley filled the entire Thornton district with dense smoke. The manager, overcome by smoke while carrying out film, was saved by a fireman. He estimates damage to the building at approximately $20,000. . . . The Majestic theatre was the site of the New England premiere of "The Mississippi Gambler.". . . In conjunction with the presentation of "The Mississippi Gambler," the Majestic offered a "triple-feature" program. In addition to the main attraction, Al Clarke screened "The Black Castle" and "The World's Most Beautiful Girls." The latter featured Miss Universe and all of the international beauties who recently competed in the contest for the world crown.

SAN FRANCISCO

Milda Major, with Fox West Coast Theatres here for the past 27 years, resigned and after a short vacation, is reported to be planning a Spring wedding with a San Franciscan, not of the industry. . . . Obie White, formerly of Denver, replaced Miss Major as secretary to head booker George Milner. . . . Robert McKee, who took over the Rio, Alameda, last September, has closed the 299-seat house. . . . The 330-seat Brisbane, Brisbane, was reported locked. . . . . Arthur Barnett, owner of the Rex, Oakland, will leave for a European trip April 1. His son-in-law, Robert Borovoy, owner of the Cortland, San Francisco, will take over during his absence. . . . The Starlight drive-in, Belmont, that went on a four-day-a-week schedule Dec. 1, is now back on full time operation. . . . Teatro Sutter was to be sold at auction by Armond Emanuel, February 9. . . . Mrs. Lydia Gardner, wife of S. J. Gardner, in charge of the local MGM branch, was recuperating at her home in Los Angeles, following surgery.

ST. LOUIS

A change in plans now calls for "Bwana Devil" to open at the Ambassador theater Feb. 19 instead of the Missouri Theater Feb. 14 as originally announced. . . . The Ambassador announced that with its experimental stage show policy that went into effect last week the Spike Jones three day show would not be part of a movie-stage show combination. . . . Andy Dietz of the firm bearing his name in Lutheran Hospital for a physical check-up. . . . The Shubert theatre, which recently re-opened, changed into a double feature subsequent run policy. . . . The Variety Club met earlier this month to discuss the permanent Club Headquarters in the Sheraton Hotel. . . . There are plans for approximately 15 new drive-in theatres in St. Louis County and farther out state Missouri. . . . The drive-in business here is getting better and better.

TORONTO

Manager of the Capitol, Windsor, Joe J. Lefave, has been elected a councilman. . . . Herb Nelson, manager of the Palace, Timmins, is recovering from an operation. . . . The New Brunswick Board of Censors has been reorganized. . . . Ed Leigh, Odeon manager at Brampton, showed pluck recently when he flushed a gunman from under the stairs after an evening performance. . . . Trade press and publicity men for film and theatre organizations holding luncheon at Variety Club to honor Tony Ranicar, WB, who is leaving here to take a publicity post in Denver. Stan Helleur, former columnist on the *Telegram,* takes over, while Ken Johnson moves into Helleur's spot. . . . Ed Forsythe, assistant general manager of Odeon Theatres of Canada, was a visitor to the Pacific Coast, on an inspection trip. . . . A 350-car drive-in is planned for Huntsville, Ont., where a site has been purchased by C. A. Hawn. . . . Kent Craig of the Avalon, Hamilton, has been elected president of the Hamilton Theatre Managers Association.

VANCOUVER

Lew Parry, owner of Parry Productions of Vancouver, was made a director of the Association of Motion Picture Producers & Laboratories of Canada at the Ottawa meeting. . . . Edith Bronger, secretary at International Distributors, is on a two week's vacation in California. . . . Walter Leek, president of Pacific National Exhibition, died at the age of 83. . . . Ferris Bartoletto, former advertising clerk, replaced Kenny Evans as shipper at Warner Bros. . . . Anne Gordon, formerly at the FPCC Grandview theatre, replaced Dot Garrett as secretary to Charles Doctor, manager of the downtown Capitol. . . . Norman Egilson, manager of the Odeon, Sapperton, replaced Ken Mayo at the Odeon Abbotsford. . . . Freda Drake, former assistant at the Odeon, New Westminster, succeed Egilson at the Sapperton theatre. . . . Grant Hilker, advertising manager of Hilker Attractions, died in his 66th year. . . . Francis Martineau, owner of Martineau Theatre Displays and a top-rate magician, was installed president of Vancouver Magic Circle.

WASHINGTON

David Rosenthal, 20th Century-Fox salesman, has resigned to accept a position as branch manager of the United Artists exchange in Cleveland, Ohio. . . . Clark Davis, District Theatres, was given a 50th birthday party at the Variety Club rooms, by friends and co-workers. . . . Vice-President and Mrs. Nixon, and Chief Justice and Mrs. Vinson, headed the guest list for the February 10 preview of "Mahatma Gandhi, Twentieth Century Prophet," at the Dupont theatre. . . . The local Allied Artists exchange won the National Monogram Award for November. . . . Marion Bowen, 20th Century-Fox secretary, was promoted to booker, replacing Leona Gunsberg, who resigned to return to New Jersey. . . . "Hans Christian Andersen," which opens February 19 at the Metropolitan Theatre, will have a benefit the first night, sponsored by the American Newspaper Women's Club, for its building fund. . . . Jerry Adams, MGM branch manager, and past chief barker of the Variety Club, is relinquishing his post in April, to make his home in San Francisco.

B. Bernard Kreisler Heads New Foreign Film Group

B. Bernard Kreisler has been elected president of the reactivated International Film Associates Corporation which will serve as aclearing house in the United States for foreign films. The group, which has been dormant since 1948, has acquired the Italian picture "Ring Around the Clock." I.F.A.-TV Corporation is a subsidiary of the new group.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language.
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Isaacs Named President Of New England Group

BOSTON: Irving A. Isaacs was elected president of the Independent Exhibitors, Inc., the New England unit of National Allied at the annual election of officers this week. Others elected were Melvin B. Safner, first vice-president; Herbert Brown, second vice-president; Albert Lourie, secretary, and Julian Rifkin, treasurer. Nathan Yamins was reelected national delegate and Norman Glassman, out-going president, was elected chairman of the board. Ray Feeley was reappointed executive secretary and Adeline Struzzerio was retained as office secretary. Directors elected at the meeting were Katherine Avery, W. Leslie Bendslev, A. Biola Berlin, Leonard Goldberg, David Hodgdon, Fred Markey, Walter Mitchell, Daniel Murphy, Francis Perry, Samuel Resnik, Ted Rosenblatt, Andrew Tegu, Charles Tobey and Meyer Stanzler. Mr. Isaacs operates Boston's Telepix Cinema, New England's only newsreel theatre and is a pioneer exhibitor who started his theatrical career in 1919 as an executive with Gordon's Olympia circuit.

Industry Will Honor Brotherhood Leaders

Highlighting the industry's participation in Brotherhood Week, February 15-22, will be a dinner at the Waldorf-Astoria in New York February 19 to honor seven leaders in communication. Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, sponsors of Brotherhood Week, announced Monday the leaders to be honored are Walter D. Fuller, John Golden, William Randolph Hearst, Jr., Jack R. Howard, Danny Kaye, David Sarnoff and Spyros P. Skouras. The Rt. Hon. Louis St.-Laurent, Canadian Prime Minister, is featured in a trailer to call the attention to Brotherhood Week in Canada. The trailer, added to newsreels Thursday, will go across Canada in both English and French language versions.

Question Constitutionality Of Ohio Film Censorship

Counsels for Classic Pictures and Superior Films have questioned the constitutionality of Ohio film censorship at hearings of the State Supreme Court in Columbus. This action was taken following the decision of the state censor board to ban "M" and "Native Son." Both counsels argued that the state has no power to censor films, citing the recent U. S. Supreme Court decisions.

Set Allied Gulf Meeting

Abe Berenson, president of the Allied Gulf Theatres Association, has called a special meeting for March 10 at the Jung Hotel, New Orleans. The main topics of discussion will be theatre television and three-dimensional films and equipment.

Nebraska Bar Withdraws Suit on Arbitration

The Nebraska Bar Association has dropped its effort to oust the American Arbitration Association from the state. Last week, in Omaha Court of Common Pleas, it withdrew a suit which charged that the Association assumed and usurped judicial power, practiced law unlawfully, and used on its panels persons not admitted to Nebraska law. The Association has had Omaha offices since 1941; at first, it arbitrated disputes in the industry arising out of and in accordance with the consent decree; later, it offered its services in labor and commercial disputes. The Association was understood to have begun taking depositions from persons on alleged exceeding authority in law, on its legitimacy of function and position, and the state bar failed to prevent this move, and then capitulated.

Set Miami Premiere for Universal's "Seminole"

Universal-International has set its premiere of "Seminole," in color by Technicolor, for the Miami, Carib and Miracle theatres in Miami February 20. The film, starring Rock Hudson, Barbara Hale and Anthony Quinn, will then have territorial saturation openings out of the Jacksonville and Atlanta exchanges. The promotional campaign will be highlighted by a tour of Seminole Indians to key cities.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Vittorio GASSMAN • Gloria GRAHAME
in THE GLASS WALL
with
ANN ROBINSON • DOUGLAS SPENCER
featuring JACK TEAGARDEN
SHORTY ROGERS and HIS BAND
and introducing JERRY PARIS
Screen Play by IVAN TORS and MAXWELL SHANE
Produced by IVAN TORS • Directed by MAXWELL SHANE
General Release: April

JACK McCALL, DESPERADO
Color by TECHNICOLOR
starring
GEORGE MONTGOMERY
with
ANGELA STEVENS • DOUGLAS KENNEDY
JAMES SEAY
Screen Play by JOHN O'DEA
Produced by SAM KATZMAN • Directed by SIDNEY SALKOW
General Release: April

ONE GIRL'S CONFESSION
starring
Cleo MOORE • Hugo HAAS • Glenn LANGAN
Written, Produced and Directed by HUGO HAAS
General Release: April

PROBLEM GIRLS
starring
Helen WALKER • Ross ELLIOTT • Susan MORROW
Written and Produced by AUBREY WISBERG and JACK POLLEXFEN
Directed by E. A. DUPONT
General Release: April

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

The "Cowboy Westerns" Are Fifty Years Old

THE drama section of the Sunday *New York Herald Tribune* comments on the fact that it was just fifty years ago when Edwin S. Porter, one of Thomas A. Edison's camera men, advertised for stunt actors—"men who could fall off a galloping horse without killing themselves" —and went into the wilds of New Jersey to make a movie. It was "The Great Train Robbery"—and the first "western."

Strangely enough, G. M. Anderson, an unemployed actor, was among the first to answer that call, and he *did* fall off his horse, and was sent back to town, almost missing his career. For he went on to become "Bronco Billy" and it's said he afterwards played in 376 westerns in 376 weeks, which would make him a natural for television, if he had lived to see the ultimate in this art.

William S. Hart was probably the most famous of Anderson's successors, and for a decade he was the bulwark of frontier justice. There were many other heroes, Dustin Farnum, Richard Dix, Jack Holt, William Boyd and dozens more, but Tom Mix was probably the most genuine. He had really been the kind of a character he played on the screen.

Now, we have a surfeit of cowboy westerns, so many and so much on television that Trueman Rembusch, writing in *American Magazine* of the typically Indiana theatres which he operates, and speaking for exhibitors generally, said: "We've had enough run-of-the-mine westerns." A majority of exhibitors have switched to better quality westerns in full color, at higher rentals than formerly.

There's no lack of audience appeal for top-bracket westerns, even fifty years later, and any number of authorities will agree that Gary Cooper in "High Noon" takes this year's top honors for the best performance in the best movie. We like our westerns—and so do movie patrons, around the world. But "pot-boilers"—the kind they photograph, double-take, with cowboys riding *into* town for one picture, and *out-of-town* for another, are out of date.

We freely predict that among the first major productions in widescreen will be a western—with "a screen as big as all outdoors"—and a recreation of frontier history that hasn't been seen in our generation. Imagine the scope and size—and color—of "Red River," "Cimarron," "Stage Coach," "The Bend of the River" in the widescreen process that gives *room enough* for our western heroes!

NEW FILM DIMENSIONS

In these days, as we discover that the screen could be 2½ times its present width, instead of the ancient proportions of three to four, perhaps it would be a good thing if we also reconsider the length of some films, particularly those we have known as "short subjects." These might be getting shorter as the screen gets wider, and for good reason.

Once upon a time, length was a matter of "reels"—and we counted short subjects as "one-reelers", "two-reelers", etc. Now, it's a matter of minutes of screen time, and the old standard is passé. The shortest units are 7 minutes long; the longest that are listed in *Product Digest* run 21 minutes. The average are sundry issues of various length, between these two extremes.

We also believe that the industry needs some 28-minute "westerns" to replace the old-fashioned full-length cowboy release, which averaged close to 60 minutes. Theatres would appreciate a new length that would reduce film rentals and give more variety to the program. The youngsters are seeing plenty of 28-minute westerns on television, and they are satisfied.

And we'd like to see "Screen Gems" or perhaps the DuPont "Chronicles of America" as film shorts of less than 30 minutes screen time. They're making them, for other markets.

Mrs. Walt Disney had a nice article in the last issue of *McCall's Magazine*, in which she told of her husband's hobby, the building and operation of a miniature railroad, which runs all over the place. It's Walt's relaxation, and she says, worth every cent it costs, because it keeps him from working *all* the time. Mrs. Disney says it's a little rough on the family, and guests, who have to enjoy riding on his railroad—and Walt relishes an occasional wreck, just for excitement.

All of which makes us wonder if railroading isn't one solution to the problem of finding something to succeed the routine cowboy movie. Now that Diesel trains are making the steam locomotive a nostalgic memory, why not cultivate the old glamor of the tracks and trains, the excitement and thrill of railroad business? We used to like to hear the whistles, and see the smoke, and feel the tension of an occupation that was fraught with danger.

There are so many "railroad towns" across the nation, and families with children whose lives are dedicated to railroading. We saw a new line of "accessories" for children the other day, real engineers' caps and railroad things, exactly what they wear when they grow up and become members of "Railroad Enthusiasts."

An unnamed film executive is quoted in *Motion Picture Daily* as saying that there will be a stronger demand for entertainment qualities in three-dimensional films in the near future, since there will have to be added factors besides novelty to draw the public. The growing number of issues, planned and prospective, will have to include some merit beyond merely "something new" —that isn't new. Even Cinerama, which will gross two million dollars at the Broadway theatre this year, will need new production of a purely entertainment nature to attract the same customers again at the box office.

—Walter Brooks

Happy 1953-D!



You can thank Cinerama, expected to gross two million dollars in its first theatre installation on Broadway, for the provocation, and the pre-selling of three-dimensional films, which has thrown the industry into its greatest upheaval since the coming of sound.

You'll find the fourth dimension at the box office, for it's here that the public responds. On this page, we show you some advance displays on "Natural Vision" and "Stereo-Techniques" out of town, in Chicago, Syracuse, Oakland and Philadelphia. These are "Poloroid" processes, not similar to Cinerama, but the exploitation is much the same. You won't need special showmanship as long as the novelty lasts, and as the product improves, you'll want to be on the beam, with 3-D.



With the "Stereo-Techniques" process, glasses are furnished which the audience is asked to return, as they leave the theatre. In the "Natural Vision" process, an inexpensive form of Poloroid Glasses are supplied, that the audience may keep as souvenirs.



At the Aldine in Philadelphia, where "Natural Vision" has had a terrific run, folks crowd the lobby to view stills through Poloroid filters.



This was Sol Sorkin's outer lobby front, at the RKO Keith's theatre, Syracuse, using the strong pull of natural curiosity and public interest, augmented with a Proclamation by the Mayor. That's also Sol's display in the photograph at upper left.



For the west coast premiere of "Stereo-Techniques" at the Telenews theatre in Oakland, California, they had this impressive display, shouting "first time on any screen."

Canadians Compete in Contests

Showmanship competitions generally are feeling the upswing from Canadian contenders, who are crowding their rivals on both sides of the border with superior examples of exploitation. Dan Krendel has his boys of the Ontario "B" district in the midst of another ballyhoo contest, and this time, they're outdoing themselves with results beyond their original 13-week drive. At this moment, Bill Burke, whose picture appears below, is leading, with Herb Chappel and Ted Doney as runners-up.

Harry Wilson, manager of the Capitol, Chatham, reports the continuing success of his inspired contest in conjunction with the *Chatham Daily News,* wherein amateur photographers, members of the Chatham Camera Club, contend with each other in the making of the best photos of the Capitol's front display! That's a natural! Harry is again in the *News* with a hometown picture of his receipt of a showmanship prize from John J. Fitzgibbons, with Dan Krendel standing by, all smiles. He had a good campaign on "Snow White" and a special newspaper break with a "Home-I-Tis" page, which sold the idea of "going out to the movies" on a co-op basis.

Bob Harvey, manager of the Capitol, North Bay, has two exhibits in the mail, one labeled "Just Plain Ballyhoo"—which it is not, being much more than plain, and very effective. And a complete book, as an entry in the Quigley Awards, on "making North Bay movie conscious"—which he plainly did, in fact.

Bob Rappaport Uses Outline-Type Ads

Bob Rappaport, manager of the Town theatre, Baltimore, in a collection of good ads reaching our desk shows some samples in small space that use outline type, which have the advantage of containing white space within the letters, and which stand out on the average amusement page, because they are so different from the usual black face. These very small ads are limited to one good quote, i.e., "Good Housekeeping says:"—or the opinion of a well known newspaper critic.

Denver Goes for "The Naked Spur"

The Colorado premiere of MGM's "The Naked Spur" which was filmed in the local Rockies near Durango, will find the Governor of Colorado and all top-brass of the state sitting in ceremony for the opening. The Hollywood contingent, headed by Vera-Ellen, will receive "Golden Nugget Awards" for their participation in the civic celebration. MGM field men, Ted Gallanter and Bill Coleman, are both on the job.

SHOWMEN IN ACTION

George Robinson, manager of the Odeon theatre, St. Thomas, Ont., sends samples of his very well planned and printed Christmas greeting program, paid for by advertisers.

▼

John Bassolino, assistant at Loew's Premiere theatre in Brooklyn, is part of that team of eager beavers who are going places and determined to win showmanship awards.

▼

Mrs. Julia Smith, of Warner's State theatre, Waterbury, Conn., planting pictures of "Girls in the Night" for readers of local papers.

▼

Dan Davis, manager of the Norwood theatre, Florence, Ala., sends a photo of gala doings at Memphis for "Mississippi Gambler" showing that he was present among all those Hollywood stars, representing his small city, in good company.

▼

Fox West Coast's *$howtime* says "make your theatre the place to $ee, in 1953." And "$hoot for February, the $hortest *long* month in the year for $howmen."

▼

James Leslie, manager of the State theatre in Spokane, was the recipient of the "National Showman Award" from Frank L. Newman, president of Fox-Evergreen Theatres (worth $250 cash!)

▼

Robert Turner, manager of the Fifth Avenue theatre, Seattle, had U. S. Marines in uniforms of 1776, 1812 and 1847, as lobby display for "Stars and Stripes Forever."

▼

Bob Carney, manager of Loew's Poli, Waterbury, Conn., pasted a 24-sheet on the lobby floor, and made good use of 24-sheet cut-outs in display for "The Clown."

George R. Borden, Jr., manager of the Sea-Vue theatre, Blaine, Washington, in the tall fir country, reports that his new drive-in is about half completed, and will be named the "Car-Vue"—to match.

▼

Harry A. Shaw, division manager for Loew's theatres in New England, planted Eric Johnston's well-chosen remarks re motion pictures in Allan Widem's column in the Hartford *Times.*

▼

Jerome H. Schur, manager of the Melba theatre, with the nautical address of Boston Road and Fish Avenue, Bronx, N. Y., sends a sample of his imprinted shopping bag, useful for housewives who carry the theatre's advertising right home with them.

▼

Arnold Kirsch, manager of the DeLuxe theatre, also in the Bronx, N. Y., sold a bank 1,000 tickets for his Washington Birthday matinee, which they are giving to their depositors. He also promoted 500 bags of potato chips for the occasion.

▼

Allan M. Widem reports that New England theatre men have Rosemary Clooney singing "Come On-a My House" as a new way of saying "Let's Go to the Movies." She's on a P. A. tour, and getting prime publicity breaks.

▼

George M. Landers, Hartford division manager for E. M. Loew theatres, contacted drama professors at the colleges for a build-up of "The Four Poster" playing his houses.

▼

Sol Adorno, Sr., general manager of M&D theatres, Middleton, Conn., participating in local merchants' "Dollar Day" promotions for mutual aid and benefits.



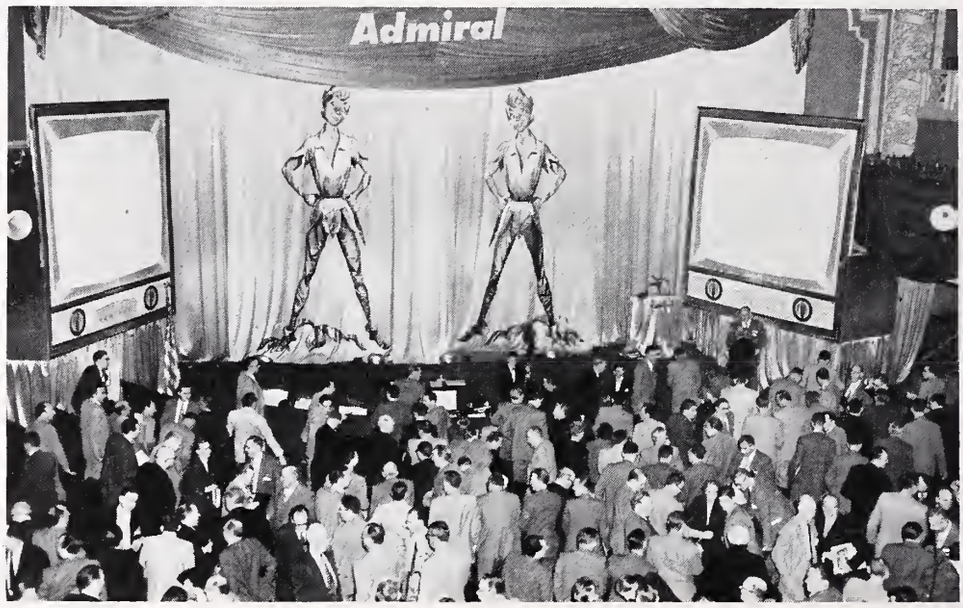
Bill Burke, manager of the Capitol theatre, Brantford, Ontario, poses with winners of his "Miss Six Nations", Indian girl beauty contest, staged as promotion for "The Big Sky" — whose co-star is a beautiful Indian girl, Miss Elizabeth Threatt. Bill says the Indians of the Six Nations are notoriously shy, but their Chief Counsellor encouraged them, and they supported the contest with real enthusiasm. It was a terrific success, publicity-wise, and at the box office. There were eighteen contenders and they made a nice stage picture, as finalists.

Campaign Catalog

"PETER PAN" IS THE PRIZE PROMOTION PACKAGE

THE $25,000,000 cooperative advertising and merchandising campaign for Walt Disney's "Peter Pan" was reviewed again at a trade-press luncheon at Toots Shor's, and we say "again" advisedly, because it has been recited before at previous press conferences. The actual pre-selling campaign has been under way for months. No motion picture in our memory has ever had such an elaborate build-up.

But if we did object to the timing, as being too far ahead of release, then we withdrew that objection, because it must certainly have taken a year to develop the astronomical total of tieups that have been effected, and which are suggested in the brief summary across the page. There are some 52 licensees who manufacture and sell Walt Disney merchandise, and these are to be increased by a dozen or so, while "Peter Pan" is playing.



The Admiral Corporation, manufacturers of television sets, will spend approximately $2,000,000 in cooperative advertising in an unparalleled promotion with the Walt Disney organization, in behalf of "Peter Pan". Above, approximately 1,000 Admiral distributors and salesmen cheered long and loud at a preview of the picture, and promotion campaign, at their convention in Chicago.

Big Magazine Coverage

H. T. Heiser, manager of the Character Merchandise Division for the Disney organization, and Vincent Jefferies, Film Merchandise manager, outlined the progress that had been made, and the elaborate description of tieups which will start with the pre-release of the picture. The current, and secondary period, of pre-selling extends through the first half of 1953, and includes national advertising, placed by Disney, in *Life, Look,* the *Saturday Evening Post, McCall's, Woman's Home Companion, Good Housekeeping, Parents', Redbook, Cosmopolitan, American,* and the fan magazines, for a total circulation of 37,599,255, and readership five times as great. In addition there is a string of publicity stories breaking in all these magazines simultaneously.

The tieups are strictly beyond any brief description. For instance, the Admiral Corporation are making a wonderful cardboard television theatre, peopled with cut-out characters and the settings of "Peter Pan" as a give-away for children, the kind of toy they can really enjoy and appreciate. The Colgate-Palmolive-Peet Company are putting "Peter Pan" soap on the market. It is very good soap (we had a sample) and they will do their usual very extensive job of advertising and selling it, and the picture. Whitman Publishing Company are going heavily into "Peter Pan" books for children at low prices—a very necessary feature, to make the characters better known, and a very certain pleasure for youngsters. There are also paint books, puzzles and punch-outs.

King Features will place "Peter Pan" comics in a string of newspapers, averaging 30,000,000 circulation per week, for a period of 26 weeks. Key city newspapers will get direct Disney advertising, and there are a multitude of cooperative newspaper campaigns that will spring from sponsors in local trading areas, tied in with playdates. Music tieups, radio and television tieups, and a host of other "deals" have been completed—we've never seen anything to match it, nor have you, in the field, at the point of sale. All you have to do is to climb aboard the fast-moving band-wagon.

We've been a little baffled trying to outline all of the accomplishments of the Disney organization in our limited space, for it takes two hours to tell, and several bound volumes of text to describe in detail. The pressbook is coming through, and we urge every Round Table member to get his copy early and digest it, which will take some time. Cultivate the merchants who are directly interested in Disney merchandise, for they are literally your partners, and are willing to assume their share of the job to be done. You'll be hearing more as later bulletins arrive from the opening at the Roxy this week, and the Chicago and West Coast premieres.

The subsequent runs will need the benefit of the early openings, and the spread of the merchandising tie-ups, to acquaint their potential audiences with all the entertainment quality of Sir James M. Barrie's storybook characters. This will grow, and grow, and grow, to make "Peter Pan" an endless, timeless, ageless attraction.

As soon as you receive your "Peter Pan" press book, take it in hand and go up and down Main Street looking for your business partners.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BRIGAND, THE: Anthony Dexter, Jody Lawrence —This picture was no good for our situation. Business far below average. Played Wednesday, Thursday, January 28, 29.—O. Fomby, Paula Theatre, Homer, La.

CRIPPLE CREEK: George Montgomery, Karin Booth—This is a very good western in Technicolor.—Played Wednesday, January 28.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

GOLDEN HAWK, THE: Sterling Hayden, Rhonda Fleming—Since this was such a popular seller as a book, it must have been just as popular as a motion picture among our people of Seagoville, because our business was the best we could ever ask for. Must admit that I was scared stiff. To me, though, the picture wasn't anything extra! But the main thing these days is the box office! Played Sunday, Monday, January 18, 19.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HARLEM GLOBETROTTERS: Thomas Gomez and Globetrotters—Played this one too late. This is a very good basketball picture. If you have not played it, you can't go wrong. If your patrons like basketball, it will prove very entertaining. Also plenty of laughs in it. Played Thursday, Friday, January 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

MARRYING KIND, THE: Judy Holliday, Aldo Ray—This was pretty good, but business wasn't even average—the title hurt it here. Played Monday, Tuesday, January 26, 27.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

APACHE WAR SMOKE: Gilbert Roland, Glenda Farrell—Excellent little picture from M-G-M, but just too short. If this picture could have been 40 or more minutes longer and in Technicolor, it would have really been tops. Congratulations, Metro! Played Friday, Saturday, January 16, 17.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

DEVIL MAKES THREE, THE: Gene Kelly, Pier Angeli—Some liked it, some didn't. I thought it just fair, but after you have seen several thousand feature pictures, you finally reach a stage where only a few look good. Seems to me the talents of Gene Kelly were wasted. He did nothing you would expect of Gene Kelly. Any "John Doe" could have taken that part. You don't suppose he was used just for the lure of his name on the marquee? Surely Hollywood wouldn't do that, hmmm. Anyway, it actually did about 50% on Friday, which was better than it would have done if everyone could have gotten in the basketball gym, but they couldn't and the overflow came to the show. It perked up on Saturday and gave us a little better than average. Played Friday, Saturday, January 23, 24.—Dick Smith, Albany Theatre, Albany, Ind.

GIRL IN WHITE, THE: June Allyson, Arthur Kennedy—Good picture which you can play to the entire family — and grandmother would like it especially well. Did three days' good business with it. Played Monday, Tuesday, Wednesday, January 26, 27, 28.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—An excellent motion picture. Our business was very, very good, and I really do believe that this is Esther Williams' best picture to date. Every one of my patrons enjoyed this film from start to finish. But I don't see how M-G-M can class this as a musical picture. The trailer billed it as M-G-M's miracle musical. It was more of a biographical film. Congratulations, M-G-M! Played Wednesday, Thursday, January 28, 29.—Jerry Walden, Crest Theatre, Seagoville, Texas.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—All new except the story. Personally, I can't see these remakes. If a picture is good enough for a reissue, O. K. New faces don't change the story, and if you have seen it, it's still old. If you haven't seen it, the original would be just as new to you as a remake. That, of course, is just my opinion and I could be wrong, I have been before, but that's the way it looks to me. M-G-M's trailer stated, "Filmed for the first time in color by Technicolor." As a whole, that statement is true, but it was filmed in another color. For some reason, costume pictures of the "sword and dagger" type never do business in this theatre, and this was no exception. Did a very poor Sunday-Monday business. Played Sunday, Monday, January 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—It is truly a wonder that M-G-M let this picture out to be sold on regular admissions. The publicity, etc., that was given it made me wonder why they did. Our business was very good due to the extra matinee that we had on New Year's day. If I'm not mistaken, they used some of the same sets for the coronation of the king in a dance sequence in "The Merry Widow." Thanks to Metro for excellent film fare. Played Wednesday, Thursday, December 31, January 1.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

TEXAS CARNIVAL: Esther Williams, Howard Keel, Red Skelton—This picture was just right for our small town. Could use more like it—lots of laughs and thrills. Showed two nights to a full house—that's what the picture did for us.—W. C. Eamark, Bienfait Theatre, Bienfait, Sask., Canada.

WASHINGTON STORY: Van Johnson, Patricia Neal—Not the type of picture the average movie goer cares to see. The reviewer seemed very much sold on the picture, but the IFB report indicates it has not been doing much business, and it didn't do much here. Friday night very poor; picked up on Saturday, but still below average. Played Friday, Saturday, January 16, 17.—Dick Smith, Albany Theatre, Albany, Ind.

YOU FOR ME: Peter Lawford, Jane Greer—This little picture, bought right from Metro, made a very nice mid-week bill. Had stormy weather on the second day. Played Wednesday, Thursday, January 14, 15.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Monogram

FLAT TOP: Sterling Hayden, Richard Carlson—Excellent. If your folks like war stories, don't fail to play this one. Played Sunday, January 25.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOLD THAT LINE: Bowery Boys—I never miss on these Bowery Boys. They are really tops here. I wish I could play one every week. Doubled this one with a reissue of Judy Canova, "Sleepytime Gal" (Rep.). You can't go wrong with these Bowery Boys. Some people had to leave their TV sets, cause I did better than average business. Played Saturday, January 17.—James Hardy, Shoals Theatre, Shoals, Ind.

WAGONS WEST: Rod Cameron, Peggy Castle—Pretty good western in color. Noah Beery, Jr., had a good role—my folks always like him. Played Saturday, January 24.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

CARRIE: Jennifer Jones, Laurence Olivier—Top-notch show all around for the women, and the men here liked it also. Would not play this on a weekend if you have a Friday night high school crowd. Played Monday, Tuesday, Wednesday, January 19, 20, 21.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

JUMPING JACKS: Dean Martin, Jerry Lewis—Played this one too late. Plenty of laughs, but we had a cold snap on Sunday night and fell way below average business. Guess that was due also to Martin & Lewis being on TV on Sunday nights—sure does hurt. Had a basketball game on Monday night to compete with. This is a good picture. Played Sunday, Monday, January 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

JUMPING JACKS: Dean Martin, Jerry Lewis—Not up to "Sailor Beware" but still good at the box office. Weather good. Played Sunday, Monday, January 4, 5.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

TURNING POINT, THE: William Holden, Alexis Smith—E-x-c-e-l-l-e-n-t! Probably the only fault with the picture is the title. The original title, "This Is Dynamite," is much better. It drew very well at my theatre and the comments were very good. But many of our customers were so disappointed in William Holden being killed at the end of the film. Played Tuesday, January 13.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

RKO-Radio

DRUMS IN THE DEEP SOUTH: James Craig, Barbara Payton—How the north ever won the conflict between the states I'll never know, after seeing this one. Oh yes, all wiped out in the end, but it took 87 minutes to do it. Should do well in the mint julep circuit. For me—just fair. Played Monday, Tuesday, Wednesday, January 12, 13, 14.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

DRUMS IN THE SOUTH: James Craig, Barbara Payton—Very good picture of the north and south. Color is very dark in places. Played this one on Saturday night and did better than average business on it, despite the cold snap we had here. Will go well in any small town. Very good title and you can't go wrong on this one. Played Saturday, January 3.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

DECISION BEFORE DAWN: Richard Basehart, Gary Merrill—Here is a war picture on which time, money and film are wasted. I would have been better off if I had not even opened up with it. I did not make film rental. War pictures are losing out here. 119 minutes of dead play—no good for a small town. Played Thursday, Friday, January 22, 23. — James Hardy, Shoals Theatre, Shoals, Ind.

MONKEY BUSINESS: Ginger Rogers, Cary Grant —A pretty good picture, one that will fill the house 'til standing room only. Your patrons will get some good laughs out of this picture. Played Saturday, Sunday, Monday, January 31, February 2, 3.—O. Fomby, Paula Theatre, Homer, La.

MONKEY BUSINESS: Ginger Rogers, Cary Grant —I thought for a moment that the floors of the theatre were going to cave in because of the laughing and jumping up and down during the showing of this picture. Many of the younger crowd wished that they could have seen more of the monkey rather than more of Ginger Rogers and Cary Grant. I would classify this as one of the very, very best comedies ever put out. It is something different than Hollywood usually puts out. Played Friday, Saturday, January 23, 24.—Jerry Walden, Crest Theatre, Seagoville, Texas.

MY PAL GUS: Richard Widmark, Joanne Dru—A good picture for any type of audience. The cast gives

(Continued on following page)

(Continued from preceding page)

a good performance, and George Winslow, "the kid with the foghorn voice," brings out a lot of laughs. Business was average in spite of the pre-Christmas lull. Played Sunday, Monday, Tuesday, December 14, 15, 16.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

MY PAL GUS: Richard Widmark, Joanne Dru—Although the Legion of Decency gave this picture a "B" rating, I believe the questionable content is over the heads of youngsters. It is a very entertaining picture and is well liked. For the two days, did a 75% business, which we consider good at this time. Played Sunday, Monday, January 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

O. HENRY'S FULL HOUSE: All Star Cast—Enough cannot be said about this truly magnificent motion picture. Everyone who came to see it enjoyed every minute. Most patrons who commented on the picture seemed to enjoy the episode entitled "The Gift of the Magi." Jeanne Crain is very popular in our community and that may be the reason. However, our business was only fair. Played Sunday, Monday, January 4, 5.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Although this picture tends to be a little too "talky," it should prove to be a good attraction. It stars off with a lot of action and it has all the earmarks of being another "Broken Arrow." However, it soon develops the narrative and discards the action. In spite of these handicaps, business was very good, so I've no complaints. Played Saturday, Sunday, Monday, Tuesday, December 27, 28, 29, 30.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Average good picture with a good, clean story. Beautiful scenery in Technicolor, but didn't think Power very impressive as a Mountie. This picture would be better for a weekend run. Business about 55% for the three days. Played Tuesday, Wednesday, Thursday, January 20, 21, 22.—Dick Smith, Albany Theatre, Albany, Ind.

WAY OF A GAUCHO: Gene Tierney, Rory Calhoun—This Technicolor outdoor adventure picture was well received by our patrons and the comments were good. Rory Calhoun portrays the gaucho in a convincing manner. The picture was filmed in Argentina and the photography is first rate. For some reason, however, the picture failed at the box office. Maybe it's the title. Played Tuesday, Wednesday, Thursday, Friday, December 23, 24, 25, 26.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—This is truly a wonderful picture. I saw it at a city theatre and then at ours. I think it is more of a city picture, as I noticed the audience reaction was quite different. In the large theatre you could hear a pin drop, but in ours people were restless, etc. I don't think they truly appreciated what they were seeing, which is a shame. I do not like to recommend it for small situations; however, I surely hate to see an exhibitor pass it up. It drew well, so I can't complain in that respect. Played Sunday, Monday, December 28, 29.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Universal

AGAINST ALL FLAGS: Errol Flynn, Maureen O'Hara—Excellent sea picture, but to tell the truth, we have had so many of this type that it ruined the box office on this film. I was sorry, too, because this was extra good. Another reason our business wasn't very good is that we played the picture before Dallas, as we generally benefit from their advertising. Played Sunday, Monday, January 11, 12.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

DUEL AT SILVER CREEK: Audie Murphy, Faith Domerogue—A very good action western. Don't pass this one up if you have western patrons. I class this boy Murphy right up with John Wayne and Randolph Scott. His pictures always pull them in for me. I hope Universal doesn't let him go. Did better than average business. Played Sunday, Monday, January 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—An average western for an average box office. Weather good. Played Friday, Saturday, January 2, 3.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Piper Laurie—These "Francis" pictures sure do bring them in here. I have played them all and I did better than average business with them. Seems to me these small towns sure go for them. Keep 'em coming, U. I.! Played Sunday, Monday, January 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

IT GROWS ON TREES: Irene Dunne, Dean Jagger—This picture surely surprised me. With the excellent trailer and the good advertising schemes put out by Universal, I had expected this to be the year's best grosser. But was disappointed with the poor crowds. My Sunday crowd was so poor that we went $15 below expenses. The title is wrong for the picture. "Money Grows on Trees" would have been better than "It Grows on Trees," as there are quite a few things that grow on trees! Played Sunday, Monday, January 25, 26.—Jerry Walden, Crest Theatre, Seagoville, Texas.

LAWLESS BREED, THE: Rock Hudson, Julia Adams—Business was very, very good, and the reason for this is the excellent acting done by both Rock Hudson and Julia Adams. I think exhibitors should recognize Julia Adams' wonderful portrayal of Wes Hardin's wife a magnificent job, and I would consider her for the Academy Award nominations next March. The story content was also good, which made this very good picture an all-out wonderful western. Played Sunday, Monday, December 28, 29.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SALLY AND ST. ANNE: Ann Blyth, Edmund Gwenn—Played this New Year's day to a very good house. This is a nice little picture that you cannot go wrong on. Weather good. Played Thursday, January 1.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

STEEL TOWN: Ann Sheridan, John Lund—A very good, entertaining picture about the making of steel. It also has a good story to go with it, which makes it still better. You can't go wrong with this one. I played it late but did fair with it both nights. U. I. sure makes them for small towns, which includes me. Played Thursday, Friday, January 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

UNTAMED FRONTIER: Joseph Cotten, Shelley Winters—I thought I'd try a western picture on a Sunday for a change, and this one filled the bill very nicely. The picture has a good cast and the story is acceptable. The only fault I could sense from the audience reaction was that it was a little too short on action. Played Sunday, Monday, January 4, 5.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WILLIE & JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—I would say this is a good comedy for small town exhibition, but they didn't turn out too well here—75% first night, dropped to 65% the second night and down to 50% the third night. Played Tuesday, Wednesday, Thursday, January 13, 14, 15.—Dick Smith, Albany Theatre, Albany, Ind.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Bud Abbott, Lou Costello—A very poor picture and didn't draw very well in our community. I can't ever figure out how studios think that pirates, etc., singing as they did in this film, would go over. Some of the sequences were very poor. The best acting was done by Charles Laughton, who played the part of Captain Kidd. Played Wednesday, Thursday, January 14, 15.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

APRIL IN PARIS: Ray Bolger, Doris Day—This picture has music, laughs and nice Technicolor, not to mention Doris Day. It's good entertainment, but not quite up to other Doris Day previous musicals. Played the picture on New Year's and the audience seemed to like it. Played Wednesday, Thursday, Friday, Saturday, December 31, January 1, 2, 3.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

APRIL IN PARIS: Ray Bolger, Doris Day—This picture didn't draw at my theatre as well as other Doris Day pictures have done. Warners are going to ruin Doris' popularity by teaming her with the wrong actors. Ray Bolger may be a good dancer, but as far as looks and singing are concerned, he is awful. Gordon MacRae would have been better in this part than Ray Bolger. He scares the customers away, just like he did in "Where's Charley?" Played Wednesday, Thursday, January 21, 22.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CARSON CITY: Randolph Scott, Lucille Norman—Here is a very "A" western in the new Warner color, which sets it off. I don't play many westerns on Sunday, but this one is good enough for Sunday in any town. Randolph Scott always did go over here. I am still bucking TV here. I had average crowds both nights. You can't go wrong on this one. Played Sunday, Monday, January 11, 12.—James Hardy, Shoals Theatre, Shoals, Ind.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—Extra work on this made extra money for us. This is a very good picture and was liked by all who saw it. Weather good. Played Sunday, Monday, January 11, 12.—Dave Seng, Karlstad, Minn.

Shorts

Metro-Goldwyn-Mayer

BARNEY'S HUNGRY COUSIN: Technicolor Cartoon—Some of the situations are a little ridiculous, but who cares, as long as the laughs are many. Another excellent cartoon from M-G-M.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

TEE FOR TWO: Gold Medal Technicolor Reprint Cartoon—An excellent Tom & Jerry—best of series.—Jerry B. Walden, Crest Theatre, Seagoville, Tex.

RKO-Radio

ROARING GAME, THE: This short subject has to do with curling which is well participated in, in this community. The number one curler, Ken Watson, demonstrates various points of the game. If you have curlers in your community, play this reel and tell them about it as it's very good.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.



*More than 6,000 pages of technical data on all booth and sound equipment, theatre TV, and multi-projector, multi-image, three dimension, multi-sound techniques. A warehouse of knowledge carried by every Altec Service Man.

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ALTEC® SERVICE CORPORATION 161 Sixth Ave., New York 13, N. Y.

The finest technical service for theatres

A PERSONAL NOTE

"Peter Pan" has been a great theatrical property for almost fifty years. Generations of young people—and the young-in-heart—have enjoyed Sir James M. Barrie's wistful, fanciful, story of childhood on both sides of the Atlantic.

There are a few who cherish the memory of Maude Adams, and the role she made famous, which opened at the Empire theatre, on Broadway, in 1905. There are others who saw Eva LeGaillienne as "Peter Pan" and as recently as 1950, Jean Arthur, in the title role, of a stage-play. In 1925, Paramount made "Peter Pan" with Bette Bronson—starring in a silent film. That covers a half-century of stage and screen.

English children are much better acquainted with "Peter Pan"—and Wendy, Tinker Bell, Captain Hook, Mr. Smee, the Ticking Crocodile, and the Nurse Dog. These characters have been widely known and much loved by many thousands of children, but not in this country, where the stage play is remembered, but other versions are less familiar. Walt Disney has brought the best children's stories of the whole world to our hearts.

The purpose of this personal note is to tell our Round Table members that they must take special care to acquaint their patrons with "Peter Pan" and a basic understanding of the fantasy. Otherwise, they will miss the full realization of it. Use the trailer, well in advance, which introduces the characters as real people of a child's imagination. You can be grateful to the Walt Disney organization for having created a $25,000,000 merchandising and cooperative advertising basis for making the story more tangible to a generation growing up. The picture itself doesn't quite lay the premise as it should, but *after you have seen it,* you will always love, and remember, "Peter Pan." Even the preselling of the picture doesn't overcome a certain lethargy in public understanding. We will recognize Disney; our British cousins will recognize Barrie.

—Walter Brooks



There is so much to see in the "Peter Pan" promotion campaign kit that we suggest you take time out to read and study all the contents. Some will get more out of it than others; these will be the ones who go looking for things.

Here's How It Is Done —$25,000,000 Worth!

$20,000,000 worth of merchandise tieups inspired by the motion picture.

$5,000,000 worth of national advertising and promotion through tieins.

The following giant organizations are spending a staggering aggregate sum.

ADMIRAL CORPORATION — Over $2,000,000 in national magazine advertising, plus newspaper coverage, for 26 weeks, to introduce their "Peter Pan" tieups and give-aways, with special display material in 6,000 store locations.

WOMAN'S HOME COMPANION — The March issue, out February 20th, is loaded with "Peter Pan" promotions, and the magazine will carry a two-page "Treasure Hunt" spread which shows many examples of "Peter Pan" merchandise. The magazine will send out 53,000 kits to stores, accenting their cooperation with the merchandise tieups, and selling the idea of having a "Peter Pan" party for children.

ADVANCE PATTERN COMPANY — By agreement with the *Woman's Home Companion,* to have a full editorial page in the magazine, and direct contact with 6,500 dealers, distributing 75,000 patterns.

W. T. GRANT COMPANY—Tie-in with *Woman's Home Companion* and Advance Patterns, and will also distribute "Peter Pan" merchandise bought from Disney licensees, on display in all their store windows. Newspaper advertising mats and interior displays for use locally.

INDEPENDENT GROCERS ALLIANCE—The IGA will run 1,987 full-page and half-page ads across the country, backing up the "Peter Pan" Treasure Hunt idea in the *Woman's Home Companion.* Much of the Disney merchandise is ideally suited for sale in large grocery super-markets.

MUTUAL BROADCASTING SYSTEM — Will use direct "Peter Pan" tieups, featuring voices from the film sound-track, and a tieup through the Derby Foods "Sky King" program, twice weekly, over 550 stations. Spot recordings have been sent to all stations, for tie-in with theatres.

SELIGMAN & LATZ, INC.—Concessionaires handling 250 beauty salons in department stores throughout the country, will advertise and sell the "Peter Pan" haircut, made popular in New York by Macy's. Will use a total of 476 ads in 119 cities, continued through the Spring.

BORGENICHT BROS.-FARRAGUT CO.—Manufacturers of "Peter Pan" dresses and sun suits, will run national magazine advertising and additionally, will service 2,000 of their customer-stores with an advertising kit, and cooperation in local promotion.

RCA VICTOR—National newspaper advertising and co-op ads for Victor dealers; special advertising in music trades papers; direct circularization to customer mailing lists; radio and television programs over national networks; promotional and display material for thousands of music and department stores.

DERBY FOODS, INC.—A total of 16 advertising jar tops for "Peter Pan" Peanut Butter to reach 40,000,000 customers through 150,000 retail outlets; radio and television programs over the basic Mutual and ABC-TV networks, with nearly 600 stations on the air, twice a week; national advertising in Hearst newspapers and Metro copies.

INTERNATIONAL SHOE COMPANY—National tie-in with 5,000 "Weather-Bird" shoe dealers, with advertising in seven national magazines, March, April and May; half-page, four-color ads in sixty comic sections, through March and April; will give away 1,000,000 "Peter Pan" hats and use their "Weather-Bird" television show in 10 cities.

COLGATE-PALMOLIVE-PEET COMPANY —Introducing "Peter Pan" chlorophyll soap, using color ads in national magazines, March through June; newspaper color ads in conjunction with their give-away of prizes through large super-market chains, and the distribution of "Peter Pan" maps.

BECAUSE WE KNOW IT'S SO
WE KEEP ON SAYING...
FILMACK GIVES YOU MORE SHOWMANSHIP PER DOLLAR AND THE FASTEST SPECIAL TRAILER SERVICE IN THE WORLD.
FILMACK TRAILERS
1327 S. WABASH AVE. CHICAGO
630 NINTH AVENUE, NEW YORK

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

THEATRES

CASH SHOW BUSINESS. SELLING BEAUTIful theatres Martin City, Ronan, Roundup. Terms. Literature. McADAM, Livingston, Mont.

THEATRE FOR SALE. HERE'S A GIVE-AWAY theatre Eastern Pennsylvania drawing population 20,000. Only theatre in town. Two years ago refused one hundred fifty thousand, will sell today for half, want to retire on account of health. If you want to make twelve thousand a year, investigate this quick. BOX 2705, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

SEATING

YOU CAN'T BEAT THIS! REBUILT PANELback spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

HELP WANTED

OPPORTUNITY FOR EXPERIENCED DRIVE-IN operator. Handle operation and concession large drive-in (qualified assistant may apply). State experience. Preferable age about 35. Reply P. O. BOX 95, Elmsford, N. Y.

DRIVE-IN EQUIPMENT

STRONG MOGUL 75 AMP. ARC LAMPS WITH rebuilt metal reflectors $600. pair; in-car speakers with 4" cones $15.90 pair with junction box; underground cable $65M. Complete drive-in outfits from $1,595. (Send for lists.) Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

SELL YOUR SERVICES AND EXPERIENCE. Shoot local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SPEAKER RECONING. WEATHERPROOF PARTS used. Prices $1.30 each and up. FIDELITY RADIO & ELECTRIC CO., Clarkston, Ga.

PHOTO BLOWUPS, 40 x 60, $7.50, 30 x 40, $5.00 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

POSITION WANTED

PROJECTIONIST, 20 YEARS' EXPERIENCE. three drive-ins. Reliable. A. J. HAWK, Bucyrus, Ohio. Phone 6-1591.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT, SUPER SIMplex heads, RCA amplifier, Strong utility lamps, rectifiers. Other miscellaneous equipment. MRS. REITMEYER, 41 Wallace St., Freeport, N. Y. FReeport 9-7092.

TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $450. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50; aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

SUPER SALE ON SUPER SIMPLEX MECHANisms, excellent condition, only $225 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

EVERYONE'S BUYING 'EM! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL VALUES! 2,000' ALUMINUM $3.35; 15A Rectifier bulbs $4.59; Rewinds $9.95 set; Stereopticons $24.95; 9'x12' plastic screens $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Legion Approves 14 Of 23 New Films

The National Legion of Decency this week reviewed 23 films, putting six in Class A, Section I, morally unobjectionable for general patronage; eight in Class A, Section II, morally unobjectionable for adults; eight in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I are "Kansas Pacific," "My Death Is a Mockery," "Peter Pan," "Sons of the Renegade," "The Stars Are Singing," and "Tonight We Sing." In Section II are "Angel Street," "Bandits of Corsica," "The Hitch-Hiker," "Little World of Don Camillo," "I Confess," "Lili," "The Story of Three Loves," and "Thunder in the East."

In Class B are "Bomba and the Jungle Girl" because of "suicide in the plot solution"; "Gunsmoke" because "it tends to condone illicit actions"; "Hell Is Sold Out" because "it tends to condone immoral actions"; "Jeopardy" because "it tends to condone immoral actions and suggestive sequence"; "Prince of Pirates" because of "light treatment of marriage"; "Problem Girls" because of its "low moral tone and suggestive sequences"; "The Star" because "it reflects the acceptability of divorce and re-marriage and tends to condone illicit actions"; and "Wide Boy" because it "tends to condone immoral actions." "Of Love and Bandits" (Italian) is placed in Class C because "the story it tells is offensive to religion, condones immoral actions and contains suggestive sequences."

FILM BUYERS RATING

The Film Buyers Rating has been moved from its usual position each week in the Herald to the inside back cover, for the greater convenience of readers. This new position also will make possible reports on a greater number of pictures, thus increasing the service of the department to its many users.

Astor Pictures Acquires 10 New Productions

Astor Pictures Corporation has acquired all rights to 10 new feature productions, it has been announced by R. M. Savini, president of the company. Two of the films by producer Hall Shelton are in Cinecolor—"Love Island" and "Born to the Saddle." Other product involved in the transaction are six new productions now being filmed at the Hal Roach Studios; "Thief in Silk," by Jorge Caputo, and an additional production by Robert Presnell. Aside from these pictures, Astor will continue to release a full line of reissues.

Scout Fund Drive

Solicitation of funds for the 1953 campaign of the Boy Scout Councils of Greater New York took place this week in conjunction with Boy Scout Week. Charles Boasberg and Leon Bamberger, of RKO Radio, headed the industry-wide committee. Jack Ellis, of Ellis Films, Inc., served as co-chairman of the film exporters and importers group.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,248 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd(WB)	–	5	22	5	1
Above and Beyond (MGM)	–	16	4	–	–
Affair in Trinidad (Col.)	8	13	24	17	8
Against All Flags (Univ.)	–	3	13	8	2
Apache War Smoke (MGM)	–	5	10	6	2
April in Paris (WB)	4	9	7	6	2
Assignment-Paris (Col.)	–	–	5	10	3
Battle Zone (AA)	1	3	6	1	1
Because of You (Univ.)	7	37	34	6	1
Because You're Mine (MGM)	–	11	25	32	6
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	33	51	19	4
Big Sky, The (RKO)	1	27	41	14	1
Black Castle, The (Univ.)	–	1	4	3	2
Blackbeard, the Pirate (RKO)	–	4	14	1	1
Blazing Forest (Para.)	–	2	11	17	–
Bloodhounds of Broadway (20th-Fox)	2	4	19	13	3
Bonzo Goes to College (Univ.)	1	16	49	10	–
Bwana Devil (UA)	6	–	–	–	–
Captain Pirate (Col.)	–	–	2	8	16
Caribbean (Para.)	–	4	20	31	8
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	1	4	7	5
Clown, The (MGM)	–	2	5	4	–
Crimson Pirate (WB)	1	22	46	19	5
Devil Makes Three, The (MGM)	–	–	14	11	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	12	33	9	3
Eight Iron Men (Col.)	1	–	4	8	1
*Encore (Para.)	–	1	3	1	2
Everything I Have Is Yours (MGM)	1	15	45	22	4
Fearless Fagan (MGM)	–	8	26	27	18
Feudin' Fools (Mono.)	2	13	8	2	2
Flat Top (AA)	2	14	15	1	–
Golden Hawk, The (Col.)	–	9	17	13	4
Hangman's Knot (Col.)	1	17	18	1	2
Happy Time, The (Col.)	4	–	2	7	4
Hellgate (Lippert)	–	4	9	8	3
High Noon (UA)	9	36	21	6	–
Holiday for Sinners (MGM)	–	–	1	4	2
Horizon West (Univ.)	–	6	17	13	7
Hour of 13, the (MGM)	–	7	1	1	2
Hurricane Smith (Para.)	–	2	30	16	2
†I Don't Care Girl, The (20th-Fox)	–	–	4	3	1
Iron Mistress, The (WB)	5	22	44	7	–
Island of Desire (UA)	–	19	34	8	4
It Grows on Trees (Univ.)	–	1	10	28	6
Ivanhoe (MGM)	9	1	–	–	–
*Ivory Hunter (Univ.)	1	6	28	12	12
Jungle, The (Lippert)	–	–	3	5	–
Just for You (Para.)	10	24	32	9	2
Kansas City Confidential (UA)	–	–	5	4	–
Lady in the Iron Mask (20th-Fox)	–	–	5	7	3
Lawless Breed (Univ.)	1	6	3	1	–
Les Miserables (20th-Fox)	–	2	14	4	2
Lost in Alaska (Univ.)	2	24	48	14	5
Lovely to Look At (MGM)	14	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	42	24	14	3
Lusty Men (RKO)	3	16	37	6	1
Meet Me At The Fair (Univ.)	–	–	3	4	1
Merry Widow, The (MGM)	4	15	36	33	4
Million Dollar Mermaid (MGM)	18	46	7	–	–
Miracle of Fatima, The (WB)	2	5	8	7	2
Monkey Business (20th-Fox)	2	39	31	13	6
Montana Belle (RKO)	–	3	13	6	–
†My Cousin Rachel (20th-Fox)	–	1	3	–	–
My Man and I (MGM)	–	–	12	6	14
My Pal Gus (20th-Fox)	3	9	8	5	2
My Wife's Best Friend (20th-Fox)	–	–	10	24	12
Night Without Sleep (20th-Fox)	–	–	–	4	6
No Holds Barred (AA)	–	3	6	–	–
O. Henry's Full House (20th-Fox)	1	5	18	24	2
One Minute to Zero (RKO)	9	56	19	8	2
Operation Secret (WB)	–	3	14	13	9
Outcast of the Islands (UA)	–	6	5	4	3
Plymouth Adventure (MGM)	4	17	23	28	4
Pony Soldier (20th-Fox)	–	14	27	16	2
Prisoner of Zenda (MGM)	–	8	27	31	1
Quiet Man, The (Rep.)	21	40	15	9	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	1	7	13	2
Rainbow 'Round My Shoulder (Col.)	–	4	18	9	4
Ride the Man Down (Rep.)	–	1	3	5	–
Road to Bali (Para.)	26	17	2	–	–
Rose Bowl Story, The (Mono.)	1	1	21	8	11
Ruby Gentry (20th-Fox)	7	10	–	2	1
Savage, The (Para.)	7	7	23	10	2
†Sky Full of Moon (MGM)	–	1	–	3	3
Snows of Kilimanjaro (20th-Fox)	15	29	6	3	–
Somebody Loves Me (Para.)	2	3	37	4	6
Something for the Birds (20th-Fox)	–	1	1	11	17
Son of Ali Baba (Univ.)	1	9	20	13	8
Son of Paleface (Para.)	28	29	19	2	1
Springfield Rifle (WB)	5	25	50	4	5
Stars and Stripes Forever (20th-Fox)	11	29	10	1	–
Steel Trap (20th-Fox)	–	2	6	18	4
†Stop, You're Killing Me (WB)	–	–	–	9	–
Story of Robin Hood (RKO)	6	30	27	12	5
Sudden Fear (RKO)	–	9	12	26	5
Thief, The (UA)	1	3	10	8	8
Thunder in the East (Para.)	–	6	5	7	1
Thunderbirds (Rep.)	1	6	20	5	–
Toughest Man in Arizona (Rep.)	–	6	6	6	2
Turning Point, The (Para.)	–	–	20	16	3
Untamed Frontier (Univ.)	–	13	28	24	6
Voodoo-Tiger (Col.)	–	1	5	–	–
Wac from Walla Walla (Rep.)	2	9	14	5	1
Way of a Gaucho (20th-Fox)	–	4	24	28	11
What Price Glory (20th-Fox)	–	18	39	38	13
Where's Charley? (WB)	–	1	15	35	33
Wild Heart, The (RKO)	2	3	16	7	2
Willie and Joe Back at the Front (Univ.)	–	10	30	18	7
Woman of the North Country (Rep.)	–	1	25	11	3
World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	11	4
You For Me (MGM)	–	1	7	23	11



Astronomical!

If HIGH PRICES have you *seeing stars* . . . you'll find the answer in the Bureau of Labor Statistics report . . . which shows that the *cost of living* has shot skyward an average of 90.8% since 1939 . . . with *Food* contributing to the tune of 133.2% . . . *House Furnishings* 105% . . . *Clothing* 102.3% . . . and so on, to dazzling heights!

Exhibitors Digest reports an even *greater* skyrocketing of your theatre's *operating costs* . . . with an average increase of 98.9% since 1940 . . . including an increase of 115% in the cost of *projection equipment and supplies* . . . 143% in the cost of *seats* . . . 106% for *janitor supplies* . . . 93% in *stationery supplies* . . . and so on . . . into the wild blue yonder!

When you compare these *astronomical* figures . . . with the negligible increase, IF ANY, you have paid NSS during all these years of rising costs . . . you will recognize the *down-to-earth*, service-with-a-smile policy that has earned the reputation of The Prize Baby of the Industry!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FEBRUARY 21, 1953

MOTION PICTURE HERALD

3-D Comes to Broadway Four Ways; Paramount Shows First Rushes

ANNUAL REPORTS—A Road to Better Public Relations

REVIEWS *(In Product Digest)*: SEMINOLE, THE STORY OF MANDY, PORT SINISTER, TANGIER INCIDENT

Entered as second-class matter, January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



HATS IN

It will be a festive Easter with

M-G-M presents Color by Technicolor "SOMBRERO" • starring RICARDO MONTALBAN • PIER ANGELI VITTORIO GASSMAN • CYD CHARISSE • YVONNE de CARLO • with Rick Jason • Nina Foch • Kurt Kasznar • Walter Hampden • Thomas Gomez • Jose Greco • Screen Play by Josefina Niggli and Norman Foster Based on the novel "A Mexican Village" by Josefina Niggli • Directed by Norman Foster • Produced by Jack Cummings



THE AIR!

M-G-M's Technicolor Musical!

Be prepared with the Biggest Easter Attraction. It's got everything an audience wants in a gala holiday show!

"A story that will hit home with every last spectator! Clift and Baxter are seen in perhaps their best roles to date. Here is Hitchcock at his best — a new peak of accomplishment!"

FILM DAILY

"This is the one they

"Piles suspense upon suspense to the last foot! Hitchcock emerges with new laurels. Thrilled audiences will undoubtedly boost this film into a super boxoffice hit!"

SHOWMEN'S TRADE REVIEW

"Indications for excellent grosses are bright!"

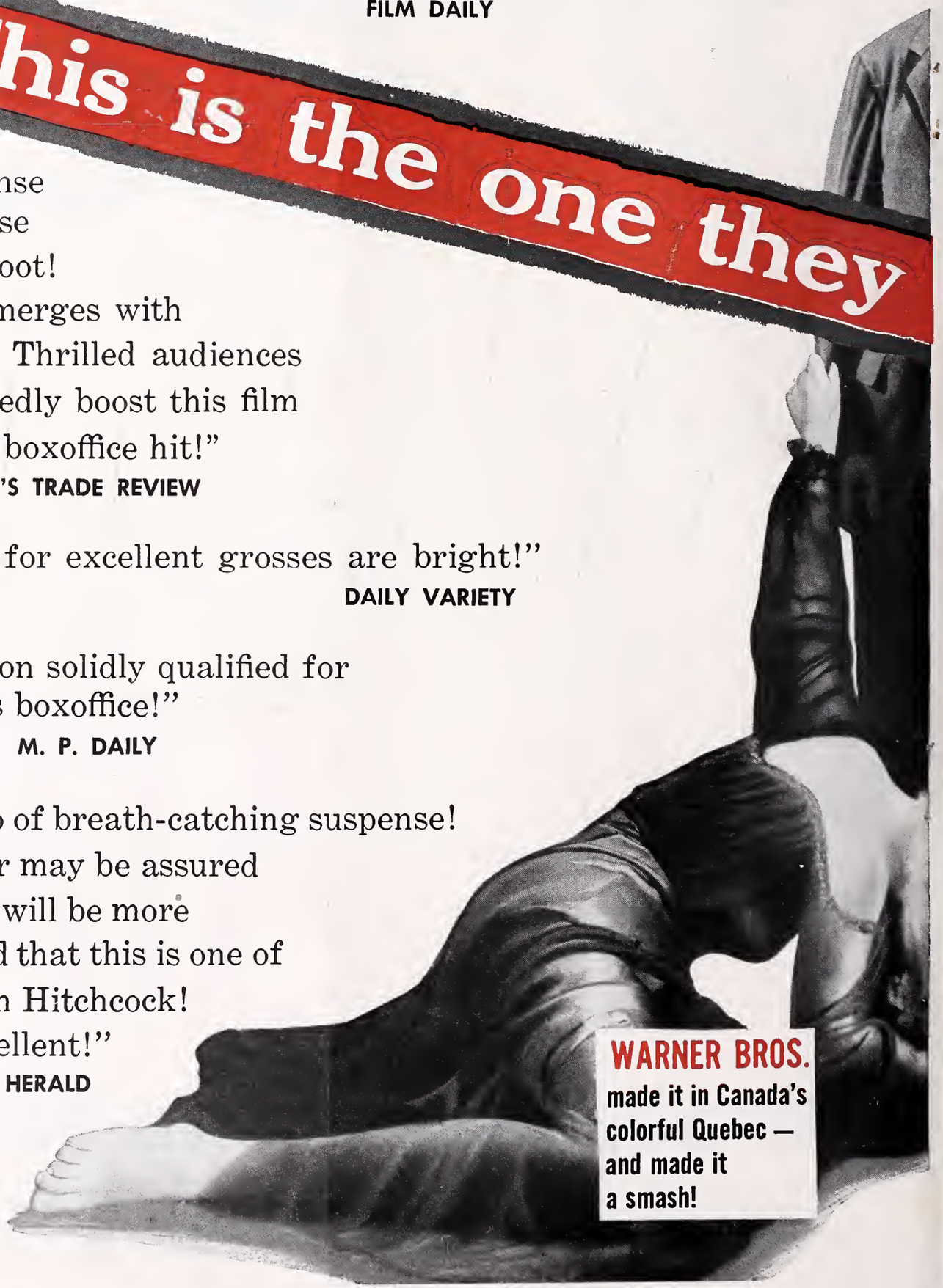
DAILY VARIETY

"An attraction solidly qualified for a prosperous boxoffice!"

M. P. DAILY

"A crescendo of breath-catching suspense! The exhibitor may be assured his audience will be more than satisfied that this is one of the best from Hitchcock! Rating: Excellent!"

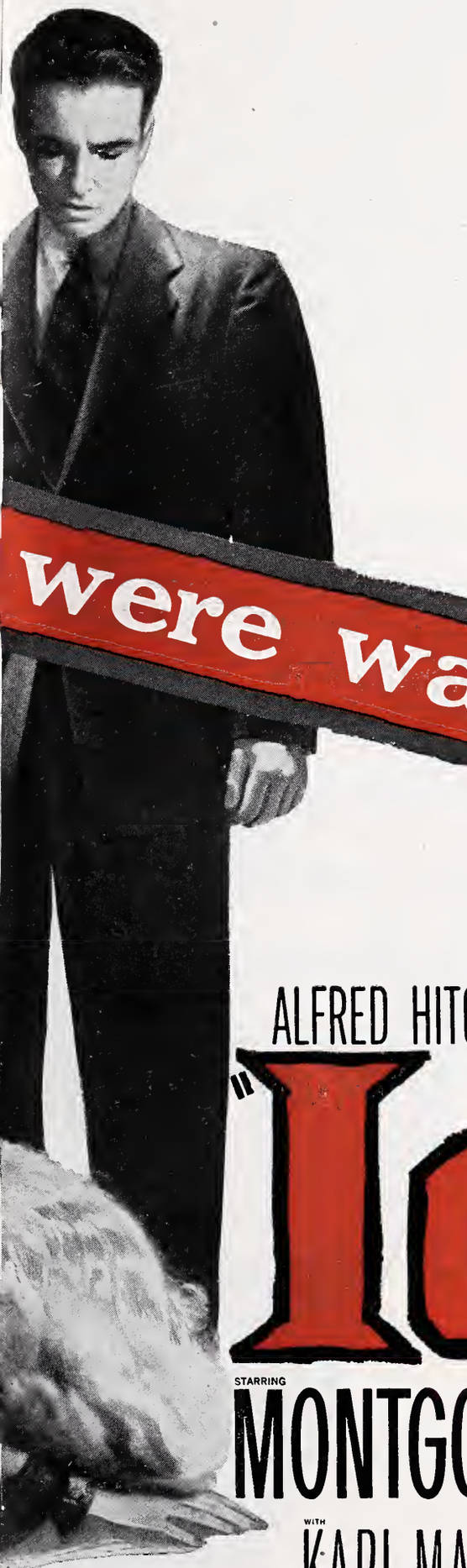
M. P. HERALD



WARNER BROS.
made it in Canada's colorful Quebec — and made it a smash!

"The picture will be one of the most widely discussed of several seasons! Excitement that is assurance of capacity attendance!"
BOXOFFICE

"A thrilling motion picture that achieves a peak of suspense from the very start and maintains it consistently throughout its 95 minutes! 'I Confess' represents the famous 'Hitchcock touch' at its best!"
HOLLYWOOD REPORTER



were waiting for!" FILM DAILY

ALFRED HITCHCOCK'S

"I Confess!"

STARRING

MONTGOMERY CLIFT · ANNE BAXTER

WITH

KARL MALDEN · BRIAN AHERNE

O.E. HASSE · ROGER DANN · DOLLY HAAS · CHARLES ANDRE

SCREEN PLAY BY GEORGE TABORI AND WILLIAM ARCHIBALD

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

DIRECTED BY ALFRED HITCHCOCK

WB

REACH FOR "THE STAR" WHILE IT'S BLAZING HOT!



BETTE DAVIS
nominated for the
Academy Award for
her performance in
"THE STAR"
IS READY
TO BREAK
RECORDS
FOR YOU!



4th SMASH WEEK, RIVOLI, N.Y.! 9th RECORD WEEK, 4-Star, L.A.!

Bert E. Friedlob presents **BETTE DAVIS** in **"THE STAR"** co-storring Sterling Hoyden • Produced by Bert E. Friedlob • Directed by Stuort Heisler • Original story and screen ploy by Katherine Albert ond Dale Eunson • A Bert E. Friedlob Production • Released by 2Oth Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 8

February 21, 1953

Exhibitor Round Table

ANNOUNCEMENT by Mr. Alfred Starr, president of Theatre Owners of America, that leaders of that organization and of Allied States Association will meet within the next few weeks for a joint discussion of industry problems is welcome news.

Nothing is ever lost by individuals—and organizations—with common interests sitting down and talking over questions that concern them. Failure to attempt to reach a mutual understanding can have significant results. Experience has shown that it is much easier to reach agreement in face-to-face talks than through correspondence. This applies equally in an industry as in international diplomacy.

It is, of course, unrealistic to look for any merger of Allied and TOA. A working arrangement between the two groups may result sooner or later as both organizations seek to promote the welfare of exhibitors. The exhibitor members of both have much more in common than points of discord. For historical, personal and other reasons an actual amalgamation of TOA and Allied is about as remote as a combination of AF of L and CIO in the labor field. The possibility exists but that is all, at least for now. Pressures for a merger would probably serve no constructive purpose.

In any exhibitor round table these days the principal topic is the impact of three-dimension pictures of various types on the industry. Undoubtedly TOA and Allied leaders will exchange viewpoints on 3-D subjects. Moreover, TOA hopes that informal discussions can be had to break the impasse blocking further negotiation of an arbitration agreement. For all practical purposes the status of the arbitration agreement rests just where it did three months ago when Allied at its Chicago convention refused to endorse the draft submitted or even to authorize further negotiating by its arbitration committee. Out of the TOA-Allied "informal" talks might come a decision to try again to reach an agreement with the distributors on an arbitration plan or bury the project.

■ ■ ■

Theatre Television Service

THE industry should recognize the fact that any approval of a theatre television service by the Federal Communications Commission remains in the relatively distant future unless a change takes place in the Commission's attitude. What has happened thus far in the hearings would seem to indicate that members of the FCC, for some unaccountable reason, seem almost reluctant to let the industry witnesses present their case. The industry is entitled to a full hearing now, not next year or some other year.

The petition for the theatre television hearing was filed in November, 1950. First hearings were scheduled to get under way in February, 1952. They did not start until October and then lasted only a week. When they were resumed January 26 hopes of a speedy conclusion were ended because the Commission announced that the hearings would be held only on Monday and Tuesday of each week. Then the Commission on January 30 issued an unusual statement asserting there were "apparent inconsistencies" in the application of the Motion Picture Association and the National Exhibitors Theatre Television Committee. Eight specific questions were asked industry attorneys by the FCC.

No decision by the FCC is expected for several weeks more in connection with the answers made by the industry representatives. The hearings may be allowed to continue in the fashion originally set up (incidentally with the advice and approval of the FCC staff), the hearings may be modified, or they may be dropped.

This is a serious issue for every branch of the industry. The industry has a right to have its case heard. The industry properly and legitimately asks to have television channels set aside for exclusive theatre use. If channels are not set aside now, the day may come when there would not be space available in the spectrum to provide such facilities. The industry needs to protect its future. It needs to be able to provide television programs in theatres.

The FCC has no right to treat members of the industry as "second class" citizens. Failure of the FCC to give the industry a proper hearing will necessarily result in protests being made to the appropriate Congressional and Executive authorities.

■ ■ ■

Admissions Tax Campaign

THE fiscal policies announced recently by President Eisenhower and administration Congressional spokesmen "have taken the wind out of the sails" of the tax campaign. While tax relief probably is to be deferred as a result of the Republican plans to decide on spending before reducing Treasury income, there is no reason for pessimism. The industry has done a good job thus far in its tax repeal campaign. Co-chairmen H. A. Cole and Pat McGee developed a real "grass roots" attack on the tax. Members of the House and the Senate now know—many for the first time—the economic plight of the theatres on thousands of Main Streets. They should not forget the industry the moment it is possible to start writing the much needed tax revisions. The industry's tax committee should be kept in operation. Its task will not be completed until the twenty per cent tax is repealed. Success can and will be achieved if every one takes advantage of each opportunity to do his part in the industry-wide task.

Letters to the Herald

3-D Standards

To the Editor:

I have been a small town exhibitor for twenty-six years and went through the period of conception, incubation and birth of "sound." I bought and installed four sound systems before it was standardized but this time I am going to "hold my fire until I can see the whites of their eyes" in regard to 3-D. I know the temptation will be great to jump in with a substantial investment to keep up with my neighbors but I hope to resist this urge with the possible exception of the modest investment that is required to show "Bwana Devil" and pictures using that system.

I believe the ultimate system will be a combination of 20th-Fox's single-lens, wide-screen system and the polarized filters and glasses such as the Natural Vision System. This combination would be real Third Dimension that would have the kids hiding behind the seats when the jungle pictures come on the screen. Years ago I majored in college physics and I don't see any reason why these two systems cannot be combined. I don't think the public will mind the Polaroid glasses. In fact, I think it would soon be the style to have your own "fitted" glasses. —*JOHN LAKEMAN, Dixie Theatre, Haleyville, Ala.*

Long Live Films!

To the Editor:

Picture business is dead—long live picture business. Praise the Lord, also the technicians, and pass the Third Dimension. Glory be the many wonderful standard-screen features, the thrillingly gargantuan Cinerama, the box office-beckoning CinemaScope, the money-colored vision glasses, and other such, for putting gloom to full rout, lifting the eyes and hearts of the industry upward to new horizons and giving all departments of the cinema a happy, healthy, recharged new era outlook.

But let us not, pray, lose sight of the basics.

Now that we have reassured ourselves television is but the child to the father in the medium of movie entertainment, and are no longer afraid of *l'enfante terrible,* let us not rest too easy while "hoping for miracles"; let us give pause, rather, to historian Terry Ramsaye's admonition that, "Any invention which can enhance the power of narration of the already magnificently able motion picture will be a triumph," and "Anything else is a gadget."

Let us keep our eye on the ball and recall that the fundamentals of profitable picture business operation remain as always entertainingly good pictures, astute exhibition programming, dynamic showmanship and real theatre comfort, in sum, constantly high, ever uncompromising movie-going value for the price of the admission dollar.

No matter how we do it, be it this dimension or that, let us keep foremost in mind that movie-going must be made a continuously refreshing experience and, as often as possible, exhilarating.

And you specifically, Mr. Theatre Man, woo your public with 2-D, 3-D, any way you please—but never take your patronage for granted.

Always give your customers an even break.

Always give 'em a show.—*MORRIS ALIN, Universal Pictures Company, New York City.*

Credit to Industry

To the Editor:

I cannot get over the wonder at the speed with which you were able to supply the data concerning the New York premiere of "Hell's Angels." I had assumed that such information, since it goes back quite some years, would be difficult to obtain. That you were able to provide it so readily amazed me.

Actually, it should not have surprised me, for it is not for nothing that the Herald is known as "The Bible of the Industry." Indeed, on reflection, I would have been disappointed had I not been able to obtain from you the information I sought in short order.

Even if you have heard it before, I must declare that the Herald is a great publication and is doing a great job. It is a credit to our industry.—*MONTAGUE SALMON, Manager, Rivoli Theatre, New York City.*

Appreciation

To the Editor:

May I express my deep appreciation for the very understanding coverage which your publication gave to the Community Relations Conference conducted by the Motion Picture Association in New York.—*HULDA McGINN, California Theatres Association, San Francisco, Calif.*

One of the Best

To the Editor:

I like to know what the pictures did, even if it is old run and old product. "What the Picture Did for Me" is one of the best departments in the Herald, in my opinion.—*R. KELLEY, Bel-Air Drive-In Theatre, Butler, Ind.*

MOTION PICTURE HERALD

February 21, 1953

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ON THE HORIZON

THOSE boxoffice reports are still coming in. The industry adage, nothing wrong if there are good pictures, is proving true in a thousand spots these days. In New York, United Artists' "Moulin Rouge" has Loew's officials excited. Eugene Picker, circuit executive, said opening day set boxoffice records for a non-stage show, and added he expected a record breaking first week. Meanwhile, Danny Kaye, in person at the Palace in that city, Sunday started his fifth week, and has grossed $228,411. In Chicago, the State Lake and Oriental broke holiday records with "Peter Pan" and "Hans Christian Andersen."

► Reports from the north show the film still is a pioneer, bringing amusement and art and vistas of a far and wide world to the Eskimos. The other day, a Coast Guard icebreaker crew showed pictures to the natives, who'd never heard a sound film. They registered great pleasure —and equal pleasure about another treat: ice cream. Next visit, maybe popcorn.

► Chicago drive-in owners are slugging right back at the Government. Their language in replying to Department of Justice briefs appealing Federal Judge Barnes' dismissal of the anti-trust suit charging price-fixing, is blunt and angry. They say exhibitors don't engage in interstate commerce; their actions don't affect interstate commerce; and price fixing which they might have engaged in, is not the Government's business.

► A decision on the future course of the Government's films-for-television anti-trust suit against the motion picture industry is not likely to come until after a new assistant attorney general is appointed to head the anti-trust division. During his confirmation hearings Attorney General Brownell promised to review all pending cases. However, he is now reported to be awaiting the appointment of someone to the anti-trust vacancy.

► The Polaroid Corporation Wednesday reassured the industry that there would be plenty of 3-D viewers. Richard T. Kriebel, secretary of the company, said in Cambridge: "In the opinion of our attorneys the patent suit brought against us by Depix is wholly without merit . . . we have been making and selling Polaroid viewers for more than 15 years without interruption and shall continue to do so. Our present production of many millions of viewers per month is being rapidly increased to meet all conceivable demands of the industry. This suit will have no effect on current deliveries or on our future plans." (The 3-D news of the week will be found on pages 12, 13 and 14.)

RKO PRESIDENT

At meetings of the directors of RKO Pictures Corporation and RKO Radio Pictures, Inc., held in Hollywood Wednesday, James R. Grainger was elected president of both companies. Prior to his election he was named a director of each company. The board of directors of RKO Pictures Corporation now consists of Howard Hughes, chairman of the board; Noah Dietrich, J. Miller Walker, A. D. Simpson and Mr. Grainger. Edward G. Burke, Jr., who was a member of the board, resigned.

► The Paramount-DeMille "Greatest Show on Earth" was the greatest show in the mountain states last year according to a poll of patrons conducted by the Inter-mountain division of National Theatres. Others in the order of preference were "Quo Vadis," "The Snows of Kilimanjaro," "African Queen," "High Noon," "David and Bathsheba," "With a Song in My Heart," "The Story of Will Rogers," "A Streetcar Named Desire," and "The Quiet Man." John Wayne and Susan Hayward were the favorites.

► Forty-two state legislatures are now in session but as of this week no tax or other measures affecting the welfare of the film industry were in sight, according to Jack Bryson, legislative representative of the Motion Picture Association. In Kansas a bill has been introduced to repeal the state censorship law. The only state legislatures not yet in session are those in Florida and Alabama, which do not meet until April, and those in Virginia, Louisiana, Mississippi and Kentucky which have no sessions scheduled this year.

► RKO-Radio has not only begun production again; it is reviving and strengthening its field exploitation staff. In fact, it has doubled the number of men. Currently, they are concentrating on openings of "Angel Face," "Androcles and the Lion," "Blackbeard the Pirate," and "Never Wave at a Wac." Also, pre-releases of "Hans Christian Andersen" and "Peter Pan."

► A bill which would have prohibited commercial advertising on motion picture screens in New Mexico was defeated in the legislature of that state this week.

HERALD INSTITUTE

ADVERTISING problems, including the nature and value of national campaigns by distributors; the timing, extent and nature of cooperative advertising; and other factors bearing on how the exhibitor tells his public what he's got, or how he would like to tell them, is the topic of the next study by the Herald Institute of Industry Opinion. Replies on the subject from panel members in production, distribution and exhibition are now being tabulated and studied. The results and opinions will be presented in an early issue of the Herald.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fousel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures





OPENINGS, in Montreal, left, and Quebec, above, for Warners' "I Confess". Above, at the Capitol Theatre, Renee Hudon, player; Roger Dann, performer; Anne Baxter, star; Alfred Hitchcock, director; and Carmen Gingras, player. The picture opened to record grosses the same day at the Cartier, and the following day, in Montreal, at the Palace.



by the Herald

PROMOTIONS, left. Robert K. Shapiro, seated, has been appointed executive manager of the Paramount, New York. Since 1941, he had been its manager. He began there as an usher. Eugene Pleshette, left, manager of the Brooklyn Paramount since 1945, becomes its executive manager.



ROBERT F. BLUMOFE, right, attorney and producer and recently a Music Corporation of America executive, joins United Artists as West Coast representative.



RAYMOND W. WILD, recently elected president of the Colosseum of Motion Picture Salesmen of America. Mr. Wild is with RKO Radio in Dallas. He joined the company in New York, and worked four years in Cleveland.



BIG CELEBRATION below the Rio Grande, as Mexico's film industry welcomed Universal-International president Milton Rackmil and vice-president Alfred Daff. Some 300 attended the Variety Club affair. In the picture above are Al Lowe, Latin-American supervisor; Mr. Rackmil; Antonio G. Osio, leading exhibitor; Manuel Espinosa, circuit owner; Mr. Daff; and foreign department executive Ben Cohn.



BARNEY BALABAN, Paramount president, unveils his gift to the New York Avenue Presbyterian Church, President Eisenhower's church, in Washington—a hand-written Lincoln Emancipation Proclamation manuscript. Watching are the President, Mrs. Balaban, and the First Lady.



PART OF THE CEREMONIES attending opening of MGM's "The Naked Spur" at the Paramount, Denver—Peggy King, Vera-Ellen, and Mrs. Jay C. Flippen receive honorary Girl Scout memberships. MGM flew in stars such as Vera-Ellen, James Stewart and Robert Ryan, and staged a "Hollywood-in-the-Rockies".

AS 20TH-FOX'S "TONIGHT WE SING" bowed into the Radio City Music Hall, New York, a champagne party followed. At the right, top photo: George Jessel, producer; Milton Berle, and Sol Hurok, impresario and the subject of the film story. Below: Charles Einfeld, 20th-Fox vice-president, and Mrs. Einfeld; Russell V. Downing, Music Hall executive director; Mr. Jessel; and G. S. Eyssell, president of Rockefeller Center.







LOEW'S STATE—"Bwana Devil"



LOEW'S STATE—Stereo display



RIALTO—"Triorama"

3-D "FREE FOR ALL" HITS TRADE IN ALL DIRECTIONS

FOUR DIFFERENT three-dimensional and depth effect film programs were available to ticket buyers along New York's Broadway this week, setting something of an historical record and graphically illustrating by marquee that 3-D is in the big time, for the time being anyway.

The week also was marked by Paramount's screening of rushes from its three-dimensional "Sangaree" for the New York trade, more 3-D production announcements, communiques from France having to do with 20th-Fox's Spyros Skouras and his CinemaScope, as well as by continued sober advice and analysis from leading exhibitors and exhibitor organizations.

In this latter category was Alfred Starr, president of the Theatre Owners of America, who told the trade press in New York that the present "free for all" is healthy, since out of all the current experimentation, one good system is bound to materialize.

Cinerama, the grand-daddy of wide-screen systems yet to come and now in its fourth month at the Broadway theatre on Broadway, has seen at least one three-dimensional film program, Stereo-Techniques, come and go as a New York neighbor. On Wednesday, the day the Stereo-Techniques program quit the Globe after a two-week run, United Artists' "Bwana Devil," 3-D "narrative" feature, opened at Loew's State to what was expected to be a record-breaking gross. Further down Broadway, the program of Bolex-Stereo 3-D shorts, "Triorama," went into its second week at the Rialto.

The only wide-screen process now available to the public, Cinerama highlighted its week with the announcement that negotiations had been completed for the installation of Cinerama equipment in the Warner theatre in Hollywood. The deal is the first for a major circuit theatre to be made by Cinerama. The installation is expected to be completed by late May and will be the third for the process, the installation at Detroit's Music Hall scheduled for completion ahead of that time.



THIS IS THE CINEMASCOPE that Spyros Skouras, 20th-Fox president, left, and Earl I. Sponable, director of research, right, are looking at. In Nice as guests of inventor Henri Chretien, center, they examine the Cinemascope special lens through the aligning device.

May, incidentally, may be a 3-D month. William Pine, co-producer of Paramount's "Sangaree," told some 200 exhibitors and other trade executives Monday that his film would be available for exhibition in both 2-D and 3-D by late May. Also on hand for the screening of rushes of the new color-by-Technicolor film were A. W. Schwalberg, president of Paramount Film Distributing Corporation, and Russell Holman, Paramount eastern production manager. Paramount plans three other 3-D films: "Those Sisters from Seattle," "Red Garters" and "High Voltage."

Being rushed to completion for Spring release too are MGM's "Arena," which this week began location filming in Tucson, Arizona; Columbia's "Fort Ti" and Warner's "House of Wax." The first is in the studio's own 3-D process and the latter two in Natural Vision, all requiring the use of Polaroid glasses, as does Paramount's "Sangaree." From Hollywood this week came the additional news that Andre De Toth, director of "House of Wax," would write a handbook on 3-D. Warners also announced its second Natural Vision feature would be "Burning Arrow."

Other production news in the week included an announcement from David Coplan, president of International-United Films, that he plans filming two 3-D films in the Stereo-Techniques process this summer.

Thus the industry now is roughly divided

into two camps, the true three-dimensionalists whose processes require the use of glasses, and the wide-screen advocates, chief among whom is 20th-Fox with its CinemaScope. Definitely committed to the camp of the former are Warners, Paramount, RKO, MGM and Columbia. There is, however, overlapping, with 20th-Fox committed to two 3-D pictures, and MGM expressing "great interest" in CinemaScope.

To discuss the trade problems springing from the existence of these two camps, TOA's Mr. Starr said in New York, en route to Europe on a business-pleasure trip, that an informal meeting between TOA and National Allied leaders would be held some time before March 10, the date of his departure.

"There is every indication," said Mr. Starr, "that we are going into a new form of picture presentation. We don't know what the form will be, insofar as equipment is concerned, but as we have a vital stake in developments we must be prepared to meet the advances."

Says Standardization Pleas Are Premature at This Time

The TOA chief said exhibitors were premature in calling for standardization now because "we don't know what we're going to have." And, he predicted, within a year the validity of one system will have been proved, by which time each company will have brought out a "dimensional" film.

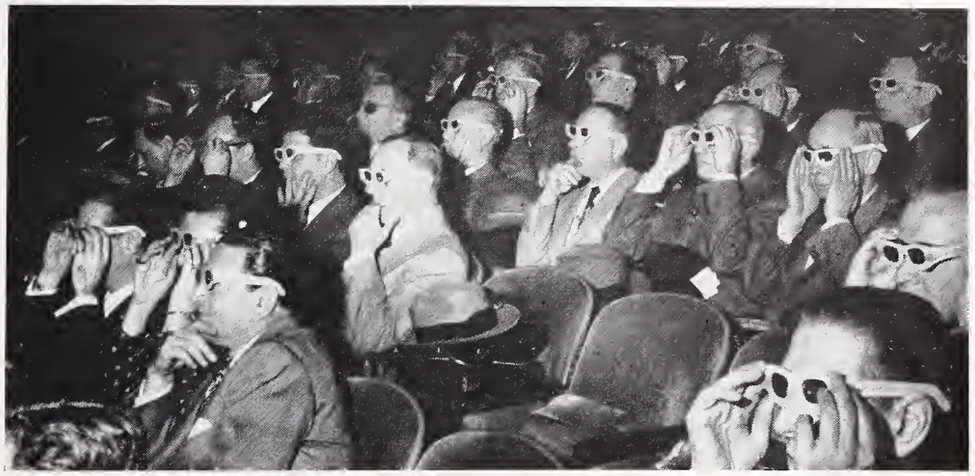
Two of Allied's regional units saw other hazards arising from the current 3-D furore. The board of directors of the Independent Theatre Owners of Ohio issued a bulletin in which they warned that the current publicity on robust business done by 3-D programs would have a bad effect on efforts to repeal the 20 per cent admission tax.

The board in addition declared that 3-D films which require glasses are no cure for theatre ills and said that 20th-Fox had created confusion by contradictions in its announcements pertaining to CinemaScope. Also, said the board, there are only eight Ohio cities of more than 100,000 and if CinemaScope is limited to eight theatres, it would harm other Ohio houses.

The board of Allied Theatres of Illinois

(*Continued on page 22, column 3*)

PARAMOUNT'S 3-D---AND "SANGAREE"





Paramount's A. W. Schwalberg greets UA's Matthew Fox



Engineers compare notes: Frank Cahill, Dr. Alfred Goldsmith.



Circuit owners compare notes: Louis Schine, Harry Brandt.



Questions, and answers by producer William "Bill" Pine.



United Paramount president Leonard Goldenson assays opinions.



Loew's film buyer Eugene Picker receives his spectacles.

AN ENGINEER SPEAKS . . . . .



Projectors, booths, rectifiers—very little trouble adapting them, Natural Vision engineer James Brigham tells press.

SO DOES THE TOA . . . . .



All photos by the Herald

Well, let's wait and see before we sink our money in one system or another, TOA president Alfred Starr also tells press.

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART II

(The first part of this article, tracing the development of 3-D activities from the time the name "stereo" was coined in 1613 to the latter part of the 19th Century, appeared on page 16 of the February 7, 1953, issue of the HERALD.*)*

WHILE all motion pictures "fool the mind," those which convey illusions of depth have to play special tricks with our sense of vision. Three-dimension depends on our two eyes. A person with one eye can see conventional motion pictures as well as anyone. Such a person is just out of luck when it comes to getting the illusions of depth from 3-D pictures where the spectators wear glasses. Also, he misses some of the impressions created in a wide-screen process such as Cinerama.



***IN* Motion Picture News, *predecessor of* Motion Picture Herald, *for March 15, 1924, there appeared the full page ad reproduced above for Educational Pictures' "Plastigrams." The stereoscopic short subject had opened at the Rivoli theatre on Broadway the week before to "shouts of amazement and surprised laughter." It was the first ad for a nationally distributed 3-D picture. The first for a feature production from a major studio appears in this issue of the* Herald, *pages 24 and 25.**

ALMOST from the day in 1853 when the description of the first moving picture projector was published, efforts have been made to achieve 3-D on the screen. While the Stereoscopes of Wheatstone, Brewster, the American, Oliver Wendell Holmes, and their contemporaries, made the viewing of three-dimensional pictures by one person practical, the basic urge was to have a show that simultaneously could be viewed by many. The projector invented by Franz von Uchatius, Austrian army officer, suggested a means.

Although it was possible to project a series of stills and later short films made with a movie camera during the second half of the 19th Century, 3-D screen experiments were unsuccessful because there was no practical method of separating the two pictures for the eyes of the audience. Some tried to project two moving pictures next to each other with each spectator holding his own stereoscope. Such a method was crude and impractical for any large audience.

One of the great geniuses of photography, Louis Ducos du Hauron, is credited with suggesting the use of anaglyphs (different color filters) to produce 3-D effects on the screen. As noted in this writer's book, "Magic Shadows—The Story of the Origin of Motion Pictures," Ducos du Hauron was the most important "precursor" of motion picture photography and projection. His experiments with color films dated from 1859. In 1864 he obtained first patents on a complete motion picture system.

It was found that the right and left eye pictures could be separated if filters in complementary colors to those of the images on the screen were used. This is the anaglyph method. The two pictures are printed on the same film, one is printed in black and one color, usually a red-orange; the other in another color, usually a green-blue. The red-orange and black picture is viewed through a green-blue filter. The complementary colors make the image on the screen appear to be black and white. And in a similar fashion the green-blue and black images, viewed by the other eye through a red-orange filter, appear as black and white.

The anaglyph method has certain advantages. The problem of synchronization is eliminated as both images are on the same film. The effects are startling. On the other hand disadvantages are many. Color 3-D pictures are either impossible or difficult to attain with anaglyphs. Furthermore, the anaglyph method has a certain objectionable shadow color "ghost." But the most objectionable feature—and the one that doomed anaglyph 3-D pictures to the strict novelty classification (even if audiences accept the glasses)—is the fact that presenting one color picture to one eye and another to another to use into a 3-D black and white image sets up a physiological disturbance after being viewed for any length of time. In other words if anaglyphs of more than ten or twenty minutes in length are shown there is likelihood that a significant part of the audience will get headaches and become nauseous. Obviously a system with these limitations is suitable only for short novelty films.

Despite the inherent limitations of anaglyphs, experimentation in making 3-D films in that system did much to advance the art.

In 1924 and 1925 the first 3-D anaglyph films received extensive distribution in the United States and abroad. The first trade advertisement for a 3-D film, published 29 years ago, is illustrated on this page. The first stereoscopic films were Ives-Leventhal productions. They were made at the Fort Lee, N. J., studio. The technical background was supplied by the famed inventor Frederic E. Ives, who developed the standard process for making halftones and also was a pioneer in three-color printing and allied arts. The film background was that of Mr. J. F. Leventhal who is still living in New York City. The process was an application to motion pictures of the Parallax Stereogram stills invented by Ives in 1901.

The first 3-D film, called "Plastigrams," was released by Educational Pictures in March, 1924. This week Mr. E. W. Hammons, Educational president, recalled that the subject was a success but handling of the glasses proved to be inconvenient, so the company did not distribute the rest of the series. Distribution of the next four Ives-Leventhal subjects was by Paramount in the foreign market and Pathe in the domestic. Present ownership of the rights is clouded.

Others Were Described As Half-Reel Films

While the "Plastigrams" subject ran one reel the others are described in the *Herald's* records as one-half reelers. They were "Zowie" (March 22, 1925); "Luna-cy" (May 17, 1925); "Ouch!" (July 5, 1925) and "The Runaway Taxi" (September 6, 1925). All of them stressed 3-D effects appearing to come out from the screen. The latter was described in these words in a review in the *Moving Picture News* of October 3, 1925:

> ". . . Here are some new thrills for the screen patrons. The spectator experiences all the chilling sensations which might come from a mad dash through traffic in the city and around the curves of a country road winding through a mountain."

Two of the Ives-Leventhal subjects featured a ride on a roller coaster, famed again in 1952 by Cinerama. During an engagement at the Fenway theatre in Boston in 1925 the audience did not know whether the trembling felt was some new theatre sensation accompanying the 3-D short. Patrons probably were disappointed to learn that the screening took place during an earthquake.

A decade passed before the next commercial development in 3-D motion pictures.

***[To be continued in an early issue of the* Herald.]**



The SALOME Calendar



JANUARY

Columbia's first world-wide single picture sales meeting takes place in Chicago . . . World-wide mailing of four-page full-color brochure to correspondents, editors and other news makers throughout the world . . . Giant full-color spectaculars unveiled in Los Angeles, San Francisco, Philadelphia and Dallas . . . Columbia, the proud parent, sends out Salome's birth announcements! . . . Sensational shadow boxes with full-color transparencies shipped to all branches . . . SALOME IS ON THE WAY!

FEBRUARY

Columbia mints and ships 75,000 Salome gold coins... immediately followed by another promotional piece: the Hayworth paper weight... Special selling plans and sales policy heralded in four-page, full-color insert printed in the trade papers and mailed to all accounts... Columbia fires first big gun in its national magazine barrage — a color ad in Filmland, Movie World, Movie Time, Modern Screen, Screen Stories, Screenland, Silver Screen and Photoplay — READ BY 18,200,000 MOVIE FANS!

SALOME



THE SUPREME
SCREEN ACHIEVEMENT

* * * **MARCH** * * *

Two page spread in color in the American Weekly Magazine—readership, 21,857,150...A special two-color ad breaks in the heart of our market—Seventeen Magazine ...Another Salome ad, in color, in Movie Life, Movie Star Parade, Movieland, Movie Fan, Screen Fan and Screen Life! . . . Sensational full-color ad in Collier's reaches 12,000,000 readers! . . . Trade paper insert announces first Salome dates . . . 34,500,000 READERS SEE FULL-COLOR SUNDAY SUPPLEMENT AD!

* * * **APRIL** * * *

Life Magazine's 21,000,000 readers see a full-color Salome ad! . . . Another full-color Pictorial Review page reaches 14,136,000! . . . Salome pre-release key city openings throughout the nation . . . Another full-color ad for the 13,000,000 readers of Look Magazine—plus a full-color page breaking in the Saturday Evening Post, with 17,000,000 readers...At this time, the Salome advertising will have piled up 176,443,150 reader impressions! AND THAT'S ONLY THE BEGINNING!

Pomp... Pageantry... Spectacle Unparalleled!



Columbia Pictures

PRESENTS

RITA HAYWORTH ☆ STEWART GRANGER

IN

SALOME

CO-STARRING

CHARLES LAUGHTON

WITH

Judith ANDERSON · Sir Cedric HARDWICKE

Basil SYDNEY · Maurice SCHWARTZ

Arnold MOSS · Alan BADEL

Screen Play by HARRY KLEINER · Produced by BUDDY ADLER

Directed by WILLIAM DIETERLE

A BECKWORTH CORPORATION PRODUCTION

COLOR BY *Technicolor*

PRINTED IN U.S.A.

ANNUAL REPORTS FAIL TO SELL BIG STOCKHOLDER AUDIENCE

by VINCENT CANBY

A "captive audience" exceeding 200,000 adults in the United States is waiting to be sold on the motion picture industry, primarily through corporate annual reports.

No ordinary, care-weary group, these people are the shareholders of the 16 publicly-owned companies comprising the major part of the U.S. film industry and, as such, they stand to influence one way or the other the interest and confidence of a large portion of the American public in the film industry.



Business Magazines Make Awards for Best Reports

To emphasize the need for better shareholder relations, the keystone of which is the annual report, two of the nation's leading business magazines, *Forbes* and *Financial World,* have for some years been conducting annual surveys and making awards for the outstanding reports in each industry.

Now *Financial World,* to prompt the concern of business community leaders, has come along with a unique 64-page booklet, the Shareholder Relations Manual, which outlines in explicit language the history, need for, purposes, and to a certain extent the physical construction of the modern annual report. To judge from the observations of professional financial reviewers, leaders of film industry companies could do well to peruse the manual's 12 concise chapters.

This is, in short, the Age of the Shareholder, a time for returning the scrutiny of him from whom all financial blessings must ultimately flow.

Composite Picture of Substantial Citizen

According to Weston Smith, editor of the Shareholder Relations Manual, this V.I.P. to whom companies carefully refer as "shareholder" rather than "stockholder" (it stresses the personal participation), is in composite a thrifty individual of higher-than-average intelligence who owns his own home and has adequate life insurance and bank account. Above all, he possesses a desire to assume partial risks to obtain a yield higher than available in savings institutions, plus the opportunity for profit.

Where does the film industry stand in a general survey of the shareholder relations of American companies?

Forbes Magazine, in its January, 1953, year-in-review issue, had the following to say about the eight leading producing companies in reference to their 1951 corporate reports:

"Even with a captive stockholder audience, movie makers won't put much muscle into delivering the goods. All eight . . . merely went through Annual Report motions, lobbed up accountings with little financial sinew."

The companies surveyed by *Forbes* were 20th Century-Fox, Columbia Pictures, Warner Brothers, Universal Pictures and Paramount Pictures, Republic, RKO Pictures and Loew's Inc. They were rated in that order. The "captive audience" of these eight numbers, conservatively, 138,900 persons.

Add to this sizable nucleus the shareholders of National Theatres, United Paramount Theatres, RKO Theatres, Technicolor Inc., United Artists Theatres, Trans-Lux Corporation, Allied Artists (Monogram) and Walt Disney Productions, and it is found that the total "captive audience" of the film industry is made up of approximately 225,000 persons.

Members of this audience when satisfied, says the Shareholder Relations Manual, "are boosters for the management, the company's products and services and the industry as a whole. . . ."

A. Schneider, vice-president and treasurer of Columbia Pictures, echoed this thought recently in commenting on Columbia's second place in the *Forbes* poll. The company has become increasingly aware, he said, of the opportunity the annual report presents as a public relations medium.

"Also," he added, "we have used the report to carry the message of continuing reaffirmation of our belief in the strength, importance and, most important, the future of the motion picture industry as a key part of the American scene."

Financial World has no specific criticism to make of the film industry—or of any industry, for that matter—in the Manual, but does show that no film company during the past year joined the increasing list of corporations who have taken to advertising their annual reports, a practice being widely adopted by progressive managements and described as "the most remunerative form of industrial institutional advertising."

Borrowing a term straight out of film industry folklore, *Financial World* calls its annual report awards the "Oscar of Industry" trophies. (There is showmanship.) Winner of the 1952 Oscar was Walt Disney Productions, with 20th-Fox and United Paramount Theatres as runners-up. 20th-Fox, incidentally, had received the Oscar for two previous years. Merit Award winners in the *Financial World* survey were Loew's, Monogram, Paramount and Republic.

Report Must Constitute Well-Rounded Presentation

To win an Oscar, the report must be "what the security analysts and the independent board of judges regard as the best in a well-rounded presentation, based on five points of excellence." These include (1) most attractive printed matter, design and typography; (2) finest illustrated brochure with appropriate photographs and understandable charts; (3) the most complete presentation of comparative financial statements; (4) the best written president's letter and narrative section; and (5) the fullest interpretation of facts and figures without misrepresentation or exaggerations.

Added, but not as an afterthought, is the statement: "A well-handled report . . . may prove to be a hedge against the day when earnings decline or dividends are reduced, and may help in preventing thoughtless liquidation of holdings."

THE SHARE-HOLDING PUBLIC

The following is a list of the sixteen major publicly-owned companies comprising the United States film industry and their approximate number of common and preferred shareholders. The figures are those either supplied by the company itself or published in the latest edition of Standard & Poore's.

Allied Artists	2,100
Columbia Pictures	3,300
Walt Disney Productions	1,200
Loew's Inc.	37,800
National Theatres	24,500
Paramount Pictures	24,000
Republic Pictures	9,000
RKO Pictures	16,000
RKO Theatres	21,000
Technicolor, Inc.	6,900
Trans-Lux Corp.	2,900
Twentieth Century-Fox	24,500
United Artists Theatres	800
United Paramount Theatres	26,800
Universal Pictures	3,300
Warner Brothers	21,000
TOTAL	225,100

Terry Ramsaye Says

OFFICIAL TV ANTICS—Perhaps it is too big to be a laughing matter but there is at least a warranted grin in the discovery that in the ardor of pursuit of a special place in the radio spectrum for theatre television the industry attorneys have forgotten to explain to the Federal Communications Commission that there is any need for it.

Now, once again, the tedious hearings have been interrupted, and it is hinted possibly terminated. The FCC seems uncertain whether it is worth while going into the matter. They probably will not get away with that kind of a brush-off.

Meanwhile the question is still valid. TV affords a method of swift distribution. When speed is of the essence the method can be important.

Quite a spell back Leonard Goldenson, of the then United Paramount Theatres, speculated that there just might be maybe a dozen or fifteen events of a year important enough in public interest to justify attention on a big Theatre TV screen. It looks that way yet.

THE EDUCATORS so concerned about variously endowed and publicly and politically supported television facilities appear to be having a confused time of it. Nowhere yet is visible a defined pattern and program, no indication of who is to be educated about what and to what end. "Education" is a sort of sacred word, so comprehensively hazy that it means especially nothing and lots of it, with painful, tedious, often gaudy and, one fears also, often insincere elaborations.

There is no magic way, no royal road. Education will be had only by those earnestly and diligently desiring of it.

Every medium of expression and communication is automatically a potential instrument of education in some degree of capacity. The written word, which has been increasingly available for several thousand years, seems much the best yet. To make it available, however, one has to learn to read. It is shocking to learn how few can do that with even an approximation of intelligence and appreciation. One splendid evidence is afforded in the fact that time worn classics and contemporary best selling fiction are alike esteemed so highly as material for purveyance to the majorities when reduced to pictures. To those majorities they have virgin appeal.

All of this snort arises on the provocation of reading now of the New York Board of Regents recommendation for a state network of ten "educational" channels. It came up for discussion the other day at a meeting of the New York State Society of Newspaper Editors in Syracuse.

The proposal was declared "a shotgun approach to education," by Garth A. Shoemaker of Elmira, president of the Citizens Expenditure Committee. He observed that this project had no more justification than the state would have for running a chain of newspapers. It would be no comfort to Mr. Garth to be told that he might be surprised how much support might be found for that idea, too.

It is the well considered judgment of this observer that efforts at public education by television can win audience only in ratio of their entertainment capacity. Education with its intensely, and scandalously, organized sports and bowls and stadiums has destructively gone too far into the show business for many years.

The pursuit of education partakes of the nature of a dedication by the individual. It does not appear as something that might be added to the water supply or sprayed on the populace from the air.

MARILYN MONROE is coming up as follows: "Gentlemen Prefer Blondes," "How to Marry a Millionaire" and "River of No Return." Could be a trilogy, which it isn't. Meanwhile, with the Monroe fever raging, it may be observed that if the story could keep her on the level, she's one actress who could fill the whole screen satisfactorily for Cinerama.

GREENE MYTH PERSISTS — One learns from the roundabout of a correspondence between a sub-editor of the Encyclopedia Britannica and a Canadian columnist that: "You will be glad to learn that in the 1952 (Encyclopedia) Britannica the article 'Edison, Thomas' was revised and now does not contain any statement about his inventing the motion picture camera. In the 1952 Britannica also was included a biography of William Friese-Greene which states in part: 'He took out almost 70 patents, one of which was for the first practical motion picture camera in 1889. . . . He was a pioneer in stereoscopic and color motion picture making . . .'

Says who? The editors of Britannica have apparently been at proud pains to differ with history, facts and authority.

This becomes the more interesting in that the Encyclopedia Britannica has long been an economic immigrant from its native Britain and is currently a Chicago enterprise. In the last move of which I heard it had been given to University of Chicago interests by Sears, Roebuck & Company. Sears is now distributing the American Peoples Encyclopedia.

ON 3-D FRONT

(Continued from page 13)

found "disturbing" the rumors that major companies, with the advent of 3-D, will dispose of their backlog of 2-D pictures to television. "If the industry is to enter upon an orderly transition to 3-D and if this medium of presenting motion pictures is to mean anything in bolstering the future of motion picture theatres," the board said, "then the greatest mistake that can be made by production and distribution would be to reverse its policy and sell their product to television."

News about 20th-Fox's CinemaScope came from Paris where Mr. Skouras went last week to confer with Henri Chretien, inventor of the process. It was announced that the company expects to have by the end of the year between 3,000 and 5,000 CinemaScope lenses, described as "sufficient to meet contemplated theatre demand." The company has acquired the rights to manufacture the special lens everywhere except in France and the French union and rights to distribute the lens throughout the world.

The company, said Mr. Skouras, will make available shooting lenses to other companies in about 75 to 90 days and "we will be fair to everybody." Production on 20th-Fox's "The Robe" in CinemaScope was scheduled to get under way this week.

On the equipment side it was reported this week that although the manufacturers of metallic screens for 3-D projection have stepped up production to capacity, dealers cannot promise delivery for 60 days because of the backlog of orders. It is estimated that dealers in the New York area have between 600 and 800 orders on hand for screens, with approximately 100 already installed nationally. Dealers expect the orders to reach the 3,000 mark within the next three months. The backlog also holds true in other 3-D equipment, including magazines and electric motors.

Foresees 3-D Pictures As Boosting Grosses

E. D. Martin, president of the Martin Theatres of Columbus, Ga., has predicted that the advent of three-dimensional productions will mean "fewer pictures, bigger pictures and bigger grosses." Mr. Martin also announced at a meeting of the Atlanta Variety Club that the new process would mean fewer theatres. Among the other speakers at the meeting were Ivan Black, New York public relations man representing Natural Vision, and John Outler, general manager of a local radio and television station. Mr. Martin forecast that the process of motion picture theatres transferring into three-dimensional film would be gradual.

Warners Set For Divorce February 28

WILMINGTON, DEL.: The stockholders of Warner Bros. Pictures, Inc., at a meeting here Tuesday approved an amended plan of reorganization under the Consent Judgment whereby the picture and theatre companies are definitely severed, with the picture producing and distributing branch retaining its present corporate name of Warner Bros. Pictures, Inc., while the new theatre company will be known as Stanley Warner Corporation.

It was recorded at this meeting that Harry, Jack and Albert Warner have decided to retain the stock which they will receive in the new picture company, and accordingly they have entered into agreements to sell this stock when issued to Fabian Enterprises, Inc.

Approve Fabian Purchase

A court order approving the election of S. H. Fabian and Samuel Rosen as officers and directors of the new theatre company, consented to by the Attorney General, the corporation and Fabian Enterprises, Inc., was also approved by the stockholders at Tuesday's meeting.

It is expected that, upon the consummation of the purchase of the stock, the following will constitute the board of directors of the new theatre company, Stanley Warner Corporation: S. H. Fabian, Samuel Rosen, David G. Baird, Harry M. Kalmine and Maurice A. Silver. Mr. David G. Baird is a partner of Baird & Company, a New York brokerage firm. Mr. Kalmine has for many years been the general manager of the Warner Theatre Circuit. Mr. Silver has been in charge of the operation of Warner Theatres in various zones and is now in charge of the Pittsburgh and Cleveland areas.

It is expected that the following will constitute the board of directors, of the new picture company, Warner Bros. Pictures, Inc.: Harry M. Warner, Albert Warner, Jack L. Warner, Wadill Catchings, Robert W. Perkins, Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer and Samuel Schneider.

Financial Statement Read

A digest of the financial statement for the three months ending November 29, 1952 was read to the stockholders. The consolidated net profit for the three months ending November 29, 1952 amounted to $1,072,000 after provision for $1,400,000 for federal income taxes and after a provision for $100,000 for contingent liabilities, according to the statement.

The net profit for the Warner Theatres operating in the United States for the three months ending November 29, 1952 amounted to $295,000 after provision of $380,000 for federal income taxes and after a provision of $50,000 for contingent liabilities. The profit of all other departments other than theatres operated in the United States amounted to $777,000 for the three months ending November 29, 1952 after provision of $1,020,000 for federal income taxes and after a provision of $50,000 for contingent liabilities.

As provided under the Plan of Reorganization the present Warner Bros. Pictures, Inc. is to be dissolved shortly after February 28, 1953.

The stockholders were advised of the current interest in third dimension pictures and progress in the Warner studio's three-dimension picture "House of Wax" using the Natural Vision process, was reported. It is expected that this picture, which will be in WarnerColor, will be released in April of this year.

Equipment to exhibit three-dimension pictures which require the use of Polaroid glasses by the patron have been installed in eight Warner theatres to date. Installations are now being made in forty additional Warner Theatres.

BROTHERHOOD DINNER CITES COMMUNICATIONS LEADERS

Outstanding figures of the industry were on the dais at the Waldorf-Astoria in New York Thursday when a dinner honoring seven leaders of the communications systems was held as a highlight of the amusement field's participation in Brotherhood Week, February 15-22, sponsored by the National Conference of Christians and Jews.

Nationally, close to 18,000 theatres participated in the week-long celebration which marked the silver anniversary of NCCJ.

Among those invited to the dais were: John Alicoate, Benjamin Kalmenson, C. Walton Ament, Harry M. Kalmine, Barney Balaban, Austin C. Keough, Charles Boasberg, Arthur B. Krim, Harry Brandt, Charles E. Lewis, Max A. Cohen, Al Lichtman, Jack Cohn, Abe Montague, Ned E. Depinet, Edward Morey, Robert W. Dowling, Charles C. Moskowitz, Louis Nizer, John J. O'Connor, Russell Downing, Martin Quigley, Jay Emanuel, Milton R. Rackmil, Simon H. Fabian, Charles M. Reagan, Frank Folsom, Quentin Reynolds, William P. Gehring, Samuel Rinzler, William German.

Also, Herman Robbins, Leonard H. Goldenson, Samuel Rosen, Maurice Goldstein, J. Robert Rubin, Bernard Goodman, Abe Schneider, James Grainger, A. W. Schwalberg, Ben Grauer, Fred Schwartz, Abel Green, S. F. Seadler, Bill Hayes, Ben Shylen, Will H. Hayes, George Skouras, William J. Heineman, Spyros P. Skouras, Donald A. Henderson, Bill Stern, Morton Sunshine, John Cameron Swayze, Joseph A. Vogel, Albert Warner, Mo Wax, Herbert J. Yates, Max E. Youngstein.

The honored guests were Walter D. Fuller, John Golden, William Randolph Hearst, Jr., Jack R. Howard, Danny Kaye, David Sarnoff and Spyros P. Skouras.

Proposes 10% Admission Tax for New York City

A 10 per cent tax on admissions to all entertainment charging over $1 in New York City has been proposed in the state legislature in Albany by State Senator Fred G. Moritt of Brooklyn. Under the terms of the bill, the proceeds would go to the municipally owned and operated transportation system. A levy of not more than 10 cents a work day or 50 cents a week on nonresidents is another measure which the bill suggests.

Fox Notes 10 of 18 to Be in Color

More than 50 per cent of 20th Century-Fox's 18 releases between February and June of this year will be in color, nine in color by Technicolor and one a Cinecolor release, the company has announced.

Leading off the Technicolor lineup are "Niagara," starring Marilyn Monroe, Joseph Cotten and Jean Peters, and "Treasure of the Golden Condor," starring Cornel Wilde and Constance Smith, both currently in release.

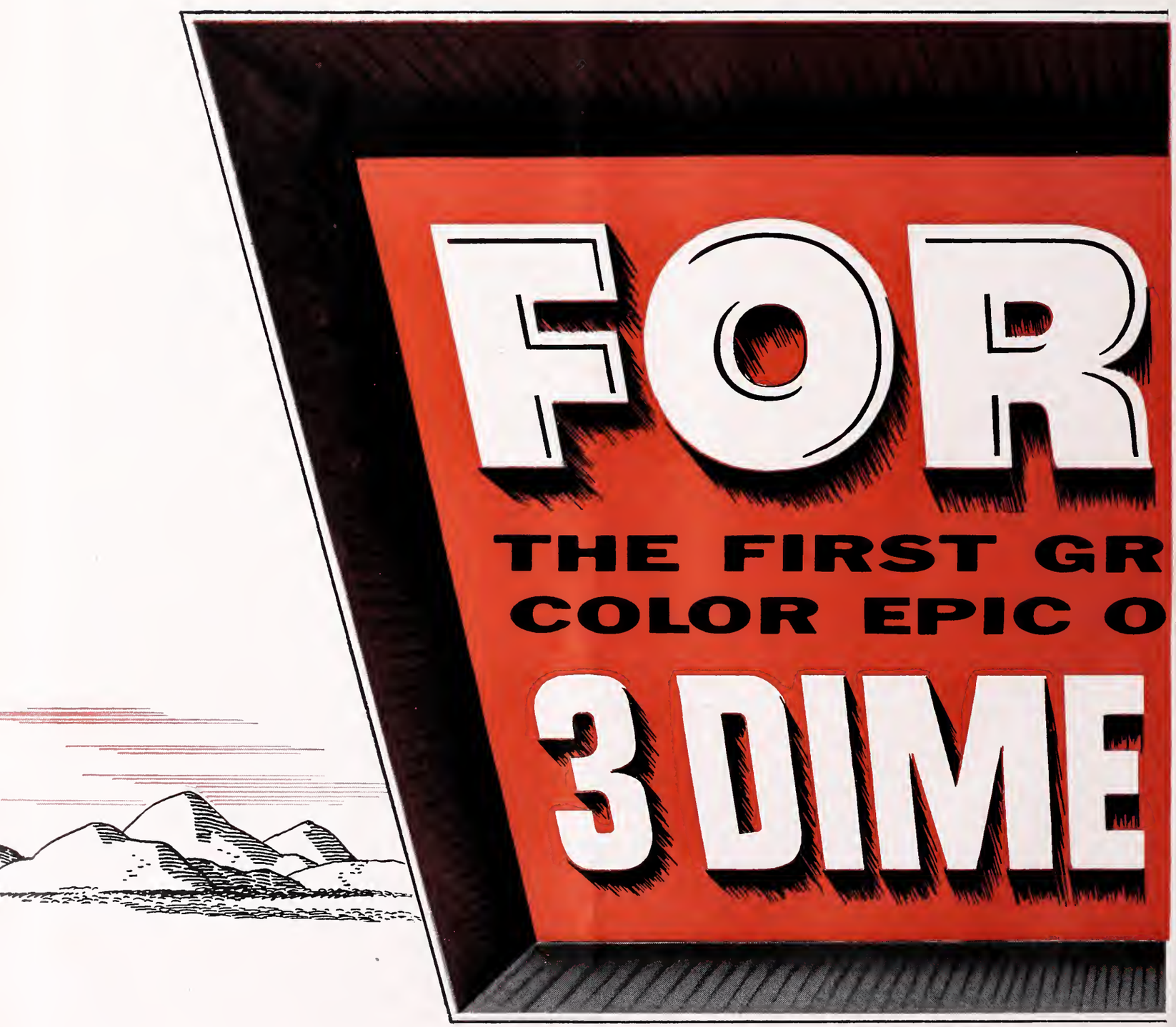
Next month will see "Down Among the Sheltering Palms," starring Mitzi Gaynor, David Wayne, William Lundigan, Gloria de Haven and Jane Greer, and "Destination Gobi," starring Richard Widmark and Don Taylor, in national release.

April Technicolor productions are Irving Berlin's "Call Me Madam," starring Ethel Merman, Donald O'Connor, Vera-Ellen and George Sanders, and "Tonight We Sing," starring David Wayne, Ezio Pinza, Robert Peters, Tamara Toumanova and others.

For May, 20th Century-Fox will offer "The Farmer Takes a Wife," starring Betty Grable, Dale Robertson, Thelma Ritter and John Carroll, and "Invaders from Mars," a science-fiction drama in Cinecolor, produced by Edward L. Alperson and starring Helene Carter and Edward Franz.

The June slate will have "The Girl Next Door," starring June Haver, Dan Dailey and Dennis Day, and "Powder River," starring Rory Calhoun and Corinne Calvet.

NOW SHOOTING
NOW BEING SOLD



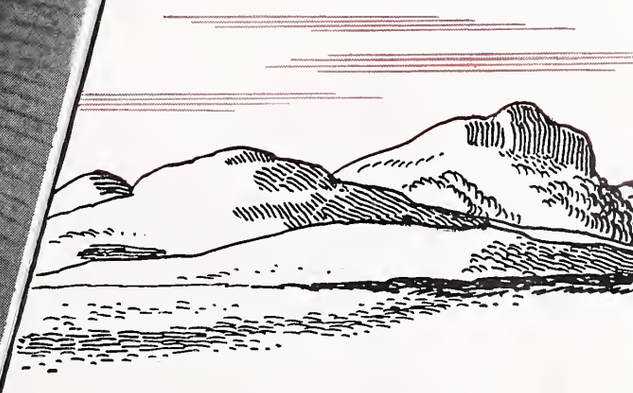
PRE-RELEASE EXHIBITION

AT COLUMBIA !
BY COLUMBIA !

T TI

EAT OUTDOOR
F AMERICA IN

NSIONS



S BEGINNING MAY 20TH

COUNCIL GIVES NO QUOTA VIEW

British Group Refuses to Advise Trade Board on Quota for New Year

by PETER BURNUP

LONDON: The Films Council has decided by a small majority that it is unable to tender advice to the Board of Trade president in regard to the quota for the new year commencing October next.

Following the formal announcement by producer representatives that they were unable to estimate the extent of their output in 1953-54 due to the uncertainty in the Eady Plan position, a bitter debate ensued between the exhibitor and producer sides.

CEA Wants Rate Change

The Cinematograph Exhibitors Association persists in its attitude that its members are prepared to continue with some form of Eady but not at its present rate. They maintain that Eady is wholly integrated with the incidence of entertainment tax. In other words, they seek to await the decision of the Chancellor of the Exchequer on their claim to tax remission before coming to a decision. Their tax fate will not be known until the Chancellor opens his Budget in the Commons on some as yet unnamed day in April.

It sounds like a massive poker-game but exhibitors have at least demonstrated that they mean what they say when they promise their ultimate support to Eady. CEA's General Council has agreed to enforce sanctions against Eady defaulters.

Meanwhile machinery has also been agreed to cover the case of exhibitors who claim that their theatre takings are not sufficient to meet the Eady burden. They are invited to submit audited figures in confidence to a small joint Kinematograph Renters Society-CEA committee who will pass judgment on them. It is understood that nearly 400 theatres are affected, of which at least 50 will invoke the "hardship" machinery.

3-D for Rank Theatres

Announcement that the Rank Organization is going in for 3-D exhibition in a big way brought a sense of reality to a situation which hitherto had a sense of the improbable over here. Mr. Rank has secured exclusively the first run rights to "Bwana Devil." The step was taken, says the statement, "to ensure that the public of this country is kept up to date with the current revolutionary developments in film production and exhibition."

Not to be left out of the hunt, MGM discloses that its "Third Dimensional Murder" will be screened at its Leicester Square Empire in about four weeks' time. The process to be used is called Metroscopix. Technical details are not revealed but Sam Eckman, Jr., says that his audience will be asked to use special spectacles during the show.

On his return here from the United States, Paramount's James E. Perkins remarked that, for the moment anyway, he didn't think that there was much to get excited about. Nevertheless, his company's Plaza is being equipped for 3-D shows.

Korda Not Excited

Alexander Korda made a characteristic contribution to the flurry. Reflecting that Hollywood chiefs in their scramble to stake our stereoscopic claims see the development as the answer to TV, Sir Alexander said: "Of course it is not. TV's place is assured. You do not retort by 3-D or any other device like that. TV has taken the habit out of cinema going but a film will draw big audiences and take just as much money as ever when it is better entertainment than TV can offer at home.

"I do not believe there is any point in rushing in and making every picture in three dimensions. Some films do not need it."

All the same, Showman Korda will not be left out of it. He plans making what he calls "Britain's first full-length feature film in three dimensions" around May next.

Inevitably a crowd of energetic promoters have come over Britain's horizon with loudly pronounced claims to 3-D equipment ideas. The authorities do not propose being caught on the wrong foot as they were when sound arrived. The Board of Trade has already made it clear that there can be no question of dollars being made available for equipment purchases or royalty rights. In other words, 3-D equipment will be required to be made here or elsewhere in the sterling area.

U. S. May Rent Denham

Well authenticated sources here assert that tentative agreements have been entered into for the sale of the lease of J. Arthur Rank's Denham Studio to the U. S. Government. Design of the contracts is to convert the former pride of Britain's film production into a storehouse for the American Army of Occupation.

▽

The French have a gracious way in their attempts to sell their films to the British. Their Ambassador, Rene Massigli, was asked to head the job. At his instance, the Queen and Prince Philip attended one of the screenings at the French Film Festival at the little Rialto theatre in Leicester Square; thereafter attending a 30-guest dinner at the French Embassy to which also Rene Clair was bidden.

Republic Has Year Profit Of $759,603

A net income of $759,603 after providing for Federal income taxes was reported this week by Republic Pictures and its subsidiaries for the fiscal year ended October 25, 1952. This consolidated net profit represents an increase of $113,199 over the 1951 fiscal year, when the net earnings amounted to $646,404.

Before deducting Federal taxes amounting to $823,000 the net income for the 1952 fiscal period totaled $1,582,603. Income taxes for the previous year were $660,000. Gross revenue for the last fiscal year amounted to $33,085,510, a slight drop from the preceding year's gross of $33,409,612.

In his letter to stockholders, Herbert J. Yates, president, said the corporation's indebtedness as of last October 25 amounted to $3,016,962 as compared with a similar indebtedness of $1,805,546 as of October 27, 1951. This increase of $1,211,415 is accounted for in the increase of inventories by $2,161,536.

A "banner" year was predicted for Republic and Consolidated Laboratories in New York Monday by Mr. Yates, president of both companies, at a meeting of the board of directors. Mr. Yates told the board the laboratory business was increasing and that film sales were on the upswing.

Mr. Yates and Mrs. Yates (Vera Ralston) were to leave Wednesday for Europe for about six weeks.

No mention was made at the meeting of a successor to James R. Grainger as sales chief. Until a successor is named, greater responsibility is being placed on the regional sales managers.

A dividend of 25 cents on preferred stock, payable April 1 to stockholders of record March 9, was declared by the board.

A testimonial dinner to Mr. Grainger upon his resignation to become president of RKO Radio will be held next month. It had been planned to hold the affair this month.

20th-Fox Promotion Set On "Robe' in CinemaScope

A long-range promotional campaign will be launched next week by 20th Century-Fox for its CinemaScope production of "The Robe." A national exhibition tour of Dean Cornwell's original oil paintings depicting story highlights of the Lloyd C. Douglas novel will start the campaign.

End "Limelight" Run

The World theatre, an independent art and foreign film house in Philadelphia, has terminated the first run showing of United Artists' "Limelight" after seven weeks of a scheduled 10-week run. The closing followed a protest by the local American Legion organization.



MAKING BOXOFFICE HISTORY IN ITS WORLD PREMIERE ENGAGEMENT, RADIO CITY MUSIC HALL



There's No Business Like 20th Century-Fox Business!

NSS Marks 33rd Year Of Service

The 33rd year in the industry is being marked by National Screen Service with a "Third of a Century" celebration observed by all NSS offices.

From a handful of employees in a single office in 1920, NSS has developed a nationwide service organization with 31 branch offices throughout the country, and special trailer production facilities in New York, Hollywood, Chicago and Dallas, as well as an office and studio in London. The roster of employees has grown to 2,000—approximately one employee for every nine theatres in the United States.

Since 1935, NSS has provided a service of standard and specialty advertising accessories to exhibitors, thereby establishing a central source for trailers and accessories in every film exchange center.

According to Herman Robbins, NSS president, the "observation of this milestone in the Prize Baby's career will essentially be confined to a rededication by NSS and its employees to the principles of 'service,' a principle on which NSS was founded, and has progressed these 33 years."

Texas COMPO Postpones Film Train Indefinitely

DALLAS: The Council of Motion Picture Organizations of Texas has postponed indefinitely the plan for a national touring "motion picture exposition." The organization previously had planned to send a 22-car train on tour following the industry's participation in the Texas State Fair. However, the film exposition will still be a major attraction at the Texas fair and there are still plans to transport some of the exhibits to other state fairs. Prohibitive costs and the lack of sufficient time to complete arrangements contributed to the decision to drop the project. Texas COMPO is preparing a short feature, on the birth and development of the industry, which it plans to exhibit at the Texas fair.

Argentina Signs Film Agreement with France

A film agreement signed last week between France and Argentina stipulates an exchange of 18 feature films of French origin for six Argentine. A clause also provides for the exchange of newsreel shots. The agreement also provides for the remission from France of 2,200,000 meters of raw stock, and 1,000,000 carbons, of which the Argentine industry is badly in need.

Leases Brooklyn House

Robert Seltzer, head of Rugby Theatres, Inc., has acquired a 21-year lease for the 1,400-seat Rugby theatre in Brooklyn. The aggregate rental for the theatre is $400,000.

Coast Exhibitors Set New Meeting Policy

The Northern California Theatre Owners, at a meeting in San Francisco, have decided on a new meeting policy which abolishes the office of president and sets up a chairman on a monthly rotation basis. Dave Bolton, of Trans-California Theatres, will be the first chairman under the system which names the leaders in alphabetical order. Meetings are now scheduled for the first Tuesday of each month.

Hepworth Dies at 79

LONDON: Cecil M. Hepworth, 79, pioneer of the British film industry, died at his home at Greenford, Middlesex, February 9 after a long illness. Mr. Hepworth was identified with the development of both news and narrative films and Britain's early motion picture stars.

Born in 1874, son of an amateur photographer, Mr. Hepworth early was drawn to the "magic lanterns" of the theatre and learned to operate. In 1898 he successfully photographed a panoramic picture of the Oxford-Cambridge boat race and in 1899 began producing short films at a converted studio at Walton-on-Thames. The latter continues to operate today under the name of Nettleford Studios.

His first great triumph in the news field came with Queen Victoria's funeral procession in 1901, the resulting picture now one of the treasures in Britain's National Film Library. The year 1905 saw his production of the first British "story" film, "Rescued by Rover," which last October was featured as a part of the Royal Film Performance program at the Empire, Leicester Square. Before the first World War, Mr. Hepworth experimented with some success with a gramaphone synchronized with the projector. He also patented an automatic developing plant and perfected a "stretched film" process.

About 17 years ago he joined National Screen Service as technical adviser and producer and, until his last illness, worked on trailers and outdoor shorts in color.

He was chairman of the History Research Committee of the British Film Institute and author of a book of reminiscences called "Came the Dawn." He is survived by the daughter of his first marriage and by his widow.

Mrs. Jennie Rosenthal

Mrs. Jennie Rosenthal, 70, owner of the State theatre in Troy, N. Y., and widow of Jacob C. Rosenthal, one of Troy's earliest exhibitors, died at Memorial Hospital in Albany, N. Y., February 11. She had owned the State since the death of her husband in 1938, and for a time also conducted it. John Capano is the present lessee. Survivors are: four sons, one of whom, Leonard L., is counsel for Upstate Theatres, Inc., of Albany; a daughter and a brother.

More Join Sponsors to Honor Zukor

Leading exhibitors and circuit executives have accepted invitations to join the sponsoring committee for the Adolph Zukor golden jubilee dinner March 4 at the Waldorf-Astoria in New York. Harry Brandt is chairman of the dinner committee, and Robert J. O'Donnell is international chairman of the year-long nationwide series of tributes which Variety Clubs International has set up to honor "Mr. Motion Pictures" on the 50th anniversary of the opening of his first Penny Arcade.

Among the key figures from the field of exhibition who have already been named to the sponsoring committee are: Herman Becker, William Brandt, Leo Brecher, Max A. Cohen, Russell V. Downing, Emanuel Frisch, Harry Kalmine, Edward Lachman, Charles B. Moss, Walter Reade, Jr., Samuel Rinzler, Samuel Rosen, Fred J. Schwartz, Sol A. Schwartz, Joseph M. Seider, Gerald Shea, George F. Skouras, Spyros S. Skouras, Jr., Wilbur Snaper, Joseph R. Vogel, Frank C. Walker, David Weinstock, Robert M. Weitman.

S. H. Fabian is treasurer for the dinner committee. Trade paper editors and publishers who have joined the sponsoring committee are: Jack Alicoate, Jay Emanuel, Abel Green, Pete Harrison, Charles E. Lewis, Martin Quigley, Ben Shlyen, Morton Sunshine, Mo Wax and William R. Wilkerson.

Child Prices Increased

WASHINGTON: Children's admission prices in large cities rose in the last three months of 1952, while adult prices held steady, the Bureau of Labor Statistics has reported.

The Bureau collects price data every three months in 18 large cities and weighs the information to reflect price trends in the 34 largest cities.

The children's price index rose from 149.4 at the end of September to 151.5 at the end of December. This was the highest since March, when the index was 152.5. The 1935-39 average is 100. The adult price index remained unchanged at 177.9. As a result of the rise in the children's price index, the combined adult-children price index rose from 174.1 at the end of the third quarter to 174.3 at the end of the 1952 year.

Ward E. Scott

Ward E. Scott, 67, who had been associated with 20th Century-Fox for 28 years before retiring in 1948, died February 14 in Denver. He had been ill for several years.

U.A. Heads Proudly Cite Achievement

United Artists this week celebrated the second anniversary of the assumption of the company's management by Arthur B. Krim, president, and his executive group, that includes board chairman Robert S. Benjamin, and vice-presidents William J. Heineman, Arnold Picker, Matthew Fox and Max E. Youngstein.

Although February 15 marked the actual anniversary date, the company's celebration was held Wednesday, February 18 to coincide with the New York premiere of "Bwana Devil" at Loew's State and Fabian's Fox Theatre in Brooklyn.

United Artists pictures received 17 Academy Award nominations this year, the highest proportionately of any company.

One feature of the anniversary celebration will be a round-the-world telephone conference among the members of the Krim management group. Mr. Krim will participate in the conference from Hollywood while Mr. Picker will join in from London and Mr. Benjamin, Mr. Heineman and Mr. Youngstein and Mr. Fox taking part from the home office.

Mr. Krim this week announced in Hollywood the appointment of Robert Blumofe, former Music Corporation of America executive, as west coast representative of U.A., a new post.

Among forthcoming U.A. pictures are "Melba," "Return to Paradise," "The Moon is Blue," "The Girl on the Via Flaminia" and "The Golden Blade."

MARKING A U. A. MILESTONE



ROUND THE WORLD BY TELEPHONE. The scene above is part of a little ceremony which occurred Wednesday and marked the second anniversary of United Artists' new and successful management. In the New York office, Matthew Fox, partner; Robert Benjamin, board chairman, and Max E. Youngstein, vice-president—all are linked to Arthur B. Krim, president, in Hollywood, and Arnold Picker, foreign sales vice-president, in London.

Nine Branch Meetings Set by Paramount

Hugh Owen, Paramount eastern and southern division manager, was in Atlanta from New York Tuesday for the first of a series of nine branch meetings to discuss new product and plans formulated at the recent week-long division and branch managers' meeting in New York. Mr. Owen's schedule called for branch meetings also in Boston, Charlotte, Jacksonville, New Orleans, Buffalo, Albany, New Haven and New York.

Censors Issue Warning

The state Board of Censors of Pennsylvania has issued a warning to exhibitors and exchanges which announces that continuance of the trend to lurid sensationalism in newspaper ads will not be tolerated.

Propose a Parking Law

A newly proposed Denver city ordinance would make it mandatory for new or remodeled businesses, including theatres, to obtain a permit to provide parking space. The proposed ratio would be one parking space for each four seats.

Starr to Meet Snaper On Arbitration Status

Arbitration and all its facets, including National Allied's refusal to enter into the erection of an arbitration system, will occupy the leading minds of that organization and the Theatre Owners of America shortly.

Alfred Starr, TOA president, disclosed in New York late last week he would confer with Wilbur Snaper, Allied president, probably in that city, and in so doing was carying through his mandate from the TOA board which met there January 26.

Also discussed would be three-dimension in motion pictures and other subjects of common interest, Mr. Starr said, indicating he appreciated the cooperation of Allied. He added his organization didn't intend to ask the Department of Justice for an arbitration system which might exclude Allied. He said TOA wouldn't go to the Justice Department for anything because it continues to feel the less government in the business the better.

16mm Answer Deadline Set Forward to March 11

Federal Judge William Byrne of Los Angeles Wednesday set forward to March 11 the deadline for filing answers by defendents in the Government's 16mm case against 12 film companies. The action was taken as a result of a petition for extension by counsel for RKO, Columbia and Screen Gems. The latter currently is in mid-trial of another case in a different court.

Set Mississippi Meeting

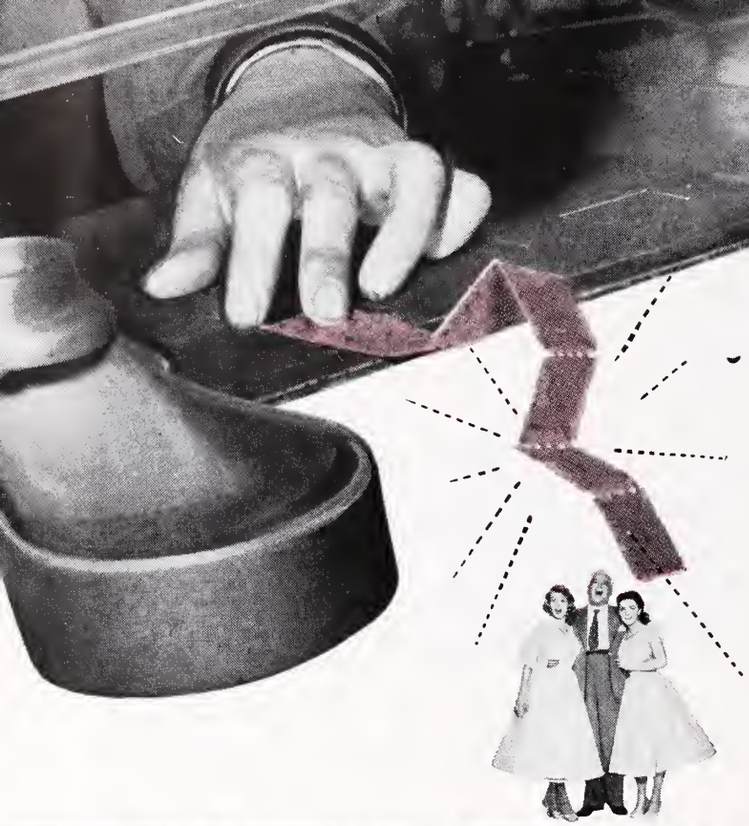
A. L. Royal, president of the Mississippi Theatre Owners Association, has announced the unit will hold its annual convention June 28-30 at the Edgewater Gulf Hotel, Biloxi, Miss. A golf tournament is to be held in conjunction with the meeting.

RKO Heads Hold Sales Drive Talks

Charles Boasberg, general sales manager of RKO, and Nat Levy, eastern division manager, arrived in Cleveland Tuesday for the first of a series of meetings with division, district, branch and sales managers in preparation for the company's "25th Anniversary Drive" March 6-June 25. Following the meeting in Cleveland Mr. Boasberg went to New Orleans and then to Chicago February 24, and Toronto March 4. Mr. Levy went to Philadelphia February 19 and returned to his New York headquarters.

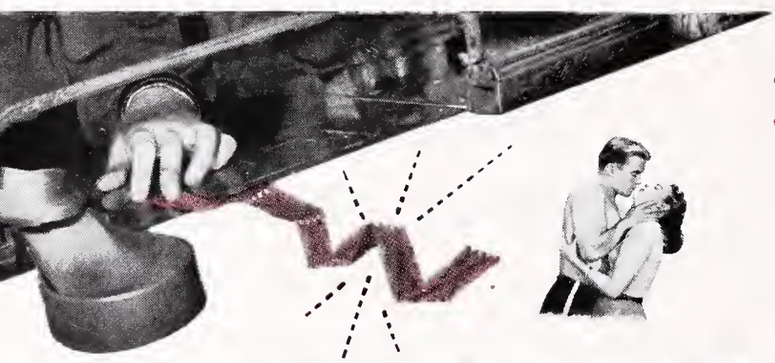
Walter Branson, assistant general sales manager, leaves New York Monday, February 23 to attend sales meeting in Chicago, February 24 and March 3; Kansas City February 25; Los Angeles February 27; Toronto March 4, and New York March 5. The drive will be aimed at booking RKO shorts and features, in every theatre, in every territory, during each of the drive's 16 weeks.

The 23 RKO pictures on which the drive will be centered are: "Blackbeard, the Pirate," "Split Second," "Angel Face," "Break-Up," "Hans Christian Andersen," "Androcles and the Lion," "Never Wave at a Wac," "Peter Pan," "The Hitch-Hiker," "Count the Hours," "The Sea Around Us," "Sea Devils," "Below the Sahara," "No Time for Flowers," "Port Sinister," "Sword of Venus," "Face to Face," "Montana Belle," "Captive Women," and four reissues: "The Bachelor and the Bobby Soxer," "Bachelor Mother," "Fort Apache," and "Blood on the Moon."



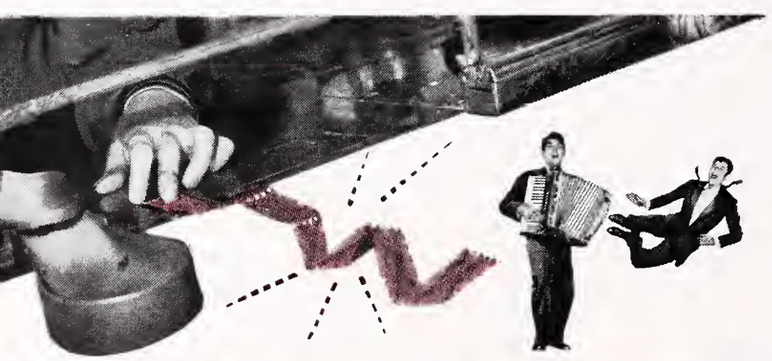
The Register for "The Star

"THE STARS ARE SINGING" starring Rosemary Clooney • Anna Maria Alberghetti • Lauritz Melchior with Bob Williams • Tom Morton • Fred Clark • John Archer and Red Dust • Color by Technicolor • Produced by Irving Asher • Directed by Norman Taurog Screenplay by Liam O'Brien • Based on a story by Paul Hervey Fox.



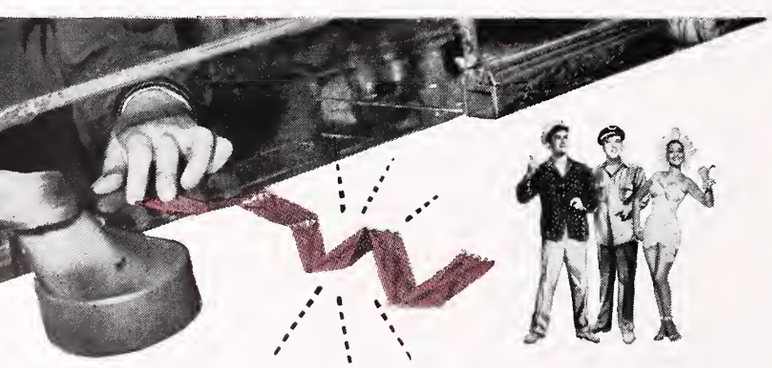
and for "Com

Burt Lancaster • Shirley Booth in Hal Wallis' Production "COME BACK, LITTLE SHEBA" co-starring Terry Moore with Richard Jaeckel • Directed by Daniel Mann • Screenplay by Ketti Frings • Based on the original play by William Inge • Produced on the stage by the Theatre Guild.



and for "The

Dean Martin and Jerry Lewis in Hal Wallis' Production "THE STOOGE" co-starring Eddie Mayehoff Marion Marshall • Polly Bergen • Directed by Norman Taurog • Screenplay by Fred F. Finklehoffe and Martin Rackin • Additional Dialogue by Elwood Ullman • From a story by Fred F. Finklehoffe and Sid Silvers.



and for "Road

Bing Crosby • Bob Hope • Dorothy Lamour in "ROAD TO BALI" • Color by Technicolor • Produced by Harry Tugend • Directed by Hal Walker • Screenplay by Frank Butler, Hal Kanter and William Morrow • New Songs—Lyrics by Johnny Burke • Music by James Van Heusen.

Because Paramount Ma



s are Ringing
s Are Singing"

First dates top many of Paramount's top musicals of recent years! Rosemary Clooney launched as sensational new star with a Meet-The-Exhibitor Tour as initial engagements hold—and hold—and hold!

e Back, Little Sheba"

Already blazing into the "Oscar" headlines with Academy nominations for Shirley Booth and Terry Moore. Long-run pre-release engagements hitting tremendous business. And 40-million-reader national magazine ad campaign now breaking!

Stooge"

One of the very biggest that Martin & Lewis have made. Top business *plus* reported from major keys right across the country. Third stand-out week at New York Paramount now—and it's typical of smash holdovers everywhere!

To Bali"

Get on this "Road" fast if you're not one of the hundreds of showmen who've already topped their "Road to Rio" gross. In its first runs and now in subsequent situations, it's ahead of all the "Road" shows!

kes The Money-Makers!

(And Cecil B. DeMille's "The Greatest Show On Earth" Continues To Be The Greatest Boxoffice Show On Earth!)

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

Dimensions do not dismay the suspense-story-teller, nor greatly affect his craft, says Andrew Stone, who's told suspense-stories in about as many media as there are. Starting this week, as noted at another place on this page, he's telling "Blueprint for Murder," a suspense-story written and directed by himself, at the 20th Century-Fox studio, for the motion picture theatre, in two dimensions.



Andrew Stone

Sometimes he tells his suspense-stories in the single dimension (or is it *no* dimension?) of radio, and again within the meagre dimensions of the television screen. He scorns no media, respects all the available avenues of expression, and regards the suspense-story as the type of subject matter likeliest to succeed in all of them. The suspense-story is his specialty.

Andrew Stone, it is to be remembered, is a man of extensive industry experience, and this narrowing down of his attentions to the suspense-story field is therefore no matter of whim or convenience. He began learning the motion picture business way back in 1918 when, a lad of 16, he got a job in the San Francisco exchange of the Universal Film Company, the original Carl Laemmle organization that was to send so many energetic young men on into positions of importance. That beginning directed his interests so firmly toward films that, following acquisition of some higher learning at the University of California, he set forth on a career as producer, writer, director, as independent and also with major studio affiliation, which included responsibility for such memorables in the music field as "The Great Victor Herbert" and "Stormy Weather," and a great variety of dramas, melodramas and comedies.

Suspense Story Always The Stone Choice

But the suspense-story was always the Stone choice for his own reading, his own listening when radio was running up its great achievements in that field, and so when television came along it was as natural as sunrise that he'd combine his personal interest and his professional skill to see what the new medium had to offer. He turned out the pilot series of "Gangbusters" films for TV and straightway determined that suspense-stories were to be his main course henceforth.

Likewise the convenient, expedient TV production methods, which he found to be the same ones the motion picture companies grew out of back in their first eager anxiety to "grow up," appealed to him as being precisely what today's conditions and circumstances require.

While TV methods cannot be adopted totally by producers making films for theatrical exhibition, a good many of the time-saving, economy-producing procedures —the use of genuine locations instead of sets, portable recording equipment, realistic lighting, etc.—can be. And far from giving the impression of cheapness, they combine to produce a tempo and a naturalness difficult if not impossible to obtain by other means. This is especially the case as concerns suspense-stories, the writer-director points out, although it applies in a general way to other types of material. There is not, of course, any kind of magic by which a $1,000,000 theatrical film can be produced for the $25,000 that is a ceiling budget in TV.

NINE pictures were started during the week, and five finished, bringing the shooting level to 30.

Five of the new undertakings are in color. Two of them are in 3-D.

MGM got going on its first 3-D picture, "Arena," which Arthur Loew, Jr., is producing from a rodeo story of his own, with Richard Fleischer directing Gig Young, Polly Bergen, Jean Hagen, Robert Horton and Barbara Lawrence.

Twentieth Century-Fox launched its first 3-D production, "Inferno," with William Bloom producing, Roy Baker directing, and with Robert Ryan and Rhonda Fleming.

Joe Pasternak started one of his big Technicolor productions, "Easy to Love," in Florida, with Esther Williams, Tony Martin, Van Johnson and John Bromfield in top roles under Charles Walters' direction.

"Walkin' My Baby Back Home" is a Technicolor production by Ted Richmond for Universal-International, with Lloyd Bacon directing Donald O'Connor, Janet Leigh, Buddy Hackett, Scat Man Crothers and other entertainers.

"Back to God's Country," an American standard, went into production, in Technicolor, for U-I, with Rock Hudson, Steve Cochran, Marshal Henderson and Hugh O'Brian in the cast. Howard Christie is producing, Joseph Pevney directing.

Milton Sperling began producing "Blowing Wild," for Warner distribution, in Mexico, with Gary Cooper, Barbara Stanwyck, Ruth Roman, Anthony Quinn and Ward Bond, directed by Hugo Fregonese.

THIS WEEK IN PRODUCTION:

STARTED (9)

INDEPENDENT
Donovan's Brain (Dowling Prod.)

MGM
Arena (3-D, Ansco color)
Easy to Love (Technicolor) (Florida)

REPUBLIC
El Paso Stampede

20TH CENTURY-FOX
Blueprint for Murder
Inferno (3-D, Color)

UNIVERSAL-INTERNATIONAL
Walkin' My Baby Back Home (Technicolor)
Back to God's Country (Technicolor)

WARNER BROS.
Blowing Wild (Mexico)

COMPLETED (5)

COLUMBIA
The Killer Ape (Esskay Pic.)

INDEPENDENT
No Escape Matthugh Prod.)

UNIVERSAL-INTERNATIONAL
Drifting

MGM
Affairs of Dobie Gillis

REPUBLIC
Iron Mountain Trail

SHOOTING (21)

COLUMBIA
Mission Over Korea

INDEPENDENT
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellows Prod.)
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)

MGM
Take the High Ground (Ansco)
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor, Ceylon)
Sangaree (Pine-Thomas Prod., 3-D, Technicolor)
Untitled Comedy

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

UNIVERSAL-INTERNATIONAL
It Came from Outer Space
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

WARNER BROS.
Three Sailors and a Girl (Technicolor)
House of Wax (Natural Vision, 3-D, WarnerColor)
Sulu Sea
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)
So This Is Love (Technicolor, formerly "The Grace Moore Story")

"Blueprint for Murder," written and directed by Andrew Stone, is being produced for 20th-Fox by Michael Abel, with Joseph Cotten, Jean Peters, Harry Merrill and Catherine McLeod in principal roles.

Dowling Productions started "Donovan's Brain," independently, with Tom Gries as producer, Felix Feist directing, and with Lew Ayers, Gene Evans and Nancy Davis heading the cast.

BOOK REVIEW

MERELY COLOSSAL—the story of the movies from the long chase to the chaise longue, by Arthur Mayer. 264 pages, bound in the moderne manner, in green and lavender. Illustrations in line drawing by George Price. Name indexed. $3.50. Simon & Schuster, New York.

by TERRY RAMSAYE

Here we have, not unexpectedly, altogether the most remarkably penetrating examination of some of the social and most of the economic aspects of the motion picture industry in America yet to appear.

It is quite in the engagingly lightsome pattern and style of Arthur Mayer's frequent utterances in the periodical press, but this time with more sharp candour and pungent objectivity, than his readers will be expecting. With Mr. Mayer's broad background of experience with the industry, and also the human race, he has contrived to deliver a decidedly well-written book that can also be read by those less than skilled in the art and language. Many executives will understand considerable portions of it. Some will probably laugh.

Tempting Quotations

The pages are laden with temptation to extensive quotation by the reviewer. However, this review is intended to be no substitute for a reading of the book. It has profound therapeutic values, some cathartic.

Never before outside the buried dusty testimonies of court rooms has there been the like told about the desperations, the larcencies, the triple entry bookkeeping, the channels of influence, graft and chicane that have figured in the years behind us. And all done so smilingly, so genially, so gracefully. And it is done in such fashion that none will be giving Mr. Mayer argument. He has been an eye witness through an experience from box office to executive chair that needs no detailing here. It comes out as though it had all been just good fun. Maybe a lot of it was.

And you will see for yourself that Mr. Mayer names a lot of names, too. There is ample indication that he has been conservative, even considerate.

Gives Dual Effect

This book gives a curious dual effect. We have before us the words as nonchalant and apparently unstudied as a cocktail hour conversation—a merry fellow chatting smilingly along as he remembers. But again way back of that there is a sort of consciousness of another Mayer, a studious, objective-minded observer, equipped with a decidedly educated mental discipline, standing back, looking upon himself and the gala company, making some serious notes and taking some seriously accurate measurements. What that detached fellow saw and thought—and still thinks—glints through this recording for those who have an eye for it.

If you are looking for a bit of fireside entertainment, this it is. And if you want a new authority on your bookshelf this is it too. Do not loan your copy. It will not come back.

People in The News

JOSE FERRER will be honored by the British Film Critics Circle on March 6 as "man of the year" for his performance in "Moulin Rouge." He will accept the award from Philadelphia via trans-Atlantic telephone.

CLARK RAMSAY has resigned as vice-president of the Monroe Greenthal Advertising Agency to accept a newly-created executive post under DAVID A. LIPTON, vice-president in charge of advertising and publicity for Universal-International. Under the arrangement Mr. Ramsay will become executive assistant to Mr. Lipton.

ROBERT CLARK, executive producer and board member of the Associated British Pictures Corp., sailed for New York Wednesday from London on the *Queen Mary*.

BURTON E. ROBBINS, executive of National Screen Service, has been nominated to the presidency of New York's Cinema Lodge of B'nai B'rith, succeeding MARTIN LEVINE.

SPYROS S. SKOURAS, JR., president of Skouras Theatres Corp., has accepted the chairmanship of the amusement division of the 1953 finance campaign of the Greater New York Councils, Boy Scouts of America.

FRED KOHLMAR has joined Columbia Pictures as a producer.

DR. RENATO GUALINO, general director of Italian Films Export, has returned to Rome from New York.

PAUL E. GLASS, manager of Fabian's Embassy in Reading, Pa., last week celebrated both his birthday and his 40th year in the industry.

BOB HOPE will be guest of honor at the Friars' annual testimonial banquet at the Waldorf-Astoria Hotel in New York February 27.

Schimel, O'Connor Get Three-Year Contracts

WASHINGTON: New three-year contracts for Adolph Schimel, vice-president, secretary and general counsel, and John J. O'Connor, vice-president and assistant to the president, have been signed by Universal, the Securities and Exchange Commission was informed. Each contract calls for a weekly pay rate of $1,000, a 31-day vacation period per year and reimbursement for all reasonable entertainment and other expenses incurred in carrying out Universal business. The contracts were signed January 16 and date from January 1, 1953, to December 31, 1955. The new contract for Mr. O'Connor replaces an old one for one year under which he also was paid at the rate of $1,000 per week. Mr. Schimel's old one-year contract also called for a $1,000 weekly salary.

Harry Cohn Contract Extended to 1955

WASHINGTON: The contract of Harry Cohn, president of Columbia Pictures, has been extended to February 10, 1955, the Securities and Exchange Commission has been notified. The extension came in the form of a contract modification filing, which continues his salary as executive producer at $3,500 weekly and a general expense allowance of $300 per week. Other modifications eliminated the six-month cancellation clause which allowed either Mr. Cohn or the company to sever the contract. Another clause allowed a $600 week general expense allowance at the option of the company's board of directors.

See Repeal Of Ticket Tax Likely

It may be possible to have the Federal admissions tax repealed, according to the interpretation of remarks made the other day by Colonel H. A. Cole, Allied leader and a member of the Council of Motion Picture Organizations tax committee. Colonel Cole claims the majority of House members favor repeal, and that this majority is "substantial"; and also that a majority in the Senate are friendly to the industry.

He added that 100 other Congressmen have declared they favor at least a reduction in the tax, which now is 20 per cent of gross. The outlook is so favorable there are 15 bills being drawn, all for repeal, and almost identical in content, he said.

On the other side of the ledger, the favorable Congressional sentiment for the Reed income tax reduction bill is causing industry Washington observers to wonder. Administration leaders want to balance the budget, and if something like the Reed bill goes through, observers fear further measures, such as admissions tax elimination, would be rejected.

Jazz Show Successful

The first all-jazz stage show in San Francisco was a success at the Paramount theatre. The first three performances reportedly grossed $24,000 at the 2,735-seat house.

SPECIAL PRE–

DURING THE

THIS IS THE BIG ONE WITH THAT BIG PROMOTION POWER FOR EXTRA PROFITS!



Starring **ROBERT RYAN** · **MALA POWERS** · **ANTHONY QUINN** ·

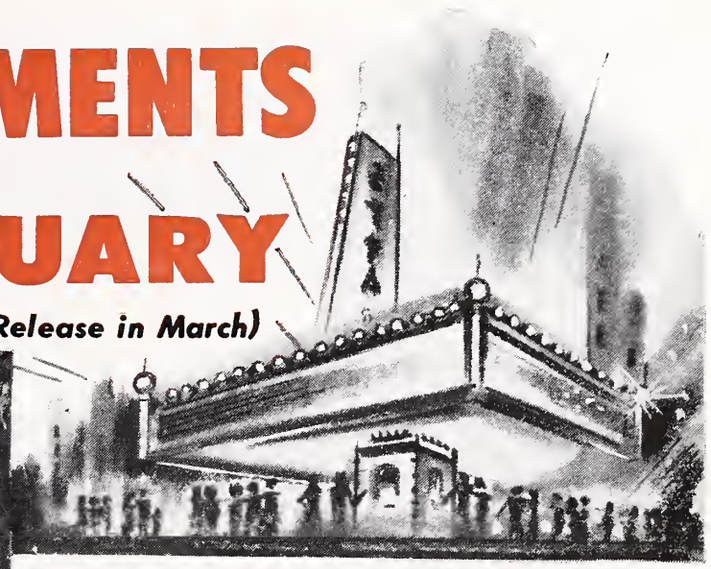
Universal International

with **HILO HATTIE** · DIRECTED BY BUDD BOETTICHER · WRITTEN BY JACK HARVEY AND RAMON ROMERO · PRODUCED BY ALBERT J. COHEN

RELEASE ENGAGEMENTS MONTH OF FEBRUARY

(General Release in March)





REGIONAL OPENINGS WITH INTENSIVE SATURATION CAMPAIGNS IN

CLEVELAND-TOLEDO-DETROIT AREA •
SAN FRANCISCO-NORTHERN CALIF. AREA •
BOSTON-NEW ENGLAND AREA

SUZAN BALL

IT'S THAT U-I KIND OF SHOWMANSHIP!

A CHARLES J. FELDMAN 25th SILVER ANNIVERSARY DRIVE PICTURE!

A UNIVERSAL-INTERNATIONAL PICTURE

The National Spotlight

ATLANTA

Louise Fletcher, Wilby-Theatres, confined to the hospital here. . . . The Ritz theatre, Ft. Pierce, Fla., will reopen soon, according to manager Howard F. Palmer. . . . The house has been completely renovated with the latest RCA sound. . . . The Garden Hill theatre here has closed for renovation. . . . Eddie Addison, formerly sales representative at United Artists, has been moved to the publicity department. . . . Norris L. McCollum, city manager for Martin theatres at Dalton, Ga., appointed as chairman of the March of Dimes for Whitfield county. . . . Charles Bryant has started work on his new 300-car drive-in at Dunlap, Tenn. . . . Miss Shelry Fuller, secretary to president Richardson of Astor Pictures, with her family has returned after a vacation spent in Floridea. . . . Also in were Spence Pierce, Knoxvill drive-in, Knoxville, Tenn. . . . Branch manager Leonard Burch, United World Film, back at his office after a trip to Florida.

BALTIMORE

Frank L. Gibson Sr., chief operator at Loew's Century theatre, is in St. Agnes Hospital for a check-up. . . . Rodney Collier, Stanley theatre; Leon Back, Rome Circuit; and Gordon Contee, Ritz Enterprises, are on the Theatre Committee of the Red Cross. . . . Joe Grant, Northwood theatre in Johns Hopkins Hospital. . . . Richard Dizon, assistant manager at Loew's Century theatre, has resigned to take a position with another company in Kansas City. . . . Mr. and Mrs. Walter Gettinger, Howard theatre, have returned from a New York trip. . . . George N. Payette Jr., Warner Theatres manager in Hagerstown, has returned to his desk after being out due to an accident. Arnold Leapard, who had been relieving Payette, has been assigned as Warner city manager in Frederick. John Hersh returns to the Maryland as manager.

BUFFALO

The telecasting of the Davey-Gavilan bout cost Buffalo area theatres plenty in box office receipts. . . . Murray Whiteman, past chief barker, Tent 7; Charles B. Taylor, UPT; George H. Mackenna, Basil circuit, and Elmer F. Lux, Darnell Theatres, all have been appointed ex-officio members of the Ad Club ways and means committee. . . . Sully Ginsler, UA city salesman, is passing around cigars. It's a boy named Frederick. . . . Harry Unterfort, Schine district manager in Syracuse, back as Syracuse area Brotherhood Week chairman on appointment by Arthur Krolick Buffalo exchange area chairman. . . . E. Bell, manager of Perkins Theatre Supply, starting to do a lot of business on equipment for what is termed the "daylight drive-in theatre," made possible by the Perkins Rear Projection equipment, using standard equipment with the addition of some unique developments in screens and lenses.

CINCINNATI

The first three-dimensional film to be shown in this area, "Bwana Devil," is on view at the 3,300-seat RKO Albee, flagship of the local circuit. . . . The Melody Cruise-in, near Springfield, Ohio, outdoor unit of the Springfield Theatres Co., is being enlarged to take 800 cars, according to Michael Chakeres, general manager. Concession stands also are being remodeled. . . . Also at Springfield, John Huffman, manager of the Regent theatre, displayed an F-84 Thunderet fighter plane in front of the theatre in connection with the showing of "Above and Beyond." . . . Moses and Donald Reda have sold their Reda theatre, in Pineville, Ky., to O. G. Roaden and Charles Miller. . . . The Standard Tobacco Co. has filed an application with the Federal Communications Commission for permit to build and operate a television station at Maysville, Ky., on Channel 24. . . . Nat Turberg, operator of the Palace theatre, in nearby Hamilton, Ohio, and his wife, are vacationing in Florida.

WHEN AND WHERE

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, at the Biltmore Hotel in Oklahoma City.

March 3-4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

March 25-26: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick-Hotel, Columbus.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CLEVELAND

In the wake of a highly successful three-week engagement of "Bwana Devil" at Warners' Allen theatre in Cleveland and of a successful one-week run of Stereo-Techniques at Loew's Canton, Frank Masek, local National Theatre Supply branch manager, states that he has contracts for 35 installations in this territory. . . . Meyer Fine, Associated Circuit president, has left for Florida. . . . Robert Bial of Luthi Studios, again has been named Red Cross chairman for the Film Building. . . . Mrs. Herbert Ochs left for a Florida vacation. . . . Nat Marcus, former sales representative for beverages sold in theatres and more recently representing the U. S. Asiatic Corp. of Pittsburgh, died suddenly Friday, Feb. 13th while on a business trip in New York. . . . Al Glaubinger has been appointed IFE sales representative for the Cincinnati-Indianapolis territory and Dave Leff for the Buffalo-Pittsburgh territory by district manager Mark Goldman.

COLUMBUS

Wilbur Snaper, National Allied president, and Abram F. Myers, Allied general counsel, will be among the speakers at the convention of the Independent Theatre Owners of Ohio at the Deshler-Wallick here April 7 and 8. . . . William Reisinger, former manager of Loew's in Dayton, is now manager of the Murphy, Wilmington, Ohio. . . . Civilian defense workers were invited to a screening of "Invasion U. S. A." at RKO Grand. . . . "The Bad and the Beautiful" went into a second week at Loew's Broad after a big first week at Loew's Ohio. . . . Stereo-Techniques' three-dimension films played nine days at Loew's Broad. . . . Frank B. Burns has been named manager of the newly remodeled Linden neighborhood house. . . . August Gottlieb Schaffran, 90, former engineer and fireman at the Grand theatre building, died here. . . . Lou Holleb, manager of the Uptown, has asked Whitehall officials for permission to erect a drive-in at E. Main Street and Collingwood Avenue.

DENVER

The safe of the Santa Fe was robbed of more than $1,000. . . . Fox Intermountain Theatres is making a survey of their A houses in order to decide on how many to equip for CinemaScope. . . .

(Continued on opposite page)

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assistant booker at Warners, moved to Allied Artists as office manager and booker, succeeding Dick Ivy, who quit to accept a similar post at Intermountain Film Exchange. The Warner job went to Ted Sevier. . . . The Gavilan-Davey fight telecast was credited with clipping theatre audiences to the vanishing point in many theatres. . . . Carl Benefeld is about ready to open his new Bronco, Clayton, N. M.

DES MOINES

The township board of trustees at Boone, Iowa, has voted 2-1 against giving a license to the Central States Theatre Corp. of Des Moines to build a $100,000 drive-in theatre near Boone. The action was taken after a two and one-half-hour public meeting attended by more than 200 persons. . . . Don Loftus, manager of the Grand at Estherville for the last five years, has resigned his position with the Central States Theatre Corp. to join the advertising staff of the Estherville *Daily News*. He had been with Central States in Fort Dodge, Mason City, Clear Lake and Charles City before going to Estherville. . . . The Fox theatre at Washington has been closed. Officials of theatres in Washington said "a shortage of suitable products" from movie centers was responsible for the closing. They added that the personnel of the Fox will be needed to operate a new drive-in soon to open in the area. . . . Gerry McGlynn, MGM branch manager, is vacationing in the south. . . . Paul Leatherby, Columbia salesman, has a new daughter, born last week. . . . Floyd Street is leaving his job as booker at RKO to take a post in the booking department at Warners.

WEISENBURG NEW HEAD OF TEXAS DRIVE-IN GROUP

DALLAS: The newly elected president of the Texas Drive-in Theatre Owners Association, largest drive-in theatre association in the world, is 36-year-old Charlie Weisenburg, operator of his own Weisenburg Theatres and an active director of Allied Theatre Owners of Texas. And, like every other theatre man in Texas, indoor and outdoor, he takes an enthusiastic interest in the projects of Texas COMPO.



Charles Weisenburg

Mr. Weisenburg was born in Port Lavaca, Texas, where, during his junior and senior high school years, he put in considerable time working in local theatres as popcorn boy, doorman, etc. He also attended Schreiner Military Academy and the School of Business Administration of the University of Texas,

His first full-time business experience was with the Texas Company in Fort Worth, but by the time he was 23 he had bought the Grand theatre, Tulia, Texas, and was a full-fledged exhibitor. The Weisenburg business acumen proved far-sighted and within a few years he owned several theatres, besides other properties.

Returning from U. S. Naval service in 1946, Mr. Weisenburg built his first drive-in, in Amarillo, and since has concentrated his activities on out-door operation.

How does he feel about the future? Recently he had the following to say:

"Although the novelty of TV may be wearing threadbare, we must keep continually alert for new ideas, and constantly reinvest to maintain our operations as a first rate service and entertainment medium. I am going to continue putting every additional penny I earn back into expanding this chain of drive-ins."

Mr. Weisenburg also is a great believer in civic activities as a most important public relations medium. In all the cities in which he has drive-ins, his organization is a member of the local chamber of commerce. He personally is an active member of the Variety Clubs of Texas, a Masonic leader and a member of the Elks.

DETROIT

Allied Theatres of Michigan will hold its 34th annual convention here April 27-29 at the Tuller Hotel. The convention, usually held in the fall, was moved up due to rising three-dimensional movie improvements and other factors regarding the motion picture industry. Pierce Parkhurst, Lansing, Michigan drive-in owner, is chairman of the convention committee. . . . The Detroit Police Department sent letters of commendation to North Detroit theatre owners for their fine assistance in preventing traffic fatalities by running trailers and warnings. . . . Adolph and Irving Goldberg, of Community Theatres, are taking a trip to Europe. . . . Ernie Forbes of Forbes Theatre Supply, is vacationing in Florida. . . . Arthur Koskie, booker at Butterfield Theatres, has resigned. . . . Benjamin Robbins, manager of Universal exchange, is expected back from Los Angeles soon.

HARTFORD

M. J. Daly, Blue Hills Drive-In Theatre Corp., Bloomfield, Conn., and Mrs. Daly are back in Hartford, following a Florida vacation trip. . . . Harry F. Shaw, of Loew's Poli-New England Theatres, has been named chairman of special events of 1953's New Haven Heart Fund Drive. . . . Miss Frances Hogan has joined staff of National Theatre Supply, New Haven. . . . A new policy for high school students has been announced by Bill Howard of the Plaza Theatre, Windsor, Conn., giving students who attend performances on two consecutive Fridays free admission on third Friday. . . . "The Bad and the Beautiful" held over at the Avon, Stamford, one of its first Connecticut bookings. Connecticut visitors: Harry Rogovin, Columbia Pictures Corp.; John Markle, Columbia; Harry Goldberg, Warner Bros. Theatres.

INDIANAPOLIS

Directors of the Allied Theatre Owners of Indiana devoted their board meeting here Tuesday to a discussion of 3-D with Burdette Peterson of National Theatre Supply. . . . ATOI has scheduled a Dutch treat luncheon and round table for drive-in operators March 18. . . . Mildred Tress has replaced Gretchen Foreman as assistant to Wm. A. Carroll, general manager of Caravan. . . . Jess Castinias, assistant manager of the Indiana, has resigned to go into business with his brother. . . . Al Blocher of Y & W was elected a director of ATOI, to succeed the late Claude Flater. . . . James O'Gara, Republic district manager, visited here and in Louisville with Barney Brager, branch manager, last week. . . . Roy Brandenberg has resigned as manager of Affiliated Theatres. . . . Al Borkenstein, operator of the Wells, Fort Wayne, is vacationing in California.

JACKSONVILLE

Bob Daugherty and Joe Thrift, of the Carl Floyd Theatres, Haines City, were here on film business. . . . The flu germ has hit hard here, even to the extent of lowering theatre attendance. . . . Floyd Bowman, formerly at the Rialto theatre at Orlando, is now managing the Volusia drive-in, near Daytona Beach. . . . Robert Heekin, popular Florida theatre manager, has been elevated to city manager of the nine houses operated here by Florida State Theatres, succeeding Jack Fitzwater, who has gone into drive-in management in the Tampa area. . . . Mrs. Bobby Farrell has become manager of the Edgewood theatre. . . . Phil Lentz, manager, Palace theatre, received first prize money from Paramount for his theatre front during the run of "Caribbean." . . . Joe Johnson has moved to Tampa to handle concessions at the enlarged Hillsboro drive-in. . . . Dick Beck, of Kissimmee, who has wide theatre interests in the state, visited along Film Row.

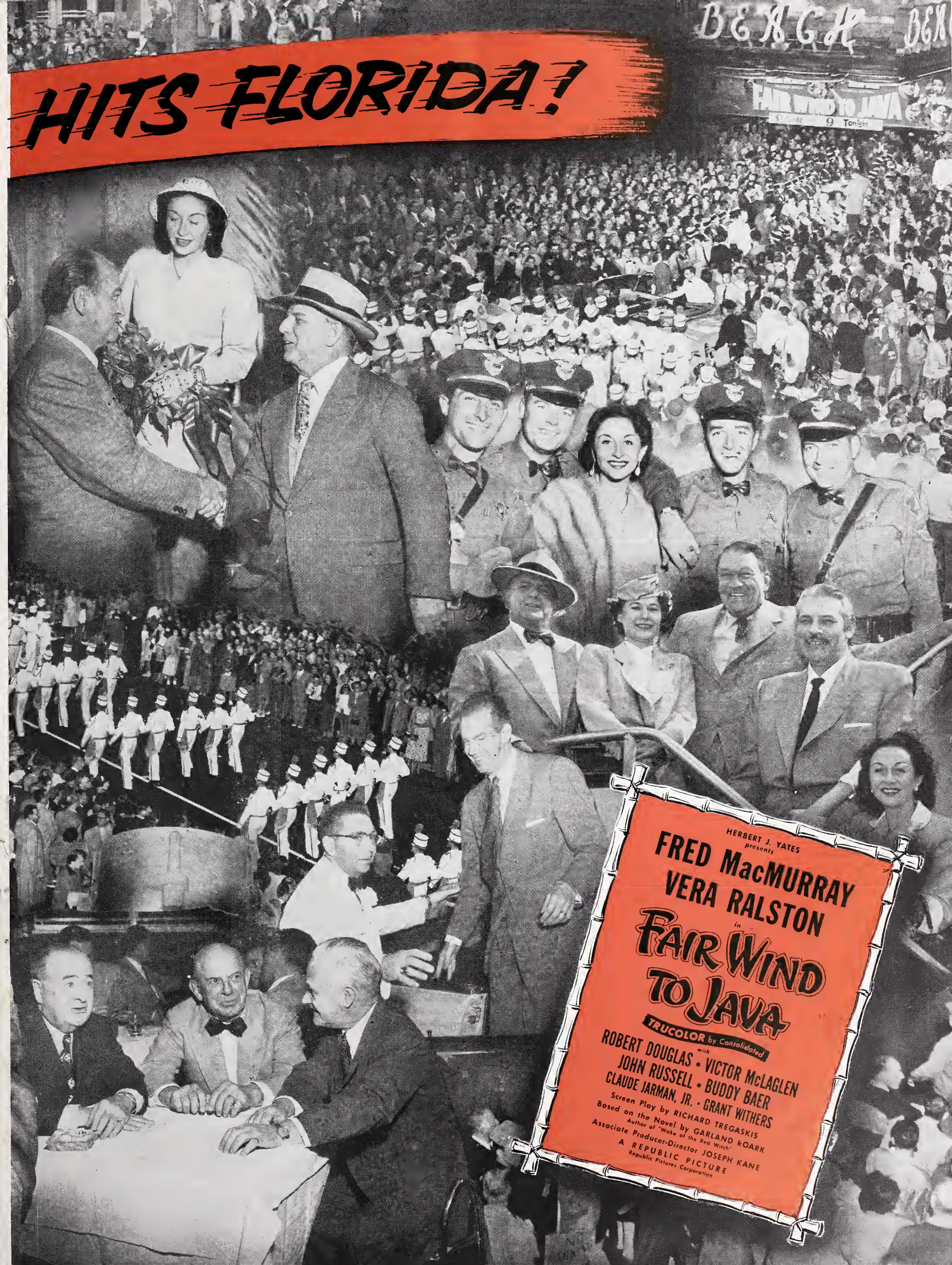
KANSAS CITY

Kansas City is becoming mildly excited over 3-D. The Sol Lesser stereo-techniques had cordial reception at the RKO Missouri, drawing much above average attendance. Viewers laughed spontaneously at many points, looked with absorbed attention at others; and applauded at the close. The Paramount will show "Bwana Devil" late in March. . . . Twenty members of the industry went from Kansas City and more than 30 exhibitors went from Kansas and Missouri towns, to Abilene for the funeral of Homer F. Strowig, veteran exhibitor and long-time leader in exhibitors' organization work. . . . D. H. Balls, several years with Commonwealth Theatres, has been appointed manager of the Royal in Hoisington, Kans., succeed-

(*Continued on page 40*)


WORLD PREMIERE
TONIGHT 8 PM
"FAIR WIND TO JAVA"
STARS IN PERSON
A BOXOFFICE HURRICANE
A TIDAL WAVE OF APPLAUSE
GREETS WORLD PREMIERE OF
"FAIR WIND TO JAVA"
Paramount Theatre, Miami
and Beach Theatre, Miami Beach
MIAMI HERALD says:
"'Fair Wind to Java' is exciting...escapist film fare... beautiful color...exotic sex and fine performances. Entertainment that satisfies!"
MIAMI DAILY NEWS says:
"'Fair Wind to Java' has lusty action...inspired acting ...gorgeous Trucolor...hair-raising knock-down action. The rank and file will love it!"
PARAMOUNT
TOWN

HITS FLORIDA!



(Continued from page 37)

ing Ted Irwin, resigned to take over the Electric at Larned. . . . Robert Carnie, well known salesman on Film Row, delivered an address on Americanism before the Adverettes, women's branch of the Advertising and Sales Executive Club. The unit numbers many outstanding professional women.

LOS ANGELES

Alex Cooperman, Lux Films, returned from a business trip to San Francisco. . . . Dick Barth has resigned from Goodman and Kaufmann to head his own releasing organization to be known as the Western Releasing Co. Barth has opened offices in San Francisco and Seattle and is planning to handle 30 re-issues to start. . . . John O'Neill, Allied Artists office manager, who suffered injuries in a recent auto mishap, has completely recovered and is back at his desk. . . . John Evans, Navy booker, returned from Washington, D. C., where he attended a meeting of all regional bookers. . . . Lela Kunze, Universal secretary, has resigned to get married and will take up permanent residence in Las Vegas. . . . A sales meeting of the B. F. Shearer organization was held at Mr. Shearer's Palm Springs home. . . . Vete Stewart, Warner branch manager in Seattle, was a visitor on the Row.

MEMPHIS

Drive-ins in the Memphis trade territory are beginning to open for the season. Grover Wray, Exhibitors Services, announced that the 70 drive-in, Hot Springs, Ark., had set Feb. 21 as opening date. Thomas E. Lloyd, owner, announced March 2 as opening date for his 8 drive-in, Houston, Miss. J. W. Morrison, owner, opens his Lake County drive-in, Wynnburg, Tenn., March 25. . . . New faces on Film Row include Mrs. Jane Trobaugh, new booking clerk at Paramount, and Mrs. Joan Wright, new PBX operator there. . . . Mid-South exhibitors booking and shopping on Film Row included Jack Watson, Tunica; V. E. Crawford, Booneville; Clark Shivley, Clarksdale; C. N. Eudy, Ackerman; Mrs. Margaret Key, Clarkton; Walter Lee, Little Rock; G. H. Goff, Parsons; Paul Harrington, Covington.

MIAMI

The Miami *Daily News* accorded both columnar space and a three-column picture to the exploitation signing of a treaty by the Seminole Indians to publicize the five-day run of "Seminole" at three Wometco theatres. . . . Mark Chartrand, of Wometco, was confined to his home recently with a siege of virus. . . . Recent personnel changes included Al Panetz to assistant Olympia; Ralph Ryder, manager Royal, and Ralph Hamel, assistant at the Embassy. . . . With the resignation of Doug Jernigan at the Little River, Charles Tritton was promoted to manager. . . . Elected to the board of directors of the Southern Radio and Television Equipment Co. were WTVJ executives John S. Allen and John Shay. . . . Sid Blumenstock of the New York office of Paramount Pictures and Leonard Allen from the Atlanta office have been in conference with George Bolden on publicity for "Come Back, Little Sheba," which stars Shirley Booth and Burt Lancaster.

MILWAUKEE

Despite the telecast of the Davey and Gavilan fight, opening of "Bwana Devil" on the same night at both the Fox-Wisconsin and Palace theatres here was big. A full page colored ad, featured the day before, was underwritten by various photo shops and the Wisconsin Photographic Dealers Association as a tie-up with their Stereo-Realist camera. . . . The Milwaukee branch exchange of United Artists won second place in their Bernie Kranze Drive in the first lap. . . . The Elmer theatre in Elderon, Wisconsin, has reopened with W. Petterson operating it. . . . Ben Marcus has returned from a recent trip to New York City where he was on business. . . . With drive-ins going up all over the state, and expecting to open this spring and summer, the total for Wisconsin is expected to be about 40.

MINNEAPOLIS

"Bwana Devil" set an attendance record at the State opening day when 10,000 persons saw the film. The theatre's capacity is 2,100, and the film was shown eight times. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, is back from a West Indies cruise. . . . Perry Smoot, head booker at Warner Bros., is handing out cigars in honor of his new daughter, Pamela. . . . Cinema Corp. of LaCrosse, Wis., will build a 600-car drive-in north of that city to be called the North Star. Jim and George LeTourneau, operators of the State, Windom, Minn., will build a 300-car drive-in east of the city, and O. K. Butts, Mott, N. D., will erect a drive-in to be called the Playhouse at Mott. . . . Eddie Ruben, president of Welworth circuit; Joe Floyd, Sioux Falls, S. D.; Emanuel Sgutt, Fargo, N. D., and Ruben's son-in-law, Larry Bentson, have filed articles of incorporation for a broadcasting station at Grand Forks, N. D.

NEW ORLEANS

Mrs. E. A. Robinson announced that she will re-open her Ren drive-in, McComb, Miss., February 28. . . . The news-making film among local first-run theatres is still "Bwana Devil," which is in its second week at the Saenger. Obviously the influx of visitors pouring into the city for '53 Mardi Gras is a boon to the downtown theatres. . . . J. Omer Hebert, who recently re-opened the Bayou Sorrell theatre has a drive-in under construction at Plaquemine, La., which he has named the Brad. Opening night is scheduled for March 15. . . . The temporarily closed Monte Sano, which has been rechristened the Ann in Baton Rouge, La., was scheduled for re-opening February 19. . . . H. E. Paisley, special representative of Bonbon Corp Beverly Hills, Calif., was a caller. . . . Neil Mixon has slated February 28 for reopening of his drive-in, Amite, La.

OKLAHOMA CITY

Oklahoma City film exchange and theatre personnel took time off from their work Feb. 9 to observe the beginning of "Brotherhood Week." All film exchanges closed an hour for the meeting in the Midwest theatre. Employes and managers of all city theatres attended. . . . The Bartlesville, Okla., area will have the first twin-screen theatre of its kind in the state, according to an announcement by Phil Hays, manager for Video Independent Theatres in the area. . . . Tivoli theatre, Shawnee, Okla., had a Friday 13th Jinx Prevue. . . . Granted charters recently were Gill Dewitt Film Productions, Houston, Texas; the New Playhouse, Dallas, Texas, and Twin Towers theatre, Bay City, Texas. . . . Mrs. R. T. Hooks, 80, owner and operator of the Select theatre in Mineola, Texas, for more than thirty years, died at her home Feb. 2. . . . The T. V. Cauger Film Service Co., Independence, has acquired two adjoining properties for expansion of its facilities, T. R. Cauger, vice-president of the firm, announced.

OMAHA

First three-dimensional offering for residents of the Omaha territory was the Stereo-Techniques program at the State theatre which opened Feb. 20. The State is an R. D. Golberg theatre. . . . Tri-States manager William Miskell has signed "Bwana Devil" for the Omaha theatre February 26-March 4. . . . Paul Bach, RKO salesman, has left after 18 years with the company to join the 20th-Fox sales staff, replacing Irv Good. . . . Harold Dunn, exhibitor at Valentine, Neb., many years, is dong well after an operation here. . . . A. G. Miller, Atkinson exhibitor, announced his son, Pat, is returning from Korea after suffering wounds on Heartbreak Ridge. . . . The Variety Club is sponsoring a memorial for Rosalie Epstein, wife of Jack Epstein of the Epstein Theatre Corp., in the form of donations to the blood bank. . . . The Kearney drive-in in Western Nebraska opened early this month.

PHILADELPHIA

Veteran exhibitor Leo Posel and theatre architect David Supowitz were named vice-chairmen of Trade Council for the forthcoming 1953 Allied Jewish Appeal. . . . Lou Cohen, while turning to the selling of Kaiser-Frazer cars, is still operating the Abbey Playhouse, offering art and foreign films. . . . Melvin Fox, independent circuit head, was named chairman of the industry division for the forthcoming membership enrollment of the Philadelphia Fellowship Commission. . . . Harry I. Waxmann, head of the Waxmann Theatres in Atlantic City, N. J., is staging the annual charity show to be held at the Warner for the Ole Tymers Club, of which he is president. . . . Frank L. McNamee, former president of United Artists and now serving as City Fire Commissioner in Philadelphia, became president of the Philadelphia Eagles professional football team, succeeding James Clark, head of the Highway Express film delivery service.

PITTSBURGH

Bob Kimmelman, head booker for Bert Stearn's Co-operative Service, has been named chairman of the Motion Picture and Associated Group of the Downtown Division for the 1953 Red Cross drive. . . . Arthur Wliliams, veteran projectionist at the Enright theatre, recently celebrated his 76th birthday. . . . Jules Lapidus, eastern division and Canadian sales manager for MGM, became a grandfather with the arrival of a daughter at the home of Mr. and Mrs. Larry Lapidus (he is a Warner booker). . . .

(Continued on opposite page)

(Continued from opposite page)

Danny McKenna of Warners and his pal Lou Sick, of Modart Pictures, have been inducted into the Army. . . . Headed by M. A. Silver, the Warner gang hosted the weekly Family Night at the Variety Club. . . . The Ritz theatre is looking for a replacement for manager Jack Dolde, now with the Army in Texas. . . . Margaret McGeever is the new president of the MGM Pep Club. She replaces Mercy Braff, who headed the organization for three years.

PORTLAND

First-run business has gone into a slump for the second week. Customers flocked to the Liberty theatre to see Sol Lesser's Stereo-Techniques three-dimensional program and were pleased with the idea but disappointed in the short subjects. . . . The Paramount has "Bwana Devil" booked for the week starting Feb. 24th. Plenty of field men are in town this week. . . . Walter Hoffman, Paramount; Allan Wieder, MGM; and Earl Keate, UA. . . . John Parker, son of Mrs. I. J. Parker, here to visit his mother and also on business. . . . Kenny Hughes, Orpheum manager, has a big promotion set for the "Stars Are Singing." . . . The local Censor Board has been disbanded by the City Council. . . . "The Promoter" is doing terrific business at the Guild theatre for a third week.

PROVIDENCE

"Bwana Devil" was highly exploited locally when it played at the RKO Albee. Dave Levin set up a battery of three-dimensional viewers in the outer lobby, and crowds were lined up at all hours, scanning views taken from the picture itself. . . . The Metropolitan presented the first local showing of "Treasure of the Golden Condor." A one-night interruption of the Met's film fare was occasioned by the appearance of violinist Heifetz. . . . "A Woman in Jeopardy" held for a second week at Loew's State. . . . In conjunction with the showing of "Flat Top" at the Pawtucket Strand, manager Lancaster arranged for a detachment from Quonset Naval Air Base to be present. . . . Several theatres, including the Carlton, Majestic, Strand, and Pawtucket Strand cooperated with the Providence *Visitor* on the 15th Annual Students' Press Crusade.

TORONTO

W. Arthur Irwin, Commissioner of the National Film Board, is to relinquish that post shortly to accept the post of High Commissioner to Australia. . . . Nearly 300 attended the annual meeting of the Canadian Picture Pioneers. . . . Harrison Howe, manager of the Paramount, St. John, N. B., handed out cigars on the occasion of the birth of a baby boy. . . . Manager Andy McDougall of the Capitol, Hamilton, found three former members of the Sousa band in Hamilton who attended a special screening of "Stars and Stripes Forever." . . . Murray Sweigman has taken over the assets and space of the John R. Poole Amusement Ltd. in Toronto. . . . George Altman, of Mavety Film Delivery Service, has been elected to the board of managers of the National Film Carriers, Inc. . . . The Variety Club of Toronto has sent the Variety Club of London $200 for distribution among flood sufferers.

SAN FRANCISCO

Rotus Harvey returned from an official visit as International representative to Variety Club of Southern California Tent 25 and VC of Las Vegas Tent 39. . . . Dan Terrell, head of publicity-advertising, MGM, visited manager Boyd Sparrow at Loew's Warfield. . . . Guy Meek, president Guy Meek circuit, was recalled to the Navy as Lt. Commander and is now in Korea. . . . Harry Seipel, formerly with Fox West Coast here, now executive of Hoyts Theatres, Australia, is in town for a three-month stay. . . . Manager Jack Marpole of National Screen Service and salesmen "Issy" Wolfe and Ray Richman were in Los Angeles for sales meeting with George Dembow. . . . Gerda Mueller, former secretary to Spence Leve, Northern California chief, Fox West Coast, resigned. . . . Teddy Gelber, in the district office, 20th Century-Fox, will resign March 1 to take over management of Guy Meek's new Studio drive-in at San Mateo.

VANCOUVER

The per capita expenditure at British Columbia movie box offices for the year 1952 was nearly $10, reports the Bureau of Statistics. The figure is said to be several cents above the U. S. average. . . . Marvin Thoreau, maintenance manager for Odeon Circuit, is the father of a baby boy. . . . Six drive-in theatres on the lower mainland got an early start for 1953, opening a month earlier than usual due to the extremely mild winter. . . . The Skyview drive-in at Kamloops and the Paramount Auto-vue at New Westminster are increasing there car capacity with extra ramps. . . . An attack on exorbitant film rentals which make necessary advanced admissions prices is being made by local exhibitors. . . . John McKim, assistant manager at the Odeon, Victoria, was transferred to assistant manager at the Odeon, Victoria, was transferred to assistant manager at the Odeon in New Westminster. . . . Les Marlowe, doorman, succeeds McKim at the Odeon, Victoria. . . . Odeon local office have switched six managers. Alex Myers from the Olympia Vancouver to the Metro. New Westminster. Brent Kelly from the Fraser to the Olympia. Jimmy Adams from the Dunbar to the Fraser. Bob Hardy from the Varsity to the Dunbar. Rod Fisher from the Metro New Westminster to the Kingsway Vancouver, and Marie Amie from the Kingsway to the Varsity in Vancouver. Changes are effective February 16. . . . A. E. Staniland of Central Drive-ins, Ltd. of Edmonton was elected president of the Edmonton Theatre Managers Assoc. Bill Wilson, Capitol manager, was elected vice-pres. and Fred Varlow, of the Garneau theatre, secretary-treasurer.

WASHINGTON

Sidney Lust Theatres are breaking ground for a third drive-in which will be located a half mile from the District line, on the Marlboro Pike in Maryland. . . . Jack Benny will be in town on February 28 on behalf of the State of Israel bond drive. "Benny for Bonds" Dinner will be held at the Woodmont Country Club. . . . Local showmen on the Brotherhood Week committee included Orville Crouch, A. Julian Brylawski, Joseph Rosen, Jerome Baker and Jack Foxe. Honor rolls on display in all theatres will be sent to the White House. . . Harold Rich, a director of motion pictures for the United States Coast Guard, won a $5,500 Chrysler in a polio benefit drawing at the Warner Theatre. The contest brought in $21,000 for the March of Dimes. . . . Lester Isaac, former projectionist at Loew's Palace theatre, has been named assistant general manager of Cinerama.

Goldenson Shifts Top Executives

Promotions within the organization of American Broadcasting-Paramount Theatres, Inc., recently formed by the merger of United Paramount Theatres and the American Broadcasting Company, were announced this week by Leonard H. Goldenson, president of the parent company.

Robert H. O'Brien, who had been secretary and treasurer of the theatre company, becomes financial vice-president and secretary of the parent company, AB-PT. He also moves over to the American Broadcasting Company, which will function as a separate division, as executive vice-president. Robert Kintner, formerly president of American Broadcasting Company, Inc., will be president of that division.

Robert M. Weitman, a vice-president of United Paramount Theatres, moves over to ABC as vice-president in charge of programming and talent. His theatre duties as consultant for the company's southern theatres will be taken over by Sidney Markley, who assumes the new post in addition to the duties and responsibilities he now has. Edward Hyman, vice-president and consultant on theatres in the north, assumes responsibility for the Philadelphia theatres formerly handled by Mr. Weitman.

Mr. Weitman's duties at the New York and Brooklyn Paramount theatres will be taken over in New York by Robert K. Shapiro, who is promoted from manager to executive manager of the Broadway showplace. Eugene Pleshette is promoted from manager of the Brooklyn Paramount to executive manager.

Simon Siegel, formerly comptroller of United Paramount Theatres, moves into the position of treasurer of AB-PT. J. L. Brown, the assistant treasurer, becomes comptroller and assistant treasurer, and Edith Schaffer becomes assistant secretary of the parent company. Herbert Hahn, in charge of the confection department, retains that position and in addition becomes assistant to Mr. Markley.

Earl Hudson, president of United Detroit Theatres, a subsidiary company, will move into the ABC organization as vice-president in charge of the Western Division. He will make his headquarters in Hollywood. Mr. Hudson's assistant, Harold Brown, will become president of United Detroit Theatres. John Mitchell, who has been manager of television station WBKB in Chicago, becomes manager of the Chicago television operations for ABC.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Very good Indian story well produced, good color. Played Sunday, February 8.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia

AFFAIR IN TRINIDAD: Rita Hayworth, Glenn Ford—People who saw this seemed to be surprised by the intriguing story. The one-sheets received were misleading and in quite poor taste. If they had any effect on the patrons of our small town, it would be to keep them away, so we used only one, having recourse to no other material. Played Tuesday, Wednesday, Thursday, January 20, 21, 22.—Elaine S. George, Star Theatre, Heppner, Ore.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—Another old one that pleased. A western comedy, inclined to slapstick, but good. Played Sunday, January 25.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

HILLS OF UTAH: Gene Autry, Donna Martell—No special draw here but this one pleased them O. K. Played Friday, Saturday, January 30, 31.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

START CHEERING: Jimmy Durante—An oldie that did average business.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

STORM OVER TIBET: Diana Douglas, Rex Reason—This was a pretty fair picture. If you want something different, this is it! Played Friday, February 6.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STORM OVER TIBET: Diana Douglas, Rex Reason—I was very much afraid of this one, as I'm sure lots of people around here have never heard of Tibet. However, it didn't do too badly and really was a good action picture with lots of hair raising scenes. People liked it. Weather nice. Played on Friday and Saturday.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—Excellent production, but poor crowds. I don't know why, but a musical in this town is poison. My trade likes rough pictures where everyone gets killed. However, this picture has more laughs in it than most musicals. If you can get them in, they will thank you for bringing it to them.—George Kelloff, Ute Theatre, Aguilar, Colo.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—This picture smacks of having been made outside of the U. S., but is good anyway. The director has a remarkable understanding of animals and Fagan captures everyone's heart. Most important of all, it has a happy ending. There are too few of this type in current release. Played Wednesday, Thursday, January 28, 29.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Very good color but story drags. Did good business on this one—Red brings them in here.—Played Tuesday, Wednesday, January 13, 14.—Howard McGill, Elmore Theatre, Eclectic, Ala.

MY MAN AND I: Shelley Winters, Wendell Corey—A very good picture. Too bad no one saw it. The trailer was not up to par for this picture. Shelley was drunk all the way through the picture. If you can get them in, they will like it, but how to get them in is the problem. There just isn't anything to sell—just one of those pictures that is good but a problem. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—Positively no good for small towns. I really took a beating on this. No one in my town ever saw a golf ball or tennis ball. My only hope for the new year is that Katie would retire from the movies so I won't have to be bothered with her pictures. Played on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

PAT AND MIKE: Spencer Tracy, Katharine Hepburn—The combination of Tracy and Hepburn must have built itself a following, for our theatre was filled for this engagement, when it is normally two-thirds full. Comments good. Sports fans happy with many sporting scenes and personalities who appear. Played Wednesday, Thursday, January 21, 22.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SCARAMOUCHE: Stewart Granger, Janet Leigh—With each picture, Stewart Granger proves more popular here. Although business was not quite what we had expected from such a lush production, it was above average, and patrons thought it ideal entertainment. Costumes, settings, photography and acting were all tops. Outstanding performance by Mel Ferrer, who is also increasing in popularity with each film. Played Monday, Tuesday, January 26, 27.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

YOU FOR ME: Peter Lawford, Jane Greer—Quite a lot of comedy, but must have been foreign made as the director put too much stress on the importance of wealth and position, making the plot (if any) disgusting and ridiculous. Plenty of comedy situations and pleased average small town and rural patronage. Played Wednesday, Thursday, January 7, 8.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

Monogram

HOLD THAT LINE: Leo Gorcey, Huntz Hall—A typical "Bowery Boys" picture. They have their following, and this one pleased them and sent them home happy. I'd rather have a small crowd pleased than a large one displeased—it's better show business. Small town and rural patronage. Played Wednesday, Thursday, January 22, 23.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

HOLD THAT LINE: Bowery Boys—We just started this series and with the weather and basketball competition, we still made 75 per cent, so we can't complain. Had one of our worst storms of the year. Played Friday, Saturday, January 30, 31. —Dave Seng, Karlstad Theatre, Karlstad, Minn.

ROSE BOWL STORY, THE: Marshall Thompson, Vera Miles—Good little picture with some beautiful shots of the rose parade. Pleased all who came, on a single Sunday date. Ours is not a Sunday town. Small town and rural patronage. Played Sunday, January 4.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

WACO: Wild Bill Elliott—Average western. We always do well on Friday and Saturday regardless of the picture. Not outstanding in any way, but pleased "horse oprey" fans O. K. Played Friday, Saturday, January 9, 10.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

Paramount

CARIBBEAN: Arlene Dahl, John Payne—Very good! Much better than expected. Several people stopped on the way out to say they enjoyed it. Played Sunday, February 1.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JUST FOR YOU: Bing Crosby, Jane Wyman—Very Good. Received many favorable comments. Played Wednesday, Thursday, February 4, 5.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JUST FOR YOU: Bing Crosby, Jane Wyman—Well, we have a box office report to fill out on this picture too! Paramount surely thinks a lot more of their pictures than the public does. Too much dancing, too many unknown songs in this. Could have been a good picture with more drama and less emphasis on the musical angle. Box office n.g. Played Sunday, Monday, February 8, 9.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—And to think Paramount had the nerve to send us a box office report to fill out! How could they? They surely must think a lot more of this picture than the public does. It didn't draw, wasn't any good, and nobody around here ever heard of Blossom Seeley, and still hasn't. Hutton is the only redeeming feature in it. Played Sunday, Monday, January 25, 26.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

TURNING POINT, THE: William Holden, Alexis Smith—Excellent, but did poor business. Played Monday, Tuesday, February 2, 3.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO-Radio

DREAMING OUT LOUD: Chester Lauck, Norris Goff—Another old one that really pleased. People like to forget their troubles in these times of stress and these down to earth, "corny" comedies seem to make them do just that. Small town and rural patronage. Played Wednesday, Thursday, January 14, 15.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

HALF-BREED: Robert Young, Janis Carter—Robert Young's performance is the best thing about this film. He appears as a professional gambler who through circumstances becomes a mediator between the Indians and Whites. Color and scenery good. Patrons well pleased. Business good. Played Friday, Saturday, January 23, 24.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—This gave us a very good mid-week. Can be played on any change. We had all the GI's in town in for this and they all seemed to like it. Weather good. Played Wednesday, Thursday, January 28, 29.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—This is an excellent picture for the jungle fans. Above average business in spite of holiday affairs in opposition. Small town and rural patronage. Played Wednesday, Thursday, December 31, January 1.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

Republic

HOODLUM EMPIRE: Brian Donlevy, Claire Trevor—Old but good. If you can get them in, they will like it. My advice is to play it on your dollar night. This is the story about slot machine rackets and their big bosses. Played on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SOUTH OF CALIENTE: Roy Rogers, Dale Evans—The first Roy Rogers western I have played in over three years. This was not in color, which was very disappointing to my patrons. I don't know why I thought it would be, but did. He didn't do as well

(*Continued on following page*)

(*Continued from preceding page*)

as I expected, but believe it was my fault for not playing him sooner. Played on Friday and Saturday. —George Kelloff, Ute Theatre, Aguilar, Colo.

THUNDERBIRDS: John Derek, Mona Freeman—A pleasant picture and super cooperation from National Guard brought double average business and pleased everyone. We were fortunate to have the colonel come down from the big city and swear in the 25 new recruits on our stage. Had a parade, etc., which helped business. Played Wednesday, Thursday, January 28, 29.—Frank Vesley, State Theatre, Hollister, Calif.

TOUGHEST MAN IN ARIZONA: Vaughan Monroe, Joan Leslie—Not outstanding, but pleased our Friday-Saturday western fans. Westerns are no good for us except Friday-Saturday, regardless of how big or good they are. This one was O. K. Played Friday, Saturday, January 23, 24.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—We did very well on this action picture. I could say if the price is right, buy it. Weather good. Played Sunday, Monday, January 25, 26.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

Twentieth Century-Fox

BIRD OF PARADISE: Louis Jourdan, Debra Paget—Unusual entertainment is provided in this feature which appears to have been filmed in the authentic South Seas setting. Certainly the color is lovely, and our patrons remarked on its beauty. The ending, however, was too tragic for most, but the majority enjoyed its over-all entertainment values. Double billed with "The Frogmen" (Fox) to average business. Played Monday, Tuesday, January 19, 20. —Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LURE OF THE WILDERNESS: Jean Peters, Jeff Hunter—This drew well and was well liked. Even the children were quiet. Guess they were too frightened to move out of their seats. I'm all for more of these pictures, as they will draw where the ordinary run-of-the-mill picture will no longer bring them in. Good acting and good photography. Played Sunday, Monday, January 18, 19.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

LYDIA BAILEY: Anne Francis, Dale Robertson—Excellent! Get them in and they will like it. You boys in Colored areas should get out and hussle on this, for they will go for it. Played on Thursday. —George Kelloff, Ute Theatre, Aguilar, Colo.

MONKEY BUSINESS: Cary Grant, Ginger Rogers —Many times I have sat back and thought we'd do a tremendous business on a film, only to be disappointed; seldom have I anticipated nothing unusual and been pleasantly surprised—this was one. Several patrons said on leaving that it was the silliest thing they'd ever seen, but they were laughing. Played Sunday, Monday, January 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

United Artists

CAPTIVE CITY: John Forsythe—This is a surprise picture that pleased and brought us many compliments. Will not draw, but on double bill will surprise everybody, including the management. Excellent story, good acting, swell picture that holds you throughout—proof that it doesn't take stars nor a famous director to make a very good picture. Played Sunday, Monday, Tuesday, February 1, 2, 3.—Frank Vesley, State Theatre, Hollister, Calif.

RING, THE: Gerard Mohr, Rita Moreno—Now this is more like it. My predominantly Mexican trade went for this in a big way. Not a big picture, but one that has something to sell. You can recommend this to anyone and they will like it. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Universal

BRONCO BUSTER: John Lund, Scott Brady—Some excellent rodeo scenes. However, there was too much of the same—it becomes monotonous. I believe most of them were just library rodeo footage with the plot built around them. Costumes were rather ridiculous, with straw hats and other "cowboy" clothes about like a high school play. I believe this must have been made in Canada, as no U. S. studio would have used such costumes and made the Americans such heels. Played Friday, Saturday, January 16, 17.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

FINDER'S KEEPERS: Tom Ewell, Julia Adams—Although without any star names, this is a very good comedy for small towns, and our patrons loved it. Story is original (a baby finds $100,000) and cast acts well. Double billed with "Half-Breed" (RKO). Played Friday, Saturday, January 23, 24.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—It was a mistake for us to play this on our top time. Would have done better on weekend or mid-week. Good picture for the Francis fans. Played Monday, Tuesday, January 5, 6.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—some very good spots, but too much placed on the importance of wealth and position—evidently foreign made. In some spots it was disgusting, but seemed to please O. K. in spite of the same.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—This gave us the poorest gross we have had in a year. Not a Sunday picture, should have played mid-week. Weather good. Played Sunday, Monday, February 1, 2.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

MA AND PA KETTLE: Marjorie Main, Percy Kilbride—Played this four years ago and stormed out on it. This time the weather was with us and we came out on top. Played Wednesday, Thursday, February 4, 5.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

MA AND PA KETTLE AT THE FAIR: Marjorie Main, Percy Kilbride—Oddly this did not draw as well as the other Kettle pictures. I was quite disappointed, not only in the crowd, but in the picture—same thing over and over. I hope they give the next Kettle picture a different twist, or else just discontinue making them. Played Sunday, Monday, February 1, 2.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

UNTAMED FRONTIER: Joseph Cotten, Shelley Winters—This did very poorly at the box office, but I could find no fault with the picture—just one of those nights. Weather good. Played Friday, Saturday, January 23, 24.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

WEEKEND WITH FATHER: Van Heflin, Patricia Neal—Another good old sure-fire, clean family type picture, simple and unpretentious, but pleasing and amusing. If the producers made more of this type, there wouldn't be so many theatres closing. Small town and rural patronage. Played Sunday.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann Blyth—We worked hard on this, but just could not get them in. Certainly not worth the extra money we paid for it. Weather good. Played Sunday, Monday, January 18, 19.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

YANKEE BUCCANEER: Jeff Chandler, Scott Brady—Starved on this one. If another company tries to sell me a pirate picture, I'll scream. They are all alike and there are too darned many of them. The first couple did all right, but now they are finished. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Bud Abbott, Lou Costello—Disappointing. After so many pirate pictures here, we have these boys doing another, and even though Charles Laughton, the master, helped, Technicolor helped and we helped, the customers said it was not up to standard, and "Kid Monk Baroni" (Realart) on the same bill didn't help either. Business below average, sorry to say. Played Friday, Saturday, January 16, 17.—Frank Vesley, State Theatre, Hollister, Calif.

HIGHWAY 301: Steve Cochran, Virginia Grey—Here is one I played real late and I'm glad I did. It made me extra business both nights. Every city and town in this country should play this—a very tense drama. Played Tuesday, Wednesday, January 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—A fairly good picture. This has a lot of blood flowing throughout the picture, so the men liked it but the women didn't. Again, I paid WB too much for a picture. When will I ever learn? Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

MARA MARU: Errol Flynn, Ruth Roman—Here is another not greatly publicized picture that pleased our customers—and just when we were beginning to think that perhaps we should have double billed it! It would serve equally well on the weekend too. It has a good adventure story, romance, and holds your interest throughout. A taut performance by Flynn and supporting actor, Raymond Burr, helps. Played Wednesday, Thursday, January 28, 29.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

OPERATION SECRET: Cornel Wilde, Phyllis Thaxter—Only a fair picture, and the story jumped so much that people who came in during the middle of the film couldn't get on to the story. Therefore, if I were to play it again, I would not admit anyone after the feature starts, then at the end of the picture open the box office up again for tickets for the last show. Played Wednesday, Thursday, January 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

ROOM FOR ONE MORE: Cary Grant, Betsy Drake—Excellent! If you haven't played this, you are doing your patrons an injustice. Get behind this and sell it, for you won't be sorry. Why don't they make more of this type of picture? If they did, there would be no need for all the crying towels in the industry. Played on Tuesday and Wednesday—George Kelloff, Ute Theatre, Aguilar, Colo.

SAN FRANCISCO STORY: Yvonne De Carlo, Joel McCrea—This is much better than the trailer would lead you to believe. The story (and it's a good one) and the acting hold your interest throughout. Perhaps not enough action for weekend billing, but suitable for a change of pace mid-week or earlier. Actor Sidney Blackmer contributes greatly to the film with a fine performance as the political boss. Played Wednesday, Thursday, February 4, 5.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—A very refreshing musical that rated 100% with our customers, and we've played some pretty good musicals of late. Virginia Mayo has never looked better and Ronald Reagan shows to advantage as a college professor with whom she becomes involved. We are looking forward to the sequel, "She's Back on Broadway." Played Monday, Tuesday, February 2, 3. —Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—Played this on top time when it should have been used on weekend, as it is mostly western comedy and will please western fans. Picture good, but business sorry.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

M-G-M TRADE SHOW—FEB. 27th

"THE GIRL WHO HAD EVERYTHING"

ALBANY	20th-Fox Screen Room	1052 Broadway	2/27	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2/27	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2/27	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2/27	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	2/27	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	2/27	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	2/27	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	2/27	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	2/27	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2/27	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	2/27	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	2/27	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	2/27	1 P.M.
*JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2/26	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	2/27	1:30 P.M.
LOS ANGELES	United Artists' Scr. Room	1851 S. Westmoreland	2/27	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	2/27	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	2/27	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2/27	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	2/27	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	2/27	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2/27	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	2/27	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	2/27	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2/27	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2/27	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2/27	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	2/27	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	2/27	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	2/27	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	2/27	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	2/27	2 P.M.

*Except Jacksonville which is 2/26

M-G-M presents Elizabeth Taylor • Fernando Lamas • William Powell in "THE GIRL WHO HAD EVERYTHING" • with Gig Young • James Whitmore • Written for the Screen by Art Cohn • Based upon a Novel by Adela Rogers St. Johns
Directed by Richard Thorpe • Produced by Armand Deutsch

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

So Business is "Off" 10% at the Box Office

NOW it can be told, officially, just how much we were hurt by the impact of twenty million television sets, at the point of sale. Theatre managers may be convinced by Internal Revenue figures, which prove that admission taxes are down almost 10% in 1952, reflecting exactly what has happened to the industry as a whole.

It could be a lot worse, and we suggest that inquiry be made as to what differences there are in other lines. Actually, we believe that we have been doing as well or better than some other trades. Department store sales are down, many other lines feel a "buyer's strike"—in spite of plenty of money in the public pocket. And television hurts other lines as much or more than motion pictures. That investment of around $400 for "free entertainment" takes a lot of paying-for, over a protracted series of installment payments.

It's interesting to note that admission tax income for the Government was $312,396,860 as compared to $344,643,241 in the previous year. That means general admission taxes, including all forms of amusements and spectator events, as well as motion pictures. It indicates that the total intake must have been $1,561,984,860 since the tax is a uniform 20% at the gate. And that means that the whole amusement industry added together and totaled in one round sum, grosses about as much as the Atlantic and Pacific Tea Company, in their chain grocery stores, or Sears Roebuck and Company, a mail order house.

We're not the biggest industry, nor are we harder hit by taxes or reduced customer buying, than other lines. Let's not be discouraged, for we are holding our own, and let's not get too upset, publicly, for the newspapers print and exaggerate film business conditions, where they seldom mention their other advertising customers in the same fashion. We can continue our tax fight, as an industry, and at the box office line, but we're not apt to profit by it, within another year, or more.

IT'S DRAMATURGY

Maybe we've forgotten what we're selling, but "dramaturgy" is a dictionary word for it. It means entertainment, "the art of dramatic composition and presentation"—fine art, great skills, competent direction and handling. We've only been building for fifty years, in motion pictures, to achieve it. We can't accomplish it by simply putting on glasses.

It seems a shame that our whole industry can put aside all the real progress we've made in all that time, for the sake and benefit of a gimmick that has been widely known since Grandfather's day, and is little better now than it was then. We must be getting panicy and that always means tragedy, in the theatre.

Terry Ramsaye put his finger on it, in the HERALD a while ago. He said "The function of the theatre is to tell stories, retail vicarious experience to emotion hungry people. Any invention that can enhance the power of narration of the already magnificent motion picture, will be a triumph. Anything else is a gadget."

We are going into summer— a seasonal slump. We have the best pictures we've seen in years. Why throw all our gains out the window for a very questionable promise of a future that isn't clearly defined, and has never been really proven? Can press agents *fool* press agents, or do they have immunity?

The next time you hear somebody say that business is off two or three times this 10% that the Internal Revenue Bureau proves to be the average, then look for a lack of showmanship, or reduced steam in the boilers, where it is necessary to fight for business, rather than against windmills. There's nothing wrong at the box office that showmanship can't fix.

¶ We've been over to the RKO 58th Street theatre, where Al Ornstein is manager, to see the RCA "Synchro-Screen"—which features the new "synchronous surround" we've been reading about. The first time we ever saw that particular effect was when McCarthy & Mitchell opened D. W. Griffith's production of "Broken Blossoms" on Broadway, in 1919. It isn't quite the same thing, but it's close.

It isn't stereoscopic, nor three-dimensional, but it gives the illusion of depth, as you would dress a stage and project a picture *in it*, with three dimensions. The new screen is 2½ times larger than formerly, and that has the effect of reducing the throw, which in this big theatre, is 185 feet.

Al says "to properly appreciate Synchro-Screen you'd have to see what we had before." Now, they are using 85 amperes, as against 145 amperes with the old system, with a tremendous saving in carbons.

¶ Shirley W. Booth, owner-manager of the Booth theatre in Rich Hill, Missouri, population 2,000, is an old friend and a regular contributor to "What the Picture Did for Me" from his small town theatre. And he's a good showman, and Round Table member, too. He writes to tell us that he finally succeeded in getting a 24-sheet on "Snow White and the Seven Dwarfs"—after several years of trying—and that he used it to good advantage.

We have the conviction that everybody in Rich Hill saw that 24-sheet in use, and where could you get more art work or display material for $2.40? All the characters were mounted on Masonite board. These were cut out, on the high school jig-saw, and covered with a clear shellac, or plastic paint. Five small flood lights were used to illuminate the display. He says, "We had more people driving around at night to see it, but we enjoyed the fun, and we'll have another." —*Walter Brooks*

"Fair Wind" Over Miami



Miami papers were loud in their praise of the world premiere of Republic's "Fair Wind to Java" at the Paramount and Beach theatres, with crowds to welcome Hollywood stars and visiting dignitaries.







George Hoover, general manager of Florida State Theatres, greets Vera Ralston, star of the picture, and Herbert J. Yates, president of Republic Pictures.



Edison High School cadets formed a guard of honor for visiting celebrities, on parade and in the lobby of the Paramount theatre, in downtown Miami.



They held their own contest, with a "talent quest" over radio station WKAT, and here the local announcer introduces the winner, Sandy Wirth, who has the makings of another star.

P. E. McCoy Submits His Campaigns

We hadn't heard from Pierce McCoy in a long time, in fact, not since we saw him in Washington last September, and now we know why, with regret. Shortly after he returned to Augusta, his wife was seriously hurt in an automobile accident, and she has been months in the hospital. Now, we're glad he says she is getting along nicely, and they expect to be Round Table visitors in June, enroute to West Point where her brother will be a graduate.

So, now he submits his recent campaigns as city manager of the Georgia Amusement Company's Miller and Mojeska theatres. Pierce has more accumulated Quigley Awards than any other manager on our list, a total of 81, from the Grand Award down to Scrolls of Honors and Citations. His picture campaign in this quarter is on "Breaking the Sound Barrier" at the Miller theatre, and as usual, he ties up with the city of Augusta and all kinds of local, civic and military groups, with full newspaper, radio and public relations value. The local defense had a squadron of "jet-fighters" zooming over the city as preliminary exploitation to alert the population.

Also, in this quarter, will be his book of publicity on the 25th Anniversary of the Georgia Theatre Co., and William K. Jenkins, able and veteran president of the circuit. The drive in Augusta was highlighted by the sort and kind of local newspaper and civic cooperation that is always at hand for the McCoy. His handling brought fine editorial comment and civic appreciation for the conduct of the Georgia theatres in Augusta, over the years.

George Snyder Waves the "Stars and Stripes"

George Snyder, manager of Schine's Paramount theatre, Syracuse, really leads the parade with John Philip Sousa and "The Stars and Stripes Forever." It takes five closely-typed pages to tell all, and we'll pick the high spots in this limited space. He found an old Sousa man in Syracuse, who teed off his shots with a personal appeal to the folks who remember the March King. As luck would have it, there just happened to be a Sousa Memorial Concert in Lincoln Auditorium, just three days ahead of playdates. Radio and TV, posting and promotions, tieups and tieins, all followed to make this a complete campaign. A telephone girl called every music fan in Syracuse, using the famous Artists list.

Stages a Minstrel

George Pugh, manager of Schine's Rialto theatre, Glens Falls, has lined up a dandy activity, sponsored by St. Mary's Athletic Association. How's dat, Mr. Bones?

MOVIETIME, U.S.A.

Sid Kleper, manager of Loew's College, New Haven, admitted all children to see "My Pal Gus" as a first-name—even "Gloomy Gus"—as a tonic for his depressed feelings.

▼

Department of No Argument At All: It says here: "Elaine Stern, who everybody agrees is much prettier than a speckled pup, does her bit for the March of Dimes, on a personal appearance visit to the Town theatre, Baltimore."

▼

Leon Kelmer, manager of the RKO Albee theatre, Brooklyn, and publicist Pat Grasso, had them "Pitching for Brotherhood" for guest tickets. Patrons put coins through a slot, to win.

▼

Macy's followed close behind Gimbels with another set of double-truck ads for "Tonight We Sing" at the Radio City Music Hall, making that metropolitan newspaper smash a double-header for 20th Century-Fox, a week after the break on "The Star" at the Rivoli.

▼

Miss H. Brunner, of the advertising department of Fox Wisconsin theatres in Milwaukee (and we never could find out her first name!) sends us tear sheets of a terrific 4-color page in the *Milwaukee Journal* for "Bwana Devil," underwritten by twenty local sponsors, at no cost to Fox theatres. That's *free* dimension!

▼

Lou Cohen running a wheel, and not on a river boat, as lobby advertising for "Mississippi Gambler" at Loew's Poli Hartford, with typical Las Vegas customers around for ducats. It was a 250 to 1 shot!

A. J. Benya, manager of the Paramount theatre, Connellsville, Pa., joins the Round Table with a resume of his experience as an independent theatre operator, and we look forward to news of his showmanship.

▼

Paramount has put out an excellent brochure of newspaper, trade press and magazine reviews on "Come Back, Little Sheba" which we picked on the preview as the best performance, by Shirley Booth, in one of the best pictures of the year.

▼

Keith Petzold, manager of the Broadway theatre, Portland, Ore., sends tear sheets and photos of his "real live mermaid" display for "Million Dollar Mermaid." We must get out to Portland to check on these natural wonders.

▼

Abe Ludcer, manager of Loew's Valentine theatre, Toledo, Ohio, files his campaign report on "Above and Beyond"—which it is, referring to the average of showmanship.

▼

Al Hendricks, manager of the Indiana theatre, and Walter Wolverton, manager of the Circle, had fun greeting and feting Julia Adams on her recent personal appearance visit to Indianapolis.

▼

W. R. Kemp, manager of the Grand theatre, Grand Island, Nebr., found local folks who knew the original setting of "Miracle of Fatima" in Portugal, and who made a newspaper story in the *Daily Independent*.

▼

Peter Pisano, manager of the Avalon theatre, Chicago, had special lobby display and good use of the two-color herald, in his exploitation of "Million Dollar Mermaid."



Fabian upstate managers "Hold That Line" at a meeting in the Albany zone. Seated—left to right, Wm. With, Joe Saperstein, S. J. Ullman, general manager; Larry Cowen, George Seed. Standing—Paul Wallen, Geo. Laurania, Alex Sales, Dick Murphy, Phil and Lewis Rapp, Guy Graves, Scranton Patterson and Irwin Ullman.

"Above and Beyond" is Loew's Hit

MGM's "Above and Beyond" is getting a special play in Loew's theatres, and campaigns are arriving daily from first-string managers along the circuit. This is in addition to the run of the picture at the (formerly Loew's) Mayfair theatre, over on Broadway, where the film is good for another four weeks.

George Peters submits a good campaign from Loew's theatre, Richmond, which is based on army cooperation, to a large degree, with 60 Army "A" boards in downtown areas, and 50 Air Force Recruiting placards in the same area, thus doubling up the emphasis on the "A" bomb story. A jumbo size, 16-foot display in the lobby, and a 22-foot cut-out over the entrance doors, put punch in the advance presentation. Two special co-op ads paid for by local cleaners added display at no cost to the theatre. Pressbook newspaper ad mats and publicity mats were used.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., is another with a substantial campaign, along similar lines, but with hard pressure on the selling approach. Tony had a lot of commercial tieups, with window displays and other free advertising sponsored by local merchants. Street ballyhoo was built around the secret nature of the plot idea in "Above and Beyond"—which is the inside story of the "A-Bomb" bombing of Hiroshima.

Murray Spector Going For "Paris" Contest

Murray Spector, manager of Skouras Teaneck theatre, Teaneck, N. J., took advantage of Warner's "April in Paris" contest to enlist the cooperation of the *Teaneck Sunday Sun* and obtain a good publicity break, close to the theatre. Newspaper printed an entry coupon, and the rules for writing a "best" letter in 100 words or less, on "Why I Would Like to Spend April in Paris."

Bob Carney Posts His Lobby Floor

Bob Carney, manager of Loew's Poli theatre, Waterbury, put a 24-sheet on "The Clown" on his lobby floor, where it couldn't be missed, protecting it with plastic paint, to stand several weeks of traffic, in advance of playdates. It's one of the best "stands" in town, and costs nothing but $2.40 for the poster, and some effort. Bob also had good lobby display for "The Bad and the Beautiful" and other current attractions.

Fred Teller, Jr., manager of the Strand theatre, Hastings, Nebraska, whom we complimented on such good newspaper cooperation, sends us more proof of same, and says the population is at least 25% greater than our World Almanac figures.

A VERY CUTE CASHIER



You're darn tootin' she is, and why not? That's Piper Laurie, personally dealing out the pasteboards, at Loew's State theatre on Broadway, for early arrivals with cash-in-hand to buy tickets for "Mississippi Gambler" in which she stars.

P. Parkhurst Sends Us a Valentine

It was just another of Parkie's gadgets, this one a printing novelty from the Parkhurst Press, but it is good for a smile, across this desk, or in the hands of potential patrons of the Suburbia Drive-In, Gainesville, Fla. It was a sure-enough Valentine, with blanks to fill in, answering the questions, "Will you take me to the Suburbia? And when? And if not, why not?" All sorts of teen-age questions and answers, in blank verse.

Joe Real Is a Real Worker

Joe Real, manager of Warner's Midwest theatre, Oklahoma City, is a contender for Quigley Awards who is really working for "the big one"—as he says. He has won some citations and the reporting of his showmanship for the benefit of other Round Table members, in our reciprocal exchange of good ideas, but he really wants to bring home top honors, and he's trying hard.

In the mail, he has his campaigns on "Above and Beyond" and "Meet Me at the Fair"—both of which are in good form. He contacted Tinker Air Base for cooperation on "Above and Beyond"—and got the kind of exploitation showmen go out for. State headquarters for Civilian Defense also gave him a hand, and General Borum, top-ranking officer in the area, made a TV appearance for him. The *Oklahoma City Times* paid plenty of attention. Civilian Defense literature was made available for theatre distribution.

Joe played up Chet Allen, the boy singer in "Meet Me at the Fair," with one of the largest Catholic clubs in the city—the lad sings "Ave Maria" like a boy-angel. And he had a special preview of this picture for Mrs. Johnston Murray, wife of the Governor of Oklahoma, at the Press Club.

Bill Pilot, manager of the Meriden theatre, Meriden, Conn., is starting a Dick Tracy Club for youngsters, which suggests, what form of moving pictures are involved in this tieup? And if not, why not?



Vic Sicilla, city manager at the Rivoli theatre, Muncie, Indiana, is working hard on Warner's contest to send two prize winners to France, come April, for their best entries on "April in Paris." In addition to Air France transportation, and all expenses paid for one week in Paree, the lucky couple will have 70,000 francs to spend, for whatever they like—and that will buy them their dinner, with wine! at the current rate of exchange.

Holden Has 26th Year

Earle M. Holden, city manager of the Lucas and Avon theatres, Savannah, is celebrating his 26th year in film business with appropriate applause from the *Savannah Morning and Evening News,* which cover it in both editions. His program for the occasion was Republic's "Thunderbirds" and he had a special reception for this picture of National Guard activities, a subject close to the heart of Georgia.

He also circulates a special guest ticket as a salute to employees and management of local business enterprises, whose support and benefit from movies is appreciated. He says on the reverse side of his complimentary ticket, "Ever stop to think of the importance of the Lucas and Avon theatres in the economic life of Savannah? A great many sales are made every day by local places of business to people who come to town mainly to take in a movie. Before and after the show, they visit Savannah stores, make purchases. Night-time moviegoers window shop and then enjoy a good film. The Lucas and Avon are silent salesmen for every place of business in the city, and people in circulation are potential customers."

light the way...

. . . to extraordinary lighting effects . . . at extraordinary savings! Rent whatever you need in specialized display, theatrical, studio and motion picture equipment from Jack Frost! For finer lighting . . . at fewer dollars . . . for complete lighting service that includes installation and removal wherever *you are . . . you're headed the* right *way . . .*

the JACK frost way!

For Full Information On Rental Equipment Write:

JACK A. FROST, DEPT. C, 234 PIQUETTE AVE.
Detroit 2, Michigan • TRinity 3-8030

Selling Approach

COME BACK, LITTLE SHEBA — Paramount. "A penetrating drama sure to add laurels"—"A picture you'll long remember"—"Highest rating. One of the year's best"—"Shirley Booth triumphs in her first picture"—"Superb film of sensational stage hit brings Broadway to the screen"—"Shirley Booth is best actress of the year". Your audience will thank you for "Come Back, Little Sheba." 24-sheet and all posters, newspaper ad mats and accessories suffer from one common complaint, although they are good, strong, purposeful advertising materials. Burt Lancaster plays a supporting role in this film, even though he has contract first billing, for it's Shirley Booth's first and only motion picture. Therefore, the billing is upside down and that can't be helped. The advertising theme line, "That girl in his house spelled trouble", is also mis-representative of the proper selling approach. "Alcoholics Anonymous" is the background theme of the plot itself, but the players focus attention on their roles, with good performances by all, and a new star is born. A picture for adults, a picture for those who love the theatre, and movies that have something beyond frothy entertainment. Film has been widely pre-sold, and will have special attention from critics.

THE CLOWN—MGM. He may be a clown to the world, but he's a hero to his kid. You'll laugh 'till you cry, at Red Skelton in his greatest role, and the best picture he's ever made. Showmen can go to town, with "The Clown." 24-sheet and other posters have huge face and figure of "The Clown" for cut-outs in lobby and marquee display. There doesn't seem to be any herald, but there are plenty of other and new accessories, from MGM, the company that puts out the new accessories for advertising for showmen. Specials include an animated flasher pictorial button, a 4-color plastic stick-on, "Smarty-Pants" patches for teen-agers, "Clown" rings and balloons, a "Clown" mask you can print at home, a laughing 6-sheet head, color contest materials, upside-down poster display, etc., etc. Newspaper ad mats are many and varied, with a set of excellent teasers, to start off, and good display in all sizes and shapes. The big 35c economy mat for small situations, another MGM innovation, contains 12 assorted ads and publicity mats, and enough star border to set your ads. This is a comedy, but it will make strong men cry.

NIAGARA — 20th Century-Fox. In color by Technicolor. Marilyn Monroe in "a raging torrent of emotion that even nature can't control"—"A thundering impact of taunt excitement"—"Magnetic fascination drawing a man to murder"—"A new high-water mark in suspense." Not exactly for the kiddies, but those who have seen the Falls have seen everything, anyway. 24-sheet and other posters feature Marilyn *and* the Falls, with Joe Cotten as the Menace. Or, is he? Herald keys the campaign for those who went on their honeymoon in Buffalo. Newspaper ad mats are the best of the week, and beyond that. There is a set of four special teasers (Marilyn and the Falls!) which you can run one at a time, and then run them all over again, together, for a smash, as on the pressbook cover. That gives you four Marilyns, and much more water. Since this is a murder mystery, and no mystery about it, you should also be warned that it's too sexy for the small fry. Use the reasonable good judgment your patrons have a right to expect. Look over the newspaper ad mats and use something unusual, for a change. If you can't go into larger space, use the four teasers of the "Falls" and buy the big 35c economy mat, which has eight small ads, sufficient for small situations.

NEVER WAVE AT A WAC—RKO Radio Pictures. They're in the Army now! By day, they're Wacs! By night, they're women! It's Roz and Marie, and Paul, on a laugh-loaded spree. Washington's social queen, Broadway's bounciest babe, and an ex-colonel with ideas. The most hilarious MANeuvers on land or sea. 24-sheet and all posters feature Rosalind Russell and Marie Wilson in costumes not designed for military services, except as might be expected, in a comedy. 9x12 folder herald keys the campaign. Newspaper ad mats are mostly too large, but available in all sizes, including a 35c composite ad and publicity mat for small situations. Some of the very large newspaper ad mats can be broken up in smaller parts. Publicity pictures will show off the three leading characters as real comedians, with a flair for figure. Life in the Women's Army Corps (the WACS) gives you a new slant on soldier stuff for a big audience of men with military service records. This is good-humored fun, and will fill the bill to please everybody.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP. Phone
SPORTSERVICE BLDG. • BUFFALO, N. Y. MA 5014

BECAUSE WE KNOW IT'S SO

WE KEEP ON SAYING...

FILMACK GIVES YOU MORE SHOWMANSHIP PER DOLLAR AND THE FASTEST SPECIAL TRAILER SERVICE IN THE WORLD.

FILMACK TRAILERS

1327 S. WABASH AVE. CHICAGO
630 NINTH AVENUE, NEW YORK

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 122 attractions, 5,551 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	6	25	7	1
Above and Beyond (MGM)	4	26	5	–	–
Affair in Trinidad (Col.)	8	13	25	19	8
Against All Flags (Univ.)	–	3	13	14	2
†Androcles and the Lion (RKO)	–	–	3	1	–
Apache War Smoke (MGM)	–	5	10	6	2
April in Paris (WB)	4	12	11	11	2
Assignment—Paris (Col.)	–	–	6	16	3
†Bad and the Beautiful, The (MGM)	1	1	2	2	–
Battle Zone (AA)	1	5	6	1	1
Because of You (Univ.)	8	37	37	6	1
Because You're Mine (MGM)	–	12	25	34	6
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	33	51	20	4
Big Sky, The (RKO)	1	27	41	14	1
Black Castle, The (Univ.)	–	1	4	4	2
Blackbeard, the Pirate (RKO)	–	4	15	2	1
Blazing Forest (Para.)	–	2	13	18	1
Bloodhounds of Broadway (20th-Fox)	2	4	20	16	3
Bonzo Goes to College (Univ.)	1	17	50	10	–
†Breaking the Sound Barrier (UA)	1	1	2	–	1
Bwana Devil (UA)	6	–	–	–	–
Captain Pirate (Col.)	–	–	2	9	16
Caribbean (Para.)	–	4	20	31	8
Carrie (Para.)	–	–	15	25	20
Cattle Town (WB)	–	1	5	10	7
Clown, The (MGM)	–	3	9	10	–
Crimson Pirate (WB)	1	22	46	19	5
Devil Makes Three, The (MGM)	–	–	14	11	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	16	33	9	3
Eight Iron Men (Col.)	1	1	5	10	1
Everything I Have Is Yours (MGM)	1	15	47	23	4
†Face to Face (RKO)	–	–	–	3	1
Fearless Fagan (MGM)	–	8	27	29	18
Feudin' Fools (Mono.)	2	13	9	2	2
Flat Top (AA)	3	17	19	1	–
Golden Hawk, The (Col.)	–	9	17	15	4
Hangman's Knot (Col.)	1	18	26	1	2
Happy Time, The (Col.)	4	–	2	7	6
Hellgate (Lippert)	–	4	9	11	3
†Hiawatha (AA)	–	1	3	2	–
*High Noon (UA)	15	37	21	6	–
Holiday for Sinners (MGM)	–	–	1	4	2
Horizons West (Univ.)	–	6	18	13	7
Hour of 13, The (MGM)	–	7	1	1	2
Hurricane Smith (Para.)	–	3	33	17	2
I Don't Care Girl, The (20th-Fox)	–	–	6	5	2
Iron Mistress, The (WB)	5	22	49	8	–
Island of Desire (UA)	–	19	34	8	4
It Grows on Trees (Univ.)	–	1	11	28	8
Ivanhoe (MGM)	9	1	–	–	–
Jungle, The (Lippert)	–	–	4	5	–
Just for You (Para.)	10	24	32	9	2
Kansas City Confidential (UA)	–	–	5	4	–
Lady in the Iron Mask (20th-Fox)	–	–	5	7	3
Lawless Breed (Univ.)	1	7	3	3	–
Les Miserables (20th-Fox)	–	2	14	4	2
Lost in Alaska (Univ.)	2	24	48	14	5
Lovely to Look At (MGM)	14	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	16	37	6	1
Meet Me at the Fair (Univ.)	–	1	3	4	1
Merry Widow, The (MGM)	4	15	36	33	4
Million Dollar Mermaid (MGM)	18	49	10	–	–
Miracle of Fatima, The (WB)	2	5	9	12	4
Monkey Business (20th-Fox)	2	39	31	14	6
Montana Belle (RKO)	–	4	17	10	–
My Cousin Rachel (20th-Fox)	–	1	5	1	–
My Man and I (MGM)	–	–	13	8	14
My Pal Gus (20th-Fox)	3	13	8	5	3
My Wife's Best Friend (20th-Fox)	–	–	10	26	12
Night Without Sleep (20th-Fox)	–	–	1	6	6
No Holds Barred (AA)	–	3	6	–	–
O. Henry's Full House (20th-Fox)	1	5	18	24	3
One Minute to Zero (RKO)	9	56	19	9	2
Operation Secret (WB)	–	3	15	13	10
Outcast of the Islands (UA)	–	6	5	4	3
Plymouth Adventure (MGM)	6	17	25	34	6
Pony Soldier (20th-Fox)	–	15	33	17	2
Prizoner of Zenda (MGM)	–	8	33	33	1
Quiet Man, The (Rep.)	25	43	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	9	13	3
Rainbow 'Round My Shoulder (Col.)	–	4	19	9	4
Ride the Man Down (Rep.)	–	4	3	7	–
Road to Bali (Para.)	27	22	5	–	–
Rose Bowl Story, the (Mono.)	1	1	21	8	11
Ruby Gentry (20th-Fox)	9	14	1	3	1
Savage, The (Para.)	7	7	23	11	2
Sky Full of Moon (MGM)	–	1	–	5	3
Snows of Kilimanjaro (20th-Fox)	19	30	6	3	–
Somebody Loves Me (Para.)	2	3	40	6	6
Something for the Birds (20th-Fox)	–	1	1	12	17
Son of Ali Baba (Univ.)	1	9	20	13	8
Son of Paleface (Para.)	28	30	19	2	1
Springfield Rifle (WB)	5	25	50	5	5
Stars and Stripes Forever (20th-Fox)	14	37	13	1	–
Steel Trap (20th-Fox)	–	2	6	21	4
Stop, You're Killing Me (WB)	–	–	2	11	3
Story of Robin Hood (RKO)	6	30	27	12	5
Sudden Fear (RKO)	–	9	12	26	5
Thief, The (UA)	1	3	10	8	10
Thunder in the East (Para.)	–	7	6	10	1
Thunderbirds (Rep.)	1	6	21	6	–
†Torpedo Alley (AA)	–	–	3	1	–
Toughest Man in Arizona (Rep.)	–	6	6	6	2
†Tropic Zone (Para.)	–	–	2	1	2
Turning Point, The (Para.)	–	–	20	19	5
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	11	15	6	1
Way of a Gaucho (20th-Fox)	–	4	24	29	11
What Price Glory (20th-Fox)	–	18	40	38	13
Where's Charley? (WB)	–	1	16	35	34
*Wild Heart, The (RKO)	2	3	16	7	2
Willie and Joe Back at the Front (Univ.)	–	10	30	19	7
Woman of the North Country (Rep.)	–	1	25	11	3
World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	11	4
You For Me (MGM)	–	1	7	23	11

ONE OF A CAST OF THOUSANDS...



STEWART GRANGER as he appears in SALOME

This is No. 2 in a series of ads on COLUMBIA'S TECHNICOLOR Production "SALOME"

FEBRUARY 28, 1953

MOTION PICTURE HERALD

IT'S 3-D TIME IN HOLLYWOOD

DISTRIBUTORS HARNESS TV TO PROMOTION CART

Adolph Zukor's Half Century

—by Terry Ramsaye

REVIEWS *(In Product Digest)*: SOMBRERO, WAR OF THE WORLDS, SMALL TOWN GIRL, DESTINATION GOBI, THE GIRLS OF PLEASURE ISLAND, COUNT THE HOURS, OLD OVERLAND TRAIL, MARSHAL OF CEDAR ROCK, MARIKA

Entered as second-class matter, January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

TRADE SHOWS "DREAM WIFE" MARCH 6

ALBANY—3/6—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—3/6—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—3/6—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—3/6—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—3/6—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—3/6—1:30 P.M.
Warner Screen Room
1307 S. Wabash Avenue

CINCINNATI—3/6—8 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—3/6—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—3/6—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—3/6—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—3/6—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—3/6—1:30 P.M.
Max Blumenthal's Sc. Rm.
2311 Cass Avenue

INDIANAPOLIS—3/6—1 P.M.
20th-Fox Screen Room
236 North Illinois Street

*JACKSONVILLE—3/4—2 P.M
Florida State Screen Room
128 East Forsyth Street

KANSAS CITY—3/6—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—3/6—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—3/6—12 Noon
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—3/6—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—3/6—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—3/6—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—3/6—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK-N. J.—3/6—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—3/6—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—3/6—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—3/6—2 P.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—3/6—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—3/6—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—3/6—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—3/6—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—3/6—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—3/6—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—3/6—2 P.M.
RKO Screen Room
932 New Jersey Avenue, N.W.

*(Except Jacksonville — March 4)

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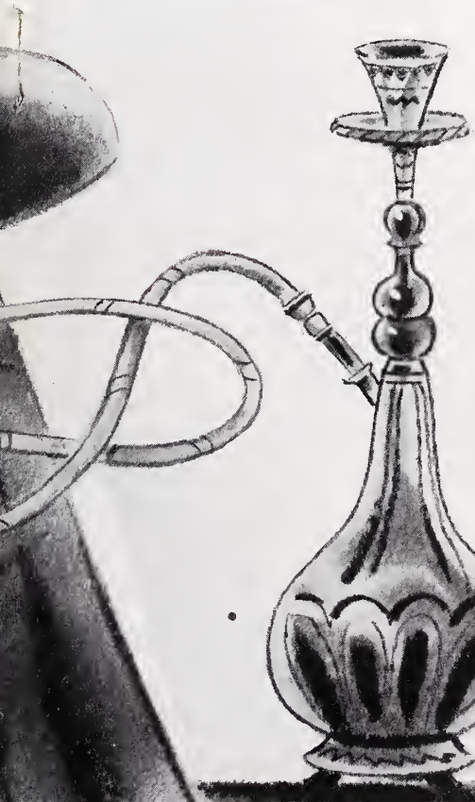








M·G·M's 'DREAM WIFE' is the funniest CARY GRANT picture since 'The Bachelor And The Bobby-Soxer'!"



M-G-M presents

CARY GRANT · DEBORAH KERR · WALTER PIDGEON

in

"DREAM WIFE"

with

BETTA ST. JOHN

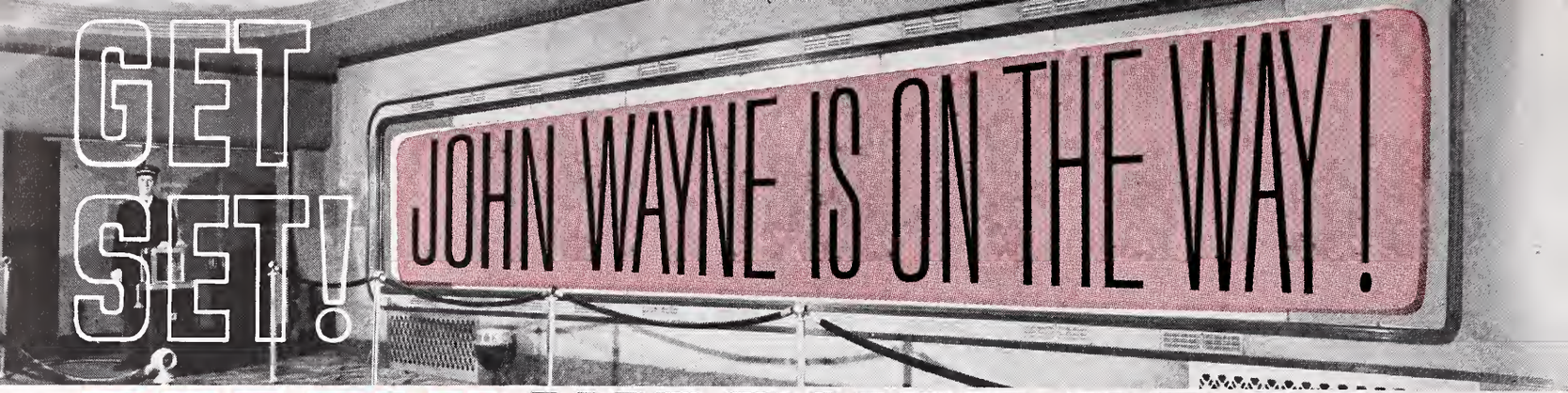
BUDDY BAER · EDUARD FRANZ

Screen Play by
SIDNEY SHELDON, HERBERT BAKER and ALFRED LEWIS LEVITT

Directed by SIDNEY SHELDON

Produced by DORE SCHARY

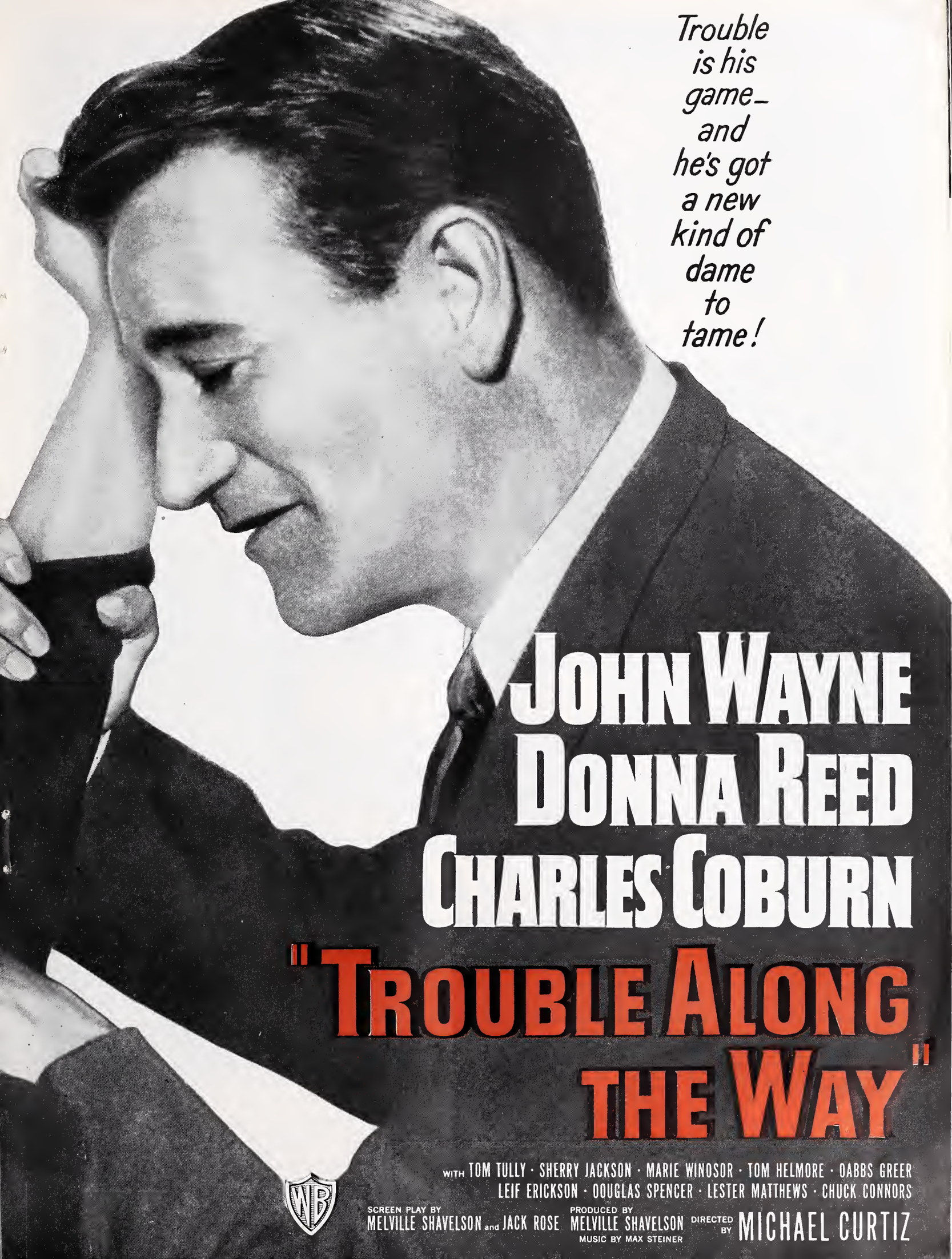




READY! WARNER BROS. TRADE SHOW MARCH 13!

ALBANY Warner Screening Room, 110 N. Pearl St. • 8:00 P.M.
ATLANTA 20th Century-Fax Screening Room, 197 Waltan St. N.W. • 2:00 P.M.
BOSTON RKO Screening Room, 122 Arlington St. • 2:30 P.M.
BUFFALO 20th Century Fox Screening Room, 290 Franklin Street • 8:00 P.M.
CHARLOTTE 20th Century-Fax Screening Room, 308 S. Church St. • 2:00 P.M.
CHICAGO Warner Screening Room, 1307 So. Wabash Ave. • 1:30 P.M.
CINCINNATI RKO Palace Th. Screening Raam, Palace Th. Bldg. E. 6th • 8:00 P.M.
CLEVELAND Warner Screening Room, 2300 Payne Ave. • 8:30 P.M.
DALLAS 20th Century-Fox Screening Raam, 1803 Woad St. • 2:00 P.M.
DENVER Paramaunt Screening Room, 2100 Staut St. • 2:00 P.M.
DES MOINES Poramount Screening Raam, 1125 High St. • 12:45 P.M.
DETROIT Film Exchange Building, 2310 Cass Ave. • 2:00 P.M.
INDIANAPOLIS 20th Century-Fox Screening Raom, 326 No. Illinois St. • 1:00 P.M.
JACKSONVILLE * Trade showing MARCH 12
Florida Theatre Bldg. Sc. Rm. 128 E. Forsyth St. • 2:00 P.M.
KANSAS CITY 20th Century-Fox Sc Rm. 1720 Wyandotte St. • 1:30 P.M.
LOS ANGELES Warner Sc. Rm. 2025 S. Vermant Ave. • 2:00 P.M.
MEMPHIS 20th Cent-Fox Sc. Rm.151 Vonce Ave.• 12:15 P.M.
MILWAUKEE Warner Theatre Sc. Rm.
212 W. Wiscansin Ave. • 2:00 P.M.
MINNEAPOLIS Warner Sc. Rm.
1000 Currie Ave. • 2:00 P.M.
NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.
NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.
NEW YORK 321 W. 44th • 2:15 P.M.
OKLAHOMA
20th Century-Fox Sc. Rm.
10 Narth Lee St. • 1:30 P.M.
OMAHA 20th Century-Fox Sc. Rm.
1502 Davenpart St. • 1:30 P.M.
PHILADELPHIA Warner Sc. Rm.
230 No. 13th St. • 2:00 P.M.
PITTSBURGH
20th Century-Fax Sc. Rm.
1715 Blvd. af Allies • 1:30 P.M.
PORTLAND Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.
SALT LAKE
20th Century-Fax Sc. Rm.
216 East 1st South • 1:00 P.M.
SAN FRANCISCO
Paramaunt Sc. Rm.
205 Galden Gate Ave. 1:30 P.M.
SEATTLE Madern Theatre
2400 Third Ave. • 10:30 A.M.
ST. LOUIS
S'renco Sc. Rm.
3143 Olive St. • 1:00 P.M.
WASHINGTON
Warner Theatre Bldg.
13th & E. Sts. N.W. 7:30 P.M.





Trouble is his game— and he's got a new kind of dame to tame!

JOHN WAYNE
DONNA REED
CHARLES COBURN

"TROUBLE ALONG THE WAY"

WITH TOM TULLY · SHERRY JACKSON · MARIE WINDSOR · TOM HELMORE · OABBS GREER
LEIF ERICKSON · OOUGLAS SPENCER · LESTER MATTHEWS · CHUCK CONNORS

SCREEN PLAY BY MELVILLE SHAVELSON and JACK ROSE

PRODUCED BY MELVILLE SHAVELSON

MUSIC BY MAX STEINER

DIRECTED BY MICHAEL CURTIZ



Bert E. Friedlob presents **BETTE DAVIS** in **"THE STAR"** co-starring STERLING HAYDEN with Natalie Wood • Warner Anderson • Minor Watson June Travis • Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER • Original Story and Screenplay by KATHERINE ALBERT and DALE EUNSON • A BERT E. FRIEDLOB production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 9

February 28, 1953

3-D Technique

IT is now a race between studio technicians and the general public to determine whether 3-D processes can be improved sufficiently before the novelty appeal of the attractions passes. Reports from Hollywood are that the experts there are making advances daily in 3-D procedure and methods. Developments come so swiftly that scenes shot early in a picture are noticeably inferior to those photographed later. A second 3-D film produced by a studio is likely to be markedly superior to the first.

Up to now no studio has risked a really major budget on a 3-D film production. This is understandable for it recalls the old adage—"You must learn to crawl before you can walk; walk before you can run." The possibilities of three-dimension films that require the inconvenience of wearing glasses may not be fully explored until a few top budget attractions with leading performers go into general release.

The 3-D film makes extraordinary demands on every member of the studio. The whole approach to film making must be reoriented. Writers, directors, cameramen, technicians, even actors themselves—no matter how skilled in their professions—must learn to think in "solid". The chief burdens naturally fall on the directors and cameramen. Special assistance must be given by the set designers and decorators in order to make maximum use of depth. In 3-D a few feet—or a few inches—mean the difference between a good effect and a poor one. Unobstrusive "cues" need to be included in most scenes to serve as depth reference points. The greater test of a 3-D film actually is in "normal" scenes rather than trick ones in which images come out in front of the screen. The latter effects are startling but must be used sparingly or they will lose their impact.

During the Spring and Summer there will be a small but fairly steady flow of 3-D films into the theatres. According to present plans, before Labor Day a dozen or more such films will be in release. Several are scheduled to be available by late Spring. Hundreds of theatres meanwhile will be learning how to show 3-D films. Improvements need to be made in the size and design of the glasses. Projectionists will be required to maintain frame by frame synchronization between the two projectors. The slightest variation from that standard is serious. Without absolute synchronization the effects not only will be unsatisfactory but viewers will be made physically uncomfortable. While exact synchronization is required, it can be achieved without too much difficulty by hook-up devices now available. Of course, if 3-D films on dual prints become a regular feature of theatre exhibition eventually a double headed projector will be designed to make synchronization automatic.

For years experimenters have been trying to develop a system with the two images on the same 35mm film. Many variations have been suggested. They all have disadvantages. The simplest—the alternate frame method—sets up eye strain, even if the projector is run at a very rapid speed. Image size suffers in other systems. All of these processes complicate the already difficult problem of getting sufficient light on the screen.

Expect no miracles in 3-D development. The path—like that at the advent of sound—will be a rough one. Once started, sound progress was inevitable and, some industry experts to the contrary, the silent film was doomed. That may be true with 3-D but it is not necessarily so. The final result depends on two factors, both related—the quality of the 3-D attractions and the public's response to them.

Adolph Zukor

FIFTY years ago the motion picture industry, then in its first formative years, provided to the young and starry-eyed Adolph Zukor a golden opportunity—rich in the promise of exciting rewards—which was just what he was looking for.

But the contact of young Zukor with the new industry was no one-sided bargain; he brought to the marketplace a quick intelligence, a driving energy and—above all—a confident, yet realistic, vision which was content with no easily-won gains or expedient compromises.

In a career that ranks importantly in the annals of American enterprise, Adolph Zukor has made many important contributions—but no single attribute which he has exercised has been more distinguished than his ever-insistent demand for quality and betterment. With his eyes constantly set upon a far and brilliant horizon he has been relentless in his reaching out for something better—better in the quality of entertainment upon the screen, better in the theatres that housed the entertainment, better in the advertising and the presentation of the product and better in all those facets of intra-industry relations.

From long personal contact this writer is able to testify to the ever-willing, ever-anxious, disposition of the Zukor mind to pioneer, to test, to experiment in any reasonable direction that offered promise of a better motion picture and a better industry. He never reckoned as too great any effort or any cost if they were sensibly conceived to the end of bettering the motion picture of which he is so proud.

Logical and consistent it is indeed that the motion picture and the industry should be so proud of Adolph Zukor at this time of his eightieth anniversary and the golden celebration of his career in the motion picture business.

—*MARTIN QUIGLEY*

Letters to the Herald

Roy Brewer Gives Answer on Chaplin and "Limelight"

To the Editor:

In a recent editorial [Herald, January 31, 1953] directed to me you asked for an explanation of my attitude in the Chaplin matter. There is a great deal of misinformation concerning the entire Communist problem in Hollywood. To the end that this problem may be better understood, I am happy to give you the benefit of some of the information I have gained in eight years of active participation in the fight to rid Hollywood of this menace which all but destroyed this great American industry.

In the first place, in answer to your inquiry as to why our members worked on the production of "Limelight," let me say that we have not set ourselves up to decide who can or cannot produce American pictures. The responsibility for determining what shall be shown in the theatres rests on the owners of the theatres. We are glad that they have exercised that responsibility by rejecting Mr. Chaplin's picture.

For many years this industry was under severe criticism by those who understood the extent of Communist penetration in our industry for the failure of industry leaders to deal objectively with the problem. Their failure to deal with it was, I am sure, the result of their lack of understanding of the seriousness of the problem. With the exposé by the Committee in 1950 and 1951, the industry publicly announced its intention to eliminate the pro-Communist forces from the industry and began for the first time an intelligent program to deal objectively with this problem.

▽

It was expected that some of the fringe elements in our industry would accept the Chaplin picture and run it if they felt they could make money out of it. However, I felt that for the major circuits to accept the Chaplin picture under the circumstances would be a violation of the pledge which they had made and would undermine the confidence in the industry which the public had begun to develop. That is why I urged them to demonstrate their responsibility by rejecting it and I am glad they responded favorably.

By such action they proved that their devotion to this cause was more important to them than the dollars they might have received from showing the picture. I think the industry can be proud of that decision.

Mr. Chaplin has a long record of participation in and financial support of pro-Communist activities. He has at no time indicated any remorse at such activity. To the contrary, he has contemptuously referred to those who would criticize him as trying to impose "thought control" on our industry—a typical "party line" answer. The American people should be reminded that at no time has Mr. Chaplin indicated which side he is on in the cold war which is being waged against the Free World by Soviet Russia. His activity to date would not justify any assumption that he is on our side.

▽

It has been stated by those who study the problem that without the financial support which Hollywood gave to the American Communist Party in the 1930s and early 1940s the party could not have survived in the United States. During this period Mr. Chaplin was one of those who gave it consistent and substantial support. Yet Americans have continued to add to his fortune and build his prestige which has been used to support our enemies—our enemies with whom we are now engaged in a shooting war. This sustained support of our enemies is now costing us the lives of our youth. It is a luxury which we can no longer afford.

Yet there are those who say that Mr. Chaplin is an artist and that his art has nothing to do with his politics. The time is long past in the United States when association with Communist causes can be dismissed as merely a private view on politics. Those who make such statements are not aware of the real nature of the Communist program.

Moscow has decided that art shall be a weapon of the "class struggle." The motion picture industry was singled out for its particular attention, along with other media of mass communications, in a conference held in Karkhov, Russia, in 1932. By 1934 Russian money was being sent to Hollywood to start this program of infiltration and control.

▽

The program was a "two-pronged" attack. One was in the trade unions and one in the creative field. Every problem of the industry was exploited. Every popular program was seized upon to agitate to bring Hollywood to revise its traditional position that movies were to entertain and not carry messages.

The program was unbelievably successful. In ten years, by 1945, the Communist Party had achieved a degree of control that will never be fully realized, except by those who had the unpleasant but ultimately good fortune to feel its fury. V. J. Jerone, who headed the Cultural Commission of the party, whose headquarters were in New York, was more powerful than any executive in the motion picture industry in determining matters which affected us.

Up to this point, however, its two prongs of infiltration—the trade union program had the program in the creative guilds—had been kept separate. To get the power they wanted they needed to merge the two groups. Then the power of the unions could be used as a whip to force in line anyone who might object to the program of film content which was taking shape. But before this could be accomplished it was necessary to deal with the IATSE.

▽

In Hollywood the job was pretty well in hand, but nationally the IATSE was strong and was not infiltrated. The units throughout America were too small and too extensive, so it was necessary to break off the Hollywood unions from their national affiliation. This was the real purpose behind the Hollywood strikes in 1945 and 1946. But fortunately they failed in their purpose. Subsequent events disclosed the infiltration.

Ultimately the industry recognized the seriousness of the problem and began to deal effectively with it. When the party learned that it could not capture the industry, it then set out to destroy it. This has been its position since 1948, as dictated by Moscow.

Fortunately the industry has fought back

REVIEWS PREFERRED

To the Editor:

We have kept a complete file of the *Herald* Product Digest for a number of years as we prefer your reviews to other trade publications to which we subscribe. — *RUSSELL G. MORTENSEN, Booker, Fox Midwest Amusement Corp., St. Louis, Mo.*

effectively. But those of us who have been in the midst of it have realized that it is no pink tea affair. That is why we have not had too much sympathy with such individuals as Mr. Chaplin, who have been a part of that group of creative artists who have all but destroyed the industry. The wealth and prestige of our stars and creative artists who have been used to build the strength and influence of the party is as much a part of the enemy's weapon against the Free World as is the soldier in the Chinese Communist Army.

The vast majority of those involved were deceived as to the real nature of the activity in which they were engaged. As the trend of events has clarified the situation, they have used their information and knowledge in the fight to expose and isolate those whose loyalty was not to America. All but a few have made it clear that their loyalty to America and her institutions is without question. A small group is still carrying on, but in complete isolation so far as the Hollywood community is concerned.

▽

Mr. Chaplin, unfortunately, has not seen fit to join in the efforts of those who are trying to lick this problem. Although he has not been identified as a member of the Communist Party, he has done nothing to indicate that his sympathies are not still with those carrying on the party fight.

If Mr. Chaplin wants the respect of Hollywood and America, we are entitled to know where he stands. If he is not on our side, then to further build his fortune and his prestige will put an additional weapon in the hands of the enemy. The artist, as well as his art, is a part of this fight. We would like to have Mr. Chaplin and his great creative genius on our side. But if Mr. Chaplin is not on the side of America, after what it has done for him, we doubt if he ever will be.

If he does not intend to help us, it is our duty to see to it that he does us no further harm. Those who support his picture will be adding to his ability to harm us.—*ROY M. BREWER, International Representative, IATSE, Hollywood.*

Common Sense

To Terry Ramsaye:

It is valuable to have someone come up with as much common sense as was in your article in the Herald of February 14. After all, you see Third-Dimension when you look out your window and look upon a wide, wide world. Neither of the things especially stirs you of itself.—*R. B. WILBY, President, Wilby-Kincey Service Corp., Atlanta.*

ON THE HORIZON

CECIL B. DeMILLE, while talking to the press in New York Wednesday, urged the industry to use caution in handling and developing any of the new three-dimension or wide-screen systems. The veteran producer said that Hollywood was "joyful and excited. What will come out of it, however, I don't know. Your guess is as good as mine." He pointed out that wide-screen processes such as Cinerama and the 20th-Fox CinemaScope have great possibilities for panoramic scenes, but he questioned their dramatic impact for emotional, intimate closeups. He also questioned the long-term merits of 3-D systems. "I don't think you should have to have mechanical tricks to bring people into theatres," he said.

► Meanwhile, in New York, theatre grosses soared over the holiday weekend, led by "Bwana Devil," which set an all time record for the State, and garnered, as an example, $15,000 on Sunday morning and afternoon alone. "Hans Christian Andersen" at the Criterion, had its biggest business Monday, after 13 weeks; and that week was expected to record $29,000. At the Capitol, "Moulin Rouge" was expected to yield $110,000 its second week; and "Peter Pan" at the Roxy, was to give $115,000, also in its second week. Others doing excellently were "The Stooge," at the Paramount; "The Star," at the Rivoli; "Tonight We Sing," at the Radio City Music Hall; "Anna" at the Globe; "Above and Beyond," at the Mayfair; "Come Back, Little Sheba," at the Victoria, and "Road to Bali" at the Astor.

► Looks like the industry the coming year will still have to suffer from some of the unfinished business (and publicity) of the House Un-American Activities Committee. Much depends upon material available to the investigators, their mood generally, their funds, and their regard for the cleansing and breast beating of the industry in the past.

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MYERS scores distribution policies at Oklahoma meeting Page 16

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LE ROY urges awards based on expressed patron preferences Page 20

METRO plans to release 17 features in next four months Page 20

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Faesel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



Photos by the Herald

LEADERS in communications, arts, and sciences received honor medals at the annual Brotherhood Week banquet in New York last week sponsored by the National Conference of Christians and Jews amusement division. Above, Louis Nizer, film attorney, and recipients Danny Kaye, William Randolph Hearst, Jr., Walter D. Fuller, and Jack Howard; Alben W. Barkley, former vice-president and chief speaker; and Brig. Gen. David Sarnoff. Other recipients were Spyros P. Skouras and John Golden. At the right, industry guests Richard Walsh, Bernard Goodman, Harry Kalmine.





JOSE FERRER, star of "Moulin Rouge," arrives at the Capitol Theatre, New York, where he was one of approximately 1,000 persons of note invited to the world premiere. The John Huston-directed United Artists release is hanging up records.



GOING. Herbert J. Yates, president of Republic, and Mrs. Yates, known in films as Vera Ralston, leave New York for six weeks in Europe, where Mr. Yates will survey business.



COMING. Kenneth Hargreaves, right, managing director of J. Arthur Rank's General Film Distributors, Great Britain, is greeted in New York by Americo Aboaf, Universal - International vice-president.



by the Herald

DINO DE LAURENTIS, Italian producer, in the New York office of Italian Films Export, where he announced last week his intention of making "The Odyssey" in three-dimension as well as in standard version. See page 13.



CHANGES in mid-west exhibition. Jack Flex, new Indiana-Illinois Theatres district manager, is shown at Elkhart, Ind., headquarters with his predecessor, H. P. "Chick" Tompkins, seated. Mr. Tompkins now is in partnership with Andy Anderson, operating drive-in theatres in Kentucky.



THE FIRST BIG MEETING, for an idea, as the Milwaukee Showman's Guild met. It will aid the industry's own. In the picture above are Harold Fitzgerald, right, facing the group, Fox Wisconsin president; Ray Trampe, Trampe Theatres; L. F. Gran, Standard Theatres; Ben Marcus, S & M Theatres; G. Kalkhoff, projectionists' head; John Kunstman, stagehands' chief; Angelo Provinzano, Pix Theatres; Oscar Olson, projectionists; Dean Fitzgerald; A. M. LaPorte, and Henry Tollette, exhibitors; Louis Orlove, MGM; Joe Gruenberg, St. Cloud circuit; Dave Chapman, Columbia; Sig Goldberg, Harold Pearson, and John Adler, exhibitors; John Mednikow, National Screen; Harry Perlewitz, Oliver Trampe, Miss Brunner, Andrew Spheeris, Gordon Hewitt, and Jack Lorentz.

INSPIRING those local exhibitors to support Universal's "Charles J. Feldman Silver Anniversary Drive," below. Carole Mathews, Universal-International featured player, in Chicago with, left to right, Bill Bennis, manager of the Freeport Theatre, Freeport, Ill.; Paul Million, Lincoln, same state; Manie Gottlieb, company district manager; and Lou Berman, branch head.





A DISPLAY OF PRAISE by noted mystery writers is examined in Hollywood by star Anne Baxter and director Alfred Hitchcock, of Warners' "I Confess," at the left.



MARION GUETH has resigned as secretary of the MPTO of Western New York after 29 years, for a post with the Veterans Administration, Buffalo.

It's 3-D Time in Hollywood . . .



On the set of Warners' "House of Wax," Natural Vision three-dimensional film in Warner-Color. The live figures are actor Charles Buchinsky, director Andre de Toth, Jack M. Warner, Bob Burks, standing beside camera; Phyllis Kirk, in right foreground.

HOLLYWOOD this week was deep in the 3-D adventure. The score at midwest was 23 pictures announced for production in true or illusory three-dimension, with seven of these actually in work and two near completion. Two studios, Warners and Columbia, are using the Natural Vision camera which made "Bwana Devil," climbing this week to fabulous records. Almost all others are using their own variations of the basic two-camera system to achieve stereoscopy.

Here's how the productions stand:

Allied Artists has announced "The Maze."

Columbia is shooting now on "Fort Ti."

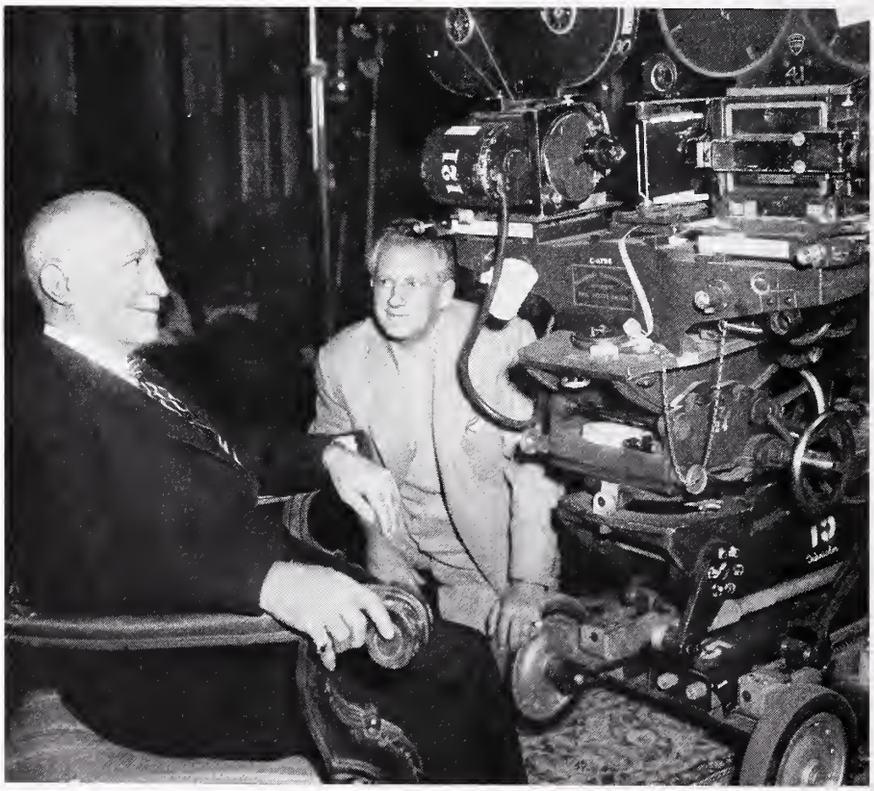
MGM is shooting "Arena."

Paramount has nearly completed shooting on the Pine-Thomas "Sangaree," and has announced "Those Sisters from Seattle," "Red Garters" and "High Voltage."

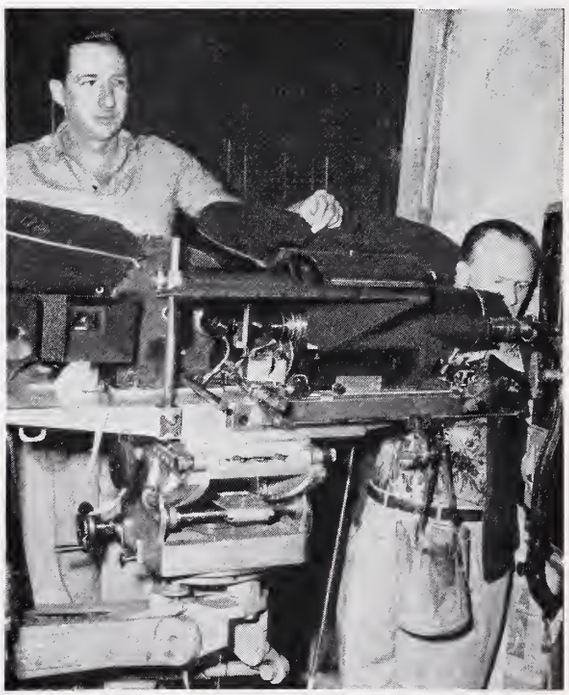
Twentieth Century-Fox is shooting "Inferno" in 3-D and "The Robe" in CinemaScope. Also planned are "The Kid from Left Field" in 3-D and 10 more features in CinemaScope.

Universal is shooting "It Came from Outer Space."

Warner Brothers has nearly completed "House of Wax" and will make "Burning Arrow."



Adolph Zukor sits for a test shot to be used in a 3-D trailer by Paramount. Supervising is Don Hartman, chief of production. The camera is the three-dimension camera developed by Paramount's Farciot Edouard in 1937, for which he won an Academy Award. It is being used to shoot "Sangaree."



The 20th-Fox stereoscopic camera being used for two features at that studio. Like the other true stereoscopic systems it uses two cameras mounted, in this case, at right angles to each other. One shoots straight ahead, the other, called the "idiot" in studio argot, beams into a mirror which refracts the image from in front of the first camera. Not to be confused with 20th-Fox CinemaScope.

3-D EQUIPMENT READY NOW, COMPANIES SAY

"Speedy Conversion" Is Claimed by RCA; Offers 3-D Kit for Exhibitors

The subject of three-dimension equipment, production and projection, dominated the news this week. For the first time since the 3-D fever hit the industry, there were a minimum of additional Hollywood production notes, symptomatic, perhaps, of the fact that producers have now set about to fulfill the schedules announced with such tub-thumping during the last month.

The week's one new production note was made in New York and had to do with a projected Eastmancolor film version of Homer's "Odyssey," to be produced in Italy by Dino De Laurentis and starring Kirk Douglas and Silvana Mangano. The film will go into production this spring and will be distributed by Italian Films Export.

French Exhibitors Are Not At All Convinced

And, speaking of matters foreign, there was a report from Paris indicating that French exhibitors are not at all convinced that the future of films lies in the way of three dimensions. In an interview Mon. Delafon, general secretary of the Exhibitors Syndicat, told reporters that he expected the cinema, as an industry, to be dead in a few years and to be replaced by a new form of entertainment on the order of theatre TV.

Of more particular interest to the harried U. S. exhibitor was the announcement from Camden, New Jersey, that RCA has ready a packaged "Three-Dimension Kit" which will permit the "speedy conversion" of projection equipment for showing of 3-D motion pictures. National Theatre Supply also let it be known that orders for 5,000-foot 3-D film reels cannot be filled till after March 20.

Included in RCA's single package are two selsyn interlocking motors; a mounting plate which can be attached to two soundhead motor mounting bolts toward the gear-side of the complete projector installation; a silent chain and two sprockets to couple the motor; and special screws for attaching the sprockets to their respective motor shafts.

RCA Dealers Called Now Ready for Installation

Also provided are upper and lower 5,500-foot magazines and two small blowers to keep the polarized filters in their projection ports cooled. The Camden announcement said that independent RCA theatre supply dealers are now prepared to supply the 3-D kit and to make prompt installations.

The NTS statement was made at a meeting of branch managers in New York.



by the Herald

THEY WANT THREE-DIMENSION, and they're paying for it. So many of them, in fact, that United Artists' "Bwana Devil" at Loew's State, New York, has broken all one-week records. On Sunday alone, more than 15,000 saw the film during the morning and afternoon, says U.A., and the house four times stopped selling tickets.

Shortages of magazines and 3-D screens were described as "acute and getting worse." Currently, however, there seems to be no shortages in interlocking devices.

Alfred Starr, president of Theatre Owners of America, last week issued a special bulletin designed to quell exhibitor fears arising from the current lack of uniformity in 3-D projection methods. Reiterating an earlier statement, Mr. Starr said he was convinced that by the end of this year "we shall know what the permanent system is going to be."

Its permanency, he said, will be determined by these two important factors: continued acceptance by the public and approximate cost to the exhibitor for the installation of the necessary equipment.

And, said Mr. Starr, "it is useless to ask manufacturers or distributors at this time to decide on a uniform system. Further, it is not only useless, but it is, in my judgment, to our detriment since the public and exhibitors will benefit to the greatest degree from competition among the various manufacturers and distributors."

To achieve a standardization of 3-D film production, Hollywood studio heads were scheduled to get together this week, according to a report from the Coast. Existing processes were to be studied and completed and partially-completed product were to be reviewed from the standpoint of quality.

The subject of 3-D color motion pictures was responsible for an unprecedented attendance of some 800 persons at the second meeting of the year of the Pacific Coast Section of the Society of Motion Picture and Television Engineers at Republic.

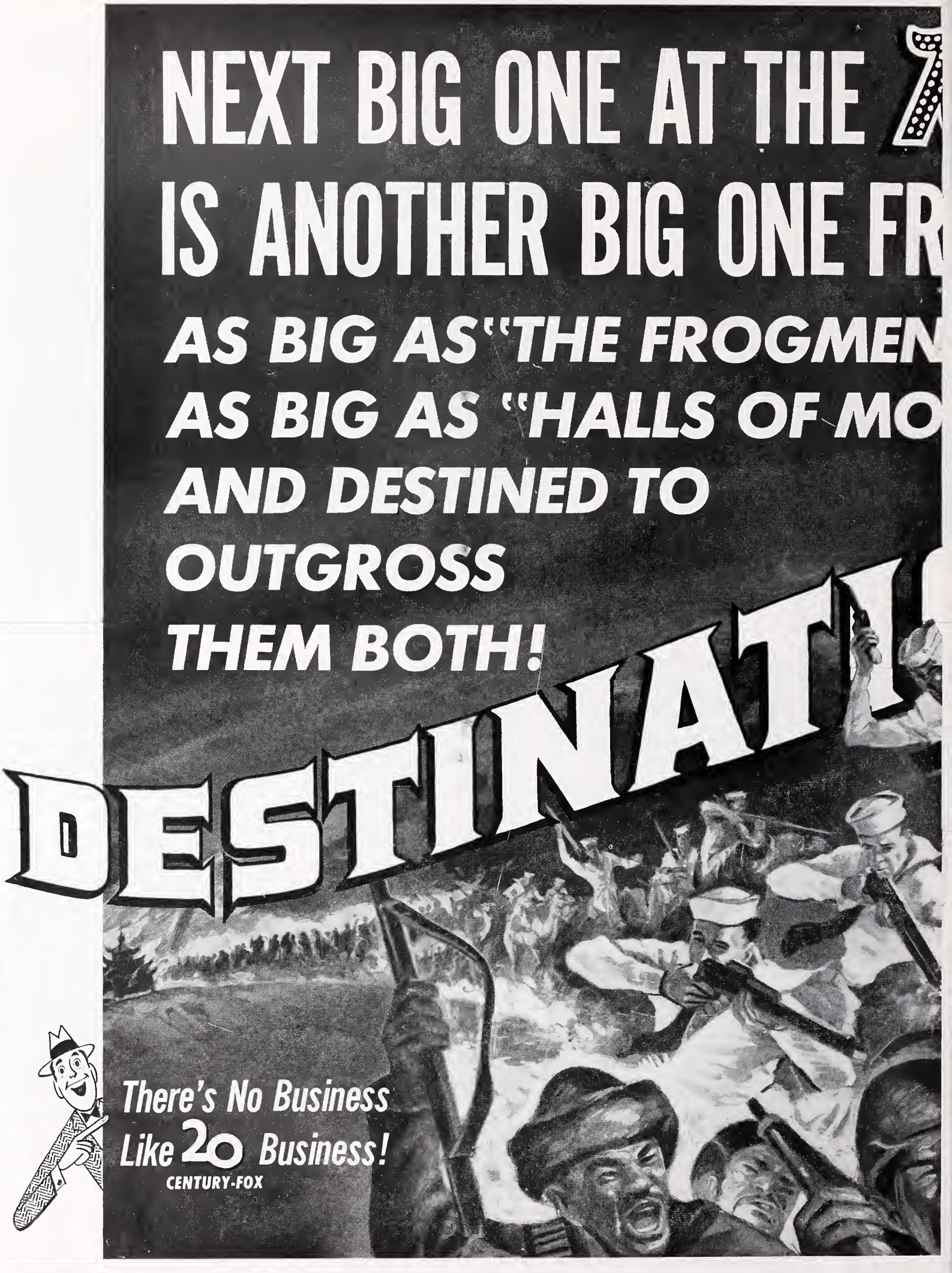
At his New York press conference announcing plans for "The Odyssey," Mr. De Laurentis said the film would be made in both 2- and 3-D, with the equipment for the latter being furnished by the Richardson Camera Company of Hollywood. As in all other three dimension processes—as opposed to wide-screen processes—this system requires the use of the polarized glasses.

Another new and true 3-D process was scheduled to be placed on the market this week by the Dunningcolor Corporation of Hollywood. The process utilizes a single camera exposing two film strips and, of course, requires the use of polarized glass.

A hint that there may be dazzling innovations in the dimension field still to come was contained in a report made this week by Eric Johnston, president of the Motion Picture Association of America, on his return to New York from a trip to the Coast.

NAME'S THE SAME

A wide film (65mm) system of panoramic motion pictures involving a special wide screen was developed by George K. Spoor in the late 1920s. The first theatrical short subject made with the system was a scenic of Niagara Falls. Reviewed in *Motion Picture News* December 30, 1930, it was called "impressive." The system was called "natural vision."


NEXT BIG ONE AT THE
IS ANOTHER BIG ONE FR
AS BIG AS "THE FROGMEN
AS BIG AS "HALLS OF MO
AND DESTINED TO
OUTGROSS
THEM BOTH!
DESTINATI
There's No Business
Like 20 Business!
CENTURY-FOX

Rivoli, N.Y.

OM 20th!

"!

NTEZUMA"!



Watch for big TV send-off Sunday, March 8th On Ed Sullivan's "Toast of the Town"!

ON GOBI

TECHNICOLOR



starring

RICHARD WIDMARK

DON TAYLOR

Produced by STANLEY RUBIN

Directed by ROBERT WISE

Screen Play by EVERETT FREEMAN

Allied Slams Arbitration Talk Door

A lid has been clamped by Allied States Association on all further discussions of its stand on arbitration, at least until the board of directors authorizes such action. Wilbur Snaper, Allied president, in a press statement last week, said that no time or place had been set for the proposed meeting between the Theatre Owners of America and Allied on industry problems.

Mr. Snaper said he was making the statement which he believed to be necessary to clarify any misunderstanding in view of numerous inquiries. His statement on the situation follows:

"There is no intent on the part of Allied to vary one degree from its present position as to arbitration and each day gives reason to strengthen that position. Mr. Alfred Starr, President of TOA, called me and suggested that an informal get-together of members of Allied and TOA might prove to be of benefit to exhibitors and a general discussion of industry problems might take place. I agreed to put his suggestion before our board which alone has the authority to authorize participation in such a meeting and advise him of its decision. It was further suggested that perhaps some other exhibitor leaders might be invited. No definite time or place for such a meeting has been set as of this moment. The program outlined at the National Allied meeting in Chicago in November and further emphasized at the New Orleans board meeting will continue to guide all Allied efforts to make it possible for exhibitors to remain in business. As to arbitration, nothing further can be said or done by Allied."

Meanwhile, in Kansas City last week the board of directors of Kansas-Missouri Theatre Association adopted resolutions endorsing the principles of arbitration as put forth by TOA and hopes were expressed that a plan might become effective for making arbitration available generally to the industry in the not too distant future.

Pre-Release Run Set For "Kettle" Film

A series of 50 pre-release engagements in the Schine circuit is planned for Universal-International's "Ma and Pa Kettle on Vacation." The film will start its run at the Strand theatre in Cumberland and the Wicomico theatre in Salisbury, both in Maryland, March 6. The handling of this pre-release world premiere stems from similar successful promotion of last year's "Kettle" product. The latest in the series is scheduled for general release in April as part of U-I's current "Charles J. Feldman Silver Anniversary Drive." The 50 Schine theatres participating in the pre-release run are in New York, Ohio, Maryland, Kentucky and Delaware.

E. Pa. Allied Meeting Hears 3-D Problems

PHILADELPHIA: Two hundred exhibitors from six states representing some 500 theatres gathered Tuesday at the Allied Theatre Owners of Eastern Pennsylvania convention, the first multi-state exhibitor parley to tackle the problems presented by the 3-D boom. Representatives from both stereoscopic and panoramic systems spoke at the meetings.

The convention also saw the reelection of the unit's 15 directors and the following officers: Sidney Samuelson, president, general manager, and national director; Ben Fertel, treasurer; E. B. Gregory, secretary, and Jack Greenberg, finance committee chairman. Also named to the finance committee were Gregory Fertel, Al Davis, Martin Ellis, and Harold Cohen.

Among those making presentations were 20th Century-Fox's general sales manager William C. Gehring, for CinemaScope; Harold Legrande and Knox Haddow for Paramount's Paravision, as well as technicians from RCA, Altec and National Theatre Supply.

Select Tax Bill to Back

Having a choice of 26 bills designed to eliminate or alleviate the Federal admissions tax, the men who have been running the industry's elimination campaign have settled upon H. R. 157, introduced January 3 by Representative Noah M. Mason, Illinois.

This bill asks immediate tax elimination for theatres whose principal business is motion pictures. Industry lawyers have studied and approved it. Another factor is that Mr. Mason is a Republican high in the House Ways and Means Committee.

The selection of H. R. 157 as the bill the industry should support was by Pat McGee and Colonel H. A. Cole, co-chairmen of the National Tax Repeal Committee of the Council of Motion Picture Organizations.

M. A. Schlesinger, Film Pioneer, Dies in New York

M. A. Schlesinger, 70, industry pioneer whose amusement enterprises dominated South Africa, died in New York Monday after a long illness.

Mr. Schlesinger and his brother, the late John Schlesinger, operated theatre, radio station, newspaper and numerous other enterprises in South Africa under the name of International Varieties and Theatrical Agency. John conducted the business in Johannesburg while M. A. was in New York.

In the early days of talking pictures, the Schlesingers headed General Talking Pictures Corp., which marketed DeForest Photophone. Survivors also include his widow, Betty, and two sisters, Mrs. Esther Greenwald and Elizabeth Stark.

Myers Hits Sales Policy At Oklahoma

OKLAHOMA CITY: Abram F. Myers, Allied general counsel, Tuesday attacked anew the practice of pre-releasing pictures at advanced admission prices and what he termed "flagrant violations" of the consent decree by distributors.

Speaking at the first annual convention of the Allied Theatre Owners of Oklahoma, Mr. Myers said: "If ever there was a time when it was necessary that the greatest possible number of people see the best pictures while they are still benefiting from word-of-mouth advertising, it is now. How are the people going to regain the movie-going habit if the best pictures are withheld from them or made available only in large cities at advanced admission prices?"

The Allied general counsel was critical of the allocation of equipment for three-dimensional and panoramic screen exhibitions, pointing out that 20th Century-Fox "says it won't attempt to supply equipment for CinemaScope in towns of less than 100,000 population for a long, long time. Long enough for theatres in the smaller towns to die a lingering death."

Turning to arbitration Mr. Myers said that Allied worked for an all-inclusive arbitration system that would prove an acceptable substitute for litigation.

Pimstein Resigns as Attorney for RKO

Harry M. Pimstein, attorney for RKO 26 years and vice-president of RKO Radio Pictures, Inc., since October, 1952, resigned Wednesday. One of RKO's oldest employees in point of service, he started with B. F. Keith Corporation in the days of the late E. F. Albee and Maurice Goodman and in 1928 assisted in the merger of the Keith, Albee and Orpheum vaudeville circuits and in the formation shortly after of Radio-Keith-Orpheum Corporation. Until 1939 Mr. Pimstein handled matters affecting RKO Theatres. Thereafter until assuming the post of vice-president he specialized in anti-trust litigation.

Introduce Drive-In Bill

The Wyoming state legislature will have to vote on a bill, recently introduced, which would bar Drive-In theatres if they are built within one mile of any incorporated city or town. According to Jack Bryson, legislative representative of the Motion Picture Association of America, this is the first bill of its type introduced in this country.

"Peter Pan" Brochure

The Walt Disney organization has prepared a special brochure outlining suggestions for teachers in connection with "The Peter Pan Story," a 16mm color by Technicolor film made primarily for use in schools.

M-G-M TRADE SHOWS!

2 EXCITING ACTION DRAMAS!

MARCH 5th

"CODE TWO"

ALBANY—3/5—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—3/5—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—3/5—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—3/5—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—3/5—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—3/5—1:30 P.M.
Warner Screen Room
1307 S. Wabash Avenue

CINCINNATI—3/5—8 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—3/5—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—3/5—10:30 A.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—3/5—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—3/5—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—3/5—1:30 P.M.
Max Blumenthal's Sc. Rm.
2311 Cass Avenue

INDIANAPOLIS—3/5—1 P.M.
20th-Fox Screen Room
236 North Illinois Street

JACKSONVILLE—3/5—2 P.M.
Florida State Screen Roon
128 East Forsyth Street

KANSAS CITY—3/5—1:30 P.M.
Paramount Screen Room
1802 Wyandotte Street

LOS ANGELES—3/5—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—3/5—12 Noon
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—3/5—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—3/5—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—3/5—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—3/5 1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK-N.J.—3/5—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—3/5—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—3/5—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—3/5—2 P.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—3/5—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—3/5—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—3/5—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—3/5—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—3/5—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—3/5—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—3/5—2 P.M.
RKO Screen Room
932 New Jersey Avenue, N.W.



"CODE TWO"

The fastest action drama on two wheels. The "first-time-told" story of the Los Angeles Motorcycle Police. You follow them on a crime chase of black market racketeers that's absolutely breath-taking. There's romance, too. Keep your eye on Elaine Stewart!

— ★ —

M-G-M presents "CODE TWO" • Ralph Meeker • Sally Forrest • Keenan Wynn • Robert Horton • James Craig • Written for the Screen by Marcel Klauber • Directed by Fred M. Wilcox • Produced by William Grady, Jr.



"CRY OF THE HUNTED"

Action drama that takes you into the hellish bayous of Louisiana. The struggle of two men—the hunter and the hunted—who vowed to return to their women. The clash with the elements in a crocodile-infested swamp. Watch the girls go for new star Vittorio Gassman!

— ★ —

M-G-M presents "CRY OF THE HUNTED" starring Vittorio Gassman Barry Sullivan • Polly Bergen • Screen Play by Jack Leonard • Story by Jack Leonard and Marion Wolfe • Directed by Joseph H. Lewis Produced by William Grady, Jr.

MARCH 9th

"CRY OF THE HUNTED"

ALBANY—3/9—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—3/9—2 P.M.
20th-Fox Screen Room
197 Walton St., N. W.

BOSTON—3/9—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—3/9—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—3/9—1:30 P.M.
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CHICAGO—3/9—1:30 P.M.
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1307 S. Wabash Avenue

CINCINNATI—3/9—8 P.M.
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16 East Sixth Street

CLEVELAND—3/8—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—3/9—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—3/9—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—3/9—1 P.M.
20th-Fox Screen Room
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DETROIT—3/9—1:30 P.M.
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LOS ANGELES—3/9—2 P.M.
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20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—3/9—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK-N. J.—3/9—2:30 P.M.
M-G-M Screen Room
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OKLAHOMA CITY—3/9—1 P.M.
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M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—3/9—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

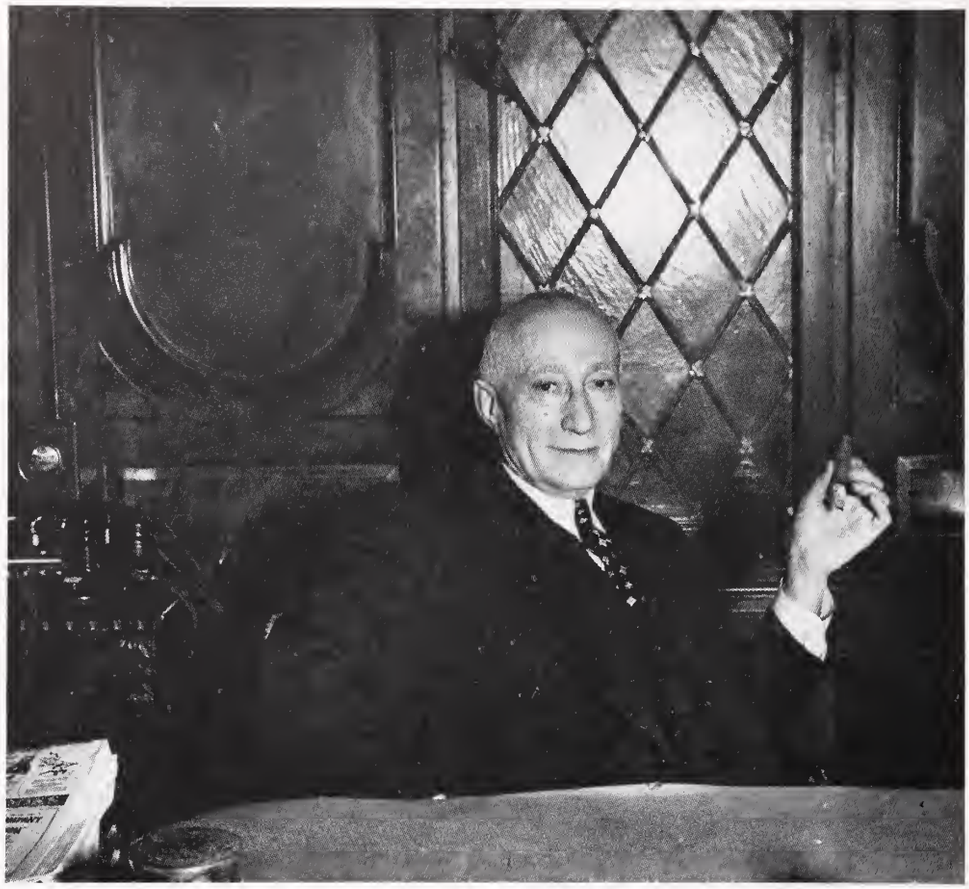
ST. LOUIS—3/9—1 P.M.
S'Renco Art Theatre
3143 Olive Street

SALT LAKE CITY—3/9—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—3/9—1:30 P.M.
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SEATTLE—3/9—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—3/9—2 P.M.
RKO Screen Room
932 New Jersey Avenue, N. W.



Adolph Zukor, elder statesman of the industry, at his desk in the Paramount home office, New York, in Mr. Zukor's own Paramount Building, in which he takes no little pride.

ADOLPH ZUKOR'S HALF A CENTURY

by TERRY RAMSAYE

ADOLPH ZUKOR comes now to stand before us laurelled with honors as a personification of the American Way, achieved in his fifty years of the motion picture, the great American contribution to the Twentieth Century. This is the time of his special recognition as the single personal force most effective in the rise of the screen institution to world-wide service to the wishful hearts of all people, cap-stone over the arts of expression.

Just fifty years ago now Mr. Zukor ventured, not too willingly, into a tiny lowly niche in the amusement world of New York. He was on a personal errand of salvage of a little loan he had made to an unsuccessful friend who had apparently sunk it in a penny arcade venture. That arcade included peep-show movies. So a career was something that happened to Mr. Zukor. He had surely no designs of empire then. A man at a place, at a time, the origin of all great careers in all history.

Mr. Zukor was just past his thirtieth year, coming from a modestly successful experience as a furrier in Chicago. Only a few years before he had arrived, a boy immigrant from Hungary, dropped into the maelstrom of New York to fight and work his way up as best he might in a new land. Some of that fighting, too, was literal, when in the years of his novitiate he appeared as a flyweight contender in the prize ring. That perhaps has had somewhat to do with the air of firm vigor and calculated assurance with which he has ever after faced an increasingly complex world. He stands so yet today in his eighty-first year.

The peep show pictures of that arcade were the link of destiny alike for the art of the screen to come and for the career of Mr. Zukor. He set forth into varying adventures with the rising screen, including the curious Hale's Tours device presenting a simulated scenic train ride and the early store shows that are known to history as the nickelodeons. He was variously in many ventures with many associates, among them Marcus Loew and William A. Brady. But a certain determined independence marked the Zukor pattern. He had to go his own way.

It was his destiny to become, as he stands today, one of the five men who, single handedly and with daring based on conviction, have most creatively influenced the rise of the motion picture. They are, in the order of their appearance: Edison, who gave us the basic instrument; George Eastman, contributor of the plastic vehicle, the film, which empowered it and for years contained most of the genuine scientific integrity of the screen; Jeremiah J. Kennedy, consulting industrial engineer who gave the mad medley of chaotic business its first discipline and saw it as an industry; D. W. Griffith, who saw an art form and helped so mightily to make it one; Adolph Zukor, remarkable dreamer of grandeurs, filled with dramatic sentiment but ruled by unyielding relentless practicalities of executive decision, the man who has seen the farthest the first.

It has been most fortunate indeed that it was for so many years true that what was best for Adolph Zukor was also good for the industry. He had to build it up so he could have it to stand on.

Through the years of his ascendancy, those first three decades of the century, Mr. Zukor had the fortune to be always right about just one thing, the onward destiny of the motion picture. As the tide of that era of rapidly expansive growth of the nation swept in, with many a tossing swirl and ebb and eddy, he managed to stay poised riding the expanding motion picture with his surf board on the crest of the advancing wave.

At a passing glance in the street he was a determined preoccupied little fellow, inconspicuous in his five feet, five, just somebody going somewhere. At casual contact, if any contact with him could be really casual, he had a quiet, reserved quality that was sometimes mistaken for meekness. But when he sat at the directors' table he usually proved the tallest man in the room.

In the main Adolph Zukor's storms have been all inside concealed by a facade of imperturbability. His battles were fought alone. For long it was his habit in the many embattled years of his rise to walk alone through the night thinking it out. There were times when he traversed the streets from 125th to the Battery from midnight to the dawn.

Back yonder in the early years of the feature era, I chanced to have connections with a syndicate which offered Mr. Zukor $1,000,000 on the barrel head in cash for his total interest in his Famous Players. He went for a walk, and then said "No." A decade later I had occasion to ask him why? Pondering a moment he said: "A million was a lot of money then, more than I had ever expected to have, more than I needed, in those days, for my future and my family. But what was I going to do if I sold? Run a shoe store?"

If he had, it would have been a certainty

the shoe store would have been a great success, too, in view of what Mr. Zukor knew about heels.

Anyway, he said: "I decided to stay and play out the hand. I was sitting with an ace." That ace was Mary Pickford, around whom Mr. Zukor had the skill and luck to build an empire. He filled his hand to a royal flush, holding for a time about 85 per cent of the top box office talent of the world.

Of all the great talent of the day, Mr. Zukor was among all the entrepreneurs the only one not interested in Charles Chaplin. He alone was not in competition when John R. Freuler who acquired Chaplin as the premier box office star of the day for the shocking salary of $670,000. Years after, I was told why—"He doesn't think Chaplin is funny." The real reason, never analyzed, was that Chaplin's message was the triumph of the boob, against the background of the underdog. Mr. Zukor was not looking in that direction.

Commercially Mr. Zukor probably made a mistake on Chaplin. That would matter little in his long perspective. In those creative days he was not afraid of mistakes. Once when an impending crisis arose, Sidney Kent, sales manager extraordinary, dramatically in his fashion cried out: "Why, this can cost us a million dollars!" Mr. Zukor, so the story runs, looked level eyed and answered, "A million? Very well, we can sweat that out," closing the subject. Mr. Zukor appreciated Mr. Kent's large histrionic abilities. Also he meant it about that million.

In truth the Zukor career as the creative business executive was not really of his choosing. He began, you'll be remembering, with his larger career in production, "famous players in famous plays" and his New York studio of Famous Players. Mr. Zukor wanted to make pictures. "I found I had to take over business responsibilities and operations, through no choice of my own," he has said. "It was a necessity."

The official biographies of Mr. Zukor at this Jubilee time are of course as suavely euphemistic as an afternoon speech to a ladies Reading Circle. Some in movieland will be remembering that they have only a smiling reference to the facts. That is perhaps just as well. Now is the time of afterglow. Even in movieland not many of the current generation would be knowing much of or understanding the hectic years of controversy through which the industry fought itself into adjustments and the sometimes ruthless practicalities between ruthless seller and ruthless buyer. They were just "trade practices."

The Zukor campaigns and controversies by which he built position, power and place, not for Adolph Zukor alone but for his industry, too, would be hard to make understandable to much of today's audience. There are those, of course, who can yet remember, with some whimsy, the Zukor issues, wars and campaigns pertaining to such as W. W. Hodkinson and the control of Paramount, the distributor; or the bitter issues with Lewis J. Selznick, who got in the way with his star series invasions of the Famous Players-Lasky selling plans.

I can remember well the day when I visited "L.J." sick abed at the Astor. "Adolph was up to see me yesterday. Wanted to see if there was any danger I'd get well. Offered me $5,000 a week to go to China and stay there."

It would have been a sound deal, in all directions, including the Chinese.

In those days no one was ever quite so wrong in this industry as he who differed with Mr. Zukor. He knew what to do with authority. His judgments and decisions colored motion picture patterns overseas. He was the industry's first student of the international pattern of the motion picture, and probably the last one who has known it so well.

High among the prides of Mr. Zukor is the obtruding physical fact of the lofty Paramount Building rising over the Times Square area. There it stands in steel and stone, indisputable evidence of the greatness that was Famous Players-Lasky, Paramount, Paramount Publix and many the corporate bangle on the chains between. It was built in the days of his high command of his empire. Somewhere its walls include a panel which holds literal touchstones with the glories of the past—chips of stone from the Taj Mahal, the Pyramid of Cheops, a bit of marble from the Parthenon, a chip from the Coloseum, another from the Great Wall of China, and like as not a splinter off Plymouth Rock, together with many another memento with the triumphs, glories and successes of the past. Mr. Zukor likes to regard that lofty needle into the midtown skyline and remark upon what it has done for the status of the region. Always a-building.

Some day no doubt a young man with a geologist's hammer will be coming along to collect from a mouldering cornerstone a fragment from the Pyramid of Adolph the First.

FILM ON ZUKOR TO HIGHLIGHT HIS JUBILEE DINNER MARCH 4

Highlighting the entertainment at the Adolph Zukor Golden Jubilee Dinner, March 4, at the Waldorf-Astoria in New York, will be the first public showing of "The Adolph Zukor Story." This film featurette, produced by A. J. Richard, editor of Paramount News, tells the success story of the immigrant youth who rose to a place of honor in the film industry.

Harry Brandt, chairman of the New York Jubilee Dinner committee, and Robert J. O'Donnell, international chairman of Variety Clubs International's year-long series of nationwide tributes, have announced that top-level members of Federal, State and local government are joining with leaders in American industry to honor Mr. Zukor at the dinner.

Among those who have accepted membership on the Honorary Committee for the dinner are General Lucius D. Clay, former Military Governor of Germany; Hon. Vincent R. Impellitteri, Mayor of New York; U. S. Senator Herbert H. Lehman; U. S. Senator Irving M. Ives; Bernard Gimbel, president of Gimbel Brothers; F. M. Flynn, president of the *New York Daily News,* and Stanton Griffis, industrialist and former United States Ambassador to Poland, Egypt, Spain and Argentina. These men join an already impressive list who will honor the 50th anniversary of the opening of Mr. Zukor's first Penny Arcade.

As guest of honor of the February 18 meeting of the Motion Picture Industry Council, Mr. Zukor told the membership that all persons responsible for selecting subjects and making pictures should better acquaint themselves with audience tastes. He suggested industry leaders acquire this knowledge by visiting theatres in all sections of the country, in all sizes of cities and towns.

Mr. Zukor pointed out many instances showing that the preview-room judgment is seldom a dependable guide to public demand. The Paramount board chairman said the "next most important thing to making good pictures is good advertising," and advised that advertising techniques should be studied as closely as production. In this manner, Mr. Zukor pointed out the industry can keep public interest.

Long-time associates of "Mr. Motion Pictures," Russell Holman, Eastern production head of Paramount Pictures, and Mr. Richard have assembled thousands of feet of negatives of Mr. Zukor both in his personal family life and throughout his business career for the production of "The Adolph Zukor Story."

United States Representatives, New York City Councilmen and judges have also accepted membership on the Honorary Committee. The New York State members of the House of Representatives who will take part in the celebration are Congressmen Emanuel Celler, Isidore Dollinger, Francis E. Dorn, Sidney A. Fine, Paul A. Fino, Louis B. Heller, Lester Holtzman, Eugene J. Keogh, Arthur G. Klein, Abraham J. Multer, Adam Clayton Powell, John H. Ray, John J. Rooney, Jacob K. Javitz and Edna F. Kelly.

SAG Pact on Commercials For TV Set

The Screen Actors Guild has approved a contract for television commercials, and have ended their strike. The Screen Actors Guild board announced late last week it liked the new proposed contract, and would ask the membership to ratify it immediately.

The contract has been approved by members of the Film Producers Association, New York, and national advertising agencies, which have agreed to sign letters of adherence. Others to sign are the Alliance of Television Producers, Hollywood, and other producers in Hollywood, Chicago and Detroit.

The New York SAG membership meeting was to be Friday, at the Astor Hotel; the one in Hollywood is on Sunday, at the El Capitan theatre.

The contract provides minimum "production payments"; and minimum "use payments," classified according to number of cities using; and payments varying according to time schedules and whether spot or regular commercial.

Washington Celebrities At "Andersen" Opening

A celebrity-packed audience that included Government officials, foreign diplomats, high ranking military officers and leading society figures witnessed last week's premiere of RKO's "Hans Christian Andersen" at the Metropolitan theatre in Washington. Television cameras covered the scene and Jinx Falkenburg interviewed guests in the lobby, and later served as mistress of ceremonies in stage activities during which she interviewed Danny Kaye by telephone from the Palace theatre in New York. The American Newspaper Women's Club sponsored the opening.

Disney Launches New Featurette Series

Walt Disney has launched the opening of a new featurette series in color by Technicolor with the release of "The Alaskan Eskimo." The new series, titled "People and Places," started its first engagement at Loew's State theatre in New York with Arch Oboler's three-dimensional "Bwana Devil."

Salesmen Declare Loyalty

Members of the Colosseum of Motion Picture Salesmen of America this week were signing affidavits attesting their membership, their lack of affiliation with the Communist party, and their lack of affiliation in any organization advocating governmental overthrow. The affidavit suggestion, favored by the membership, came from William Tomlinson of the San Francisco Loge.

IMPPA Names Three New Committees

Three new committees were named at last week's meeting of the Independent Motion Picture Producers Association held at the Allied Artists studio in Hollywood. Steve Broidy, association president, announced the appointment of Walter Mirisch, Lindsley Parsons, Robert Lippert, Ed Finney and Sam Katzman to the permanent charities committee. Named to the Motion Picture Industrial Council committee were Messrs. Broidy, Lippert, Parsons and Jack Broder. The new labor relations committee will be composed of Jan Grippo, Eugen Arnstein, Vincent M. Fennelly, Mr. Mirisch and Mr. Parsons.

LeRoy Says Patron Poll Is Advisable

Mervyn Le Roy believes the people who will tell the motion picture industry—and the world—what is "best" in Hollywood, whether talent, pictures, or processes, are the paying customers. Mr. LeRoy, veteran producer, feels Hollywood should support an annual "Oscar" poll in cooperation with exhibitors.

To a reporter last week, he pointed at the Fox Intermountain circuit pollings of its patrons on "best" pictures, and "best" stars; cited the fact that 50,000 customers gave their opinions willingly, and that this was an excellent piece of good will and promotion, and predicted other circuits would do the same. The Fox Intermountain poll had "The Greatest Show on Earth" chosen as top picture, and John Wayne and Susan Hayward heading lengthy star listings. It was conducted in seven states.

Mr. LeRoy also commented that "many exhibitors have pointed out that Hollywood's Oscar selections are not those of the public —in fact, some showmen flatly maintain that Oscar winning pictures do uniformly mediocre business." He added that in a public vote, sheer entertainment would probably be the criterion, and the private, personal and esthetic preferences of Hollywood would disappear as determinants.

RKO Conducts Sales Meeting in Chicago

Charles Boasberg, general manager, and Walter Branson, assistant general sales manager, head a group of RKO Radio home office executives currently conducting a series of Chicago meetings with the field sales force in preparation for the company's forthcoming "25th Anniversary Drive," March 6-June 25. This is the fourth of the coast-to-coast sales discussions. Also present from the home office for the meetings are Sidney Kramer, short subjects sales manager, and Harry Gittleson, Mr. Branson's assistant.

Metro Plans 17 Films in Four Months

With "Sombrero" scheduled as MGM's Easter attraction, Charles M. Reagan, general sales manager, announced last weekend that the company has 17 features ready for general release in February, March, April and May.

"The Naked Spur," which heads the February list of releases, was opened in Denver during the early part of this month. Several of the stars, the director and producer of the outdoor drama appeared in Denver for the opening of the color by Technicolor production. Also on the February schedule are "Rogue's March," and the general release of "Ivanhoe" and "Jeopardy."

"Battle Circus" heads the list of March entrants which include "Confidentally Connie," "The Girl Who Had Everything," and the Technicolor musical, "I Love Melvin."

For April there will be four pictures with "Sombrero" followed by the color by Technicolor musical "Small Town Girl," "See How They Run" and "Code Two."

"Never Let Me Go" heads five pictures set for May. The others set for release during this month are "Cry of the Hunted," "Fast Company," "Dream Wife," and "Arena," MGM's first three-dimensional film in their Metrovision process.

Balaban Named Honorary Chairman for Drive

Barney Balaban, president of Paramount Pictures and president and co-founder of Balaban & Katz, will serve as honorary chairman of the 1953 Joint Defense Appeal campaign. Mr. Balaban has been active in the Joint Defense Appeal and the Anti-Defamation League of B'nai B'rith for many years. He was an honorary chairman in the JDA 1952 campaign and is an honorary vice-chairman of the Anti-Defamation League.

National Drive-Ins Set 3-D Convention

Officials of the National Drive-In Theatres Convention have announced that their meeting March 24-26 at the Schroeder Hotel, Milwaukee, Wisc., will be a three-dimensional event. Caught in the current 3-D tide, the drive-in owners are planning a "Three-Dimension business session," "Three-Dimension equipment trade show" and "Three-Dimension entertainment."

Rest Bronx Trust Case

Both the plaintiffs and the defendants rested their cases in the anti-trust suit brought by J. J. Theatres and Luxor Group, Inc., of the Bronx, N. Y., against 20th Century-Fox, Warner Brothers, RKO Radio, Universal and Skouras Theatres in Federal Court in New York.



Paramount Pictures Corporation
and its personnel
join in affectionate felicitations to

ADOLPH ZUKOR

on the happy occasion of

THE ADOLPH ZUKOR GOLDEN JUBILEE, 1903-1953

—celebrating fifty years of service to the motion picture

And Paramount extends thanks to
Variety Clubs International for its sponsorship of this
industrywide tribute to Paramount's beloved founder.

BRITAIN PROBES "QUOTA" FILMS

Trade Board Disapproval of 2 "Made in England" Worries Trade Leaders

by PETER BURNUP

LONDON: The outcome of the "Monsoon" *cause celebre* has set many promoters and producers scurrying to their lawyers. Their concern has been increased by the announcement that the Board of Trade has refused a Quota certificate to another putatively "British" picture, "Decameron Nights."

The "Monsoon" case resulted in a High Court judgment delivered by Mr. Justice Vaisey against F. G. (Films) Ltd. The latter had sought a declaration that they were the makers of "Monsoon" within the meaning of the Quota Acts and that throughout the time the film was being made the company was British within the meaning of those acts.

Had Refused Registration

The Board of Trade had refused to register "Monsoon" as a British film on the ground that it was not made by the company.

The board, said the judge, admitted that the applicants were a British company and having a majority of its directors British subjects. The directors were Forrest Judd, American citizen, and Edwin Arthur Davis and Marjorie Sutherland, both British subjects. It also was admitted that—as is necessary to conform with the Quota regulations—the studio used in making the film was within Her Majesty's Dominions—namely, in India.

The sole question, therefore, the judge went on, was whether the applicants were the makers of the film. The applicants had a capital of £100, divided into 100 shares of £1 each, 90 of which were held by Mr. Judd and the remaining 10 by Mr. Davis. The third director had no shareholding and the judge understood that the company, apart from its registered office, had no place of business and employed no staff.

Said Contrary to Facts

It seemed to the judge to be contrary not only to all sense and reason but to the proved and admitted facts of the case to say that this insignificant company undertook, in any real sense of that word, the arrangements for the making of the film. He thought that its participation in any such undertaking was so small as to be practically negligible and that it acted, in so far as it acted at all in the matter, merely as the nominee of and agent for an American company called Film Group Incorporated, which seemed (among other things) to have financed the making of the film to the extent of at least £80,000 under the auspices and direction of Mr. Judd, who happened to be its president.

The suggestion that that American company and Mr. Judd were merely agents for the applicants was to the judge's mind inconsistent and contradicted by the evidence, and was a mere travesty of the facts as he understood and held them to be.

In lieu of the declarations for which the applicants asked, the judge declared that the applicants were not the makers of the film "Monsoon" and that the film was not a British film within the meaning of the Quota Acts.

The applicants must pay the Board of Trade's costs.

No "Decameron" Explanation

Officials won't disclose the reason for their refusal of the Qouta cachet for "Decameron Nights," but it is understood to be in line with the "Monsoon" case.

Arrangements for the Decameron film were ostensibly made by a specially incorporated British company, Film Locations, Ltd., of which Mike Frankovich, the film's producer, is one of three directors, the others being British subjects. The film was shot on location in Spain, completed at Elstree studio and reportedly was largely financed with frozen Spanish money belonging to an American oil company.

Admittedly—albeit privately—officials are relieved at the "Monsoon" decision. They are assured that their interpretation of the Act is a true one. They believe also that the court's decision, from which there is no appeal, will discourage other promoters from coming forward with similar "ingenious" projects.

Extra-mural comment is cautious. A B.F.P.A. (British Film Producers' Association) spokesman, for example, claimed that he was in some difficulty. Grand National ("Monsoon" distributors) are B.F.P.A. members, he said. Moreover, he had no idea how many other of his members had similar "arrangements" in mind.

For once in a way, George Elvin's A.C.T. (Association of Cinematograph & Allied Technicians) is full of praise of the Government's action. The union has long campaigned for a stop being put to what it calls "foreign" films "masquerading" as British Quota.

▽

C.E.A.'s deputation accompanied by representatives of B.F.P.A., K.R.S. and A.S.F.P. (Association of Specialized Film Producers) duly attended the Treasury and presented its case for entertainment tax remission.

The proposals are estimated on the basis of the Stoy Hayward report to involve £3,700,000.

In support of the claim the deputation's spokesman, C.E.A. president W. J. Speakman, cited:

Losses in operating the Eady Plan;

Claims from labour for increased pay;

Threatened new capital expenditure following the introduction of 3-D films;

Reduced profits, already experienced, from ice cream sales following the derationing of sweets;

Growing competition from TV;

Falling receipts of five per cent from 1951-52 figures;

Unfair discrimination as between cinemas and other forms of entertainment.

BRITISH REPORT RISE IN TOTAL ADMISSION

LONDON: The Board of Trade *Journal* reported this week that the number of admissions here in the quarter ended September 27, 1952 rose to 335,215 from 326,447 in the previous quarter. The 2.7 per cent increase was described as an "apparently normal seasonal increase" and, it was pointed out, the total still was below comparable figures for 1951 and 1950. In the same quarter period, gross box office takings rose from £27,208,000 to £27,986,000, a rise of 2.9 per cent. This increase, said the *Journal*, reflected primarily higher admission prices caused by the increase in entertainment tax rates.

Set First Dates for 20th-Fox Musical

Eight first dates in March and April have been set by 20th Century-Fox for the musical, "Down Among the Sheltering Palms," in color by Technicolor. The film will open first at the United Artists theatre, Detroit, March 11, with subsequent performances set for the Paramount, Toledo; Radio City, Minneapolis; Capitol, Cincinnati; Opera House, Jamestown, N. Y.; Strand, Manchester, N. H.; Orpheum, Omaha; and Paramount, Des Moines.

Breen Denies Ban on Kramer's "The Wild One"

HOLLYWOOD: Joseph I. Breen, vice-president of the Motion Picture Producers Association, has denied a story that his organization had banned exhibition of the Stanley Kramer film, for Columbia Pictures, "The Wild One," outside of the United States. Mr. Breen said, "The Johnston Office has neither the authority nor the inclination to be concerned about the distribution of motion pictures anywhere."

Sells Circuit Interest

SEATTLE: E. L. Walton has announced the sale of his partnership interest in Favorite Theatres, Inc., to J. J. Rosenfield, controlling partner in the circuit.

Hope and Rooney, Paramount's Big New Team, are Big News for Easter!

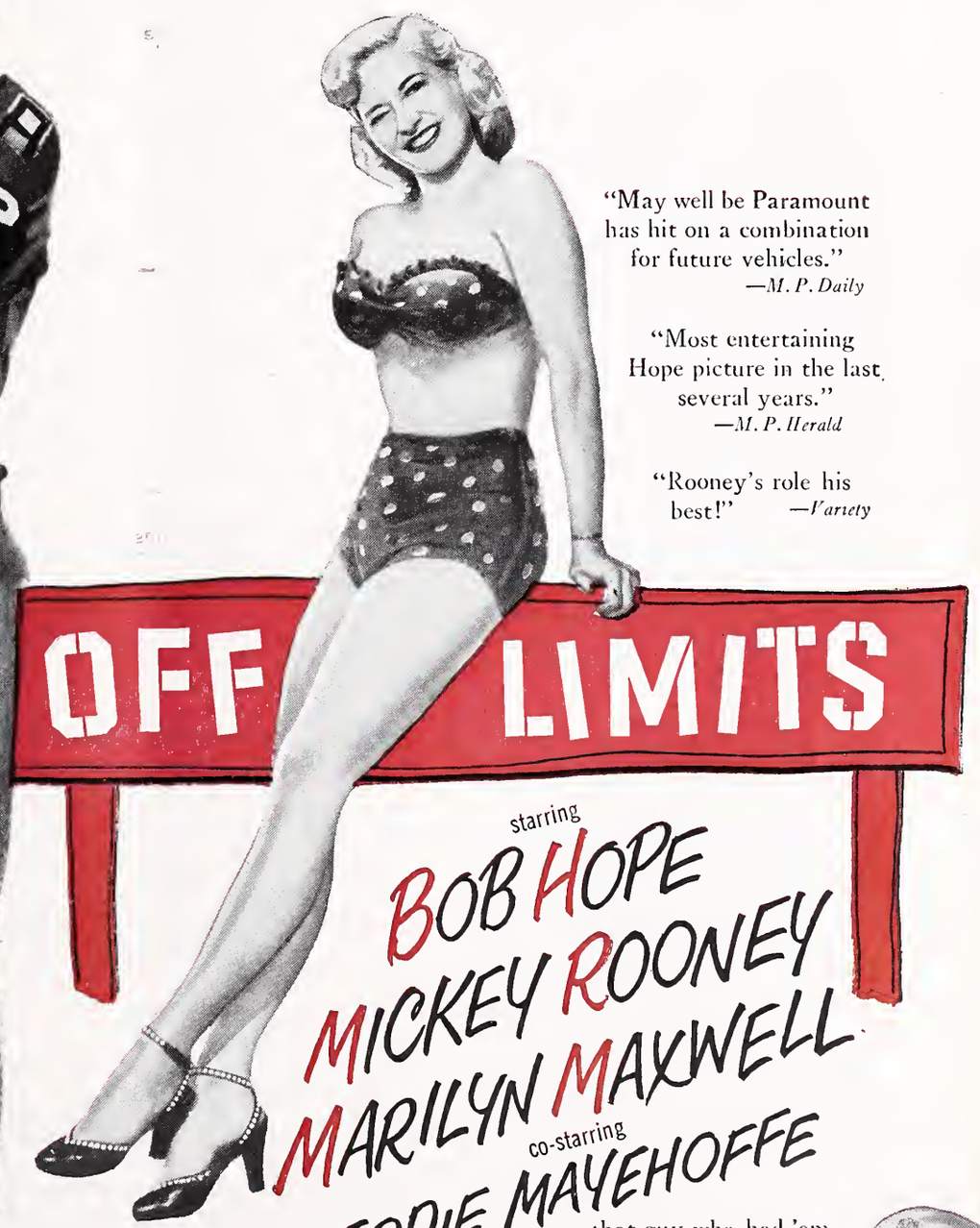
Bob and Mickey are linked up for laughs—as the M. P.'s who mean *MORE PROFITS!*



"May well be Paramount has hit on a combination for future vehicles."
—*M. P. Daily*

"Most entertaining Hope picture in the last several years."
—*M. P. Herald*

"Rooney's role his best!" —*Variety*



starring
BOB HOPE
MICKEY ROONEY
MARILYN MAXWELL
co-starring
EDDIE MAYEHOFFE

—that guy who had 'em howling in "The Stooge" and "That's My Boy"...

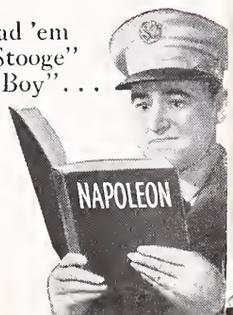
BIG THINGS COMING!

3-D SANGAREE
Soon—Color by Technicolor

George Stevens' SHANE
—in July
Color by Technicolor

with
STANLEY CLEMENTS · JACK DEMPSEY · MARVIN MILLER

Produced by HARRY TUGEND · Directed by GEORGE MARSHALL · Story and Screenplay by HAL KANTER and JACK SHER



Suits Aimed At Majors In N.Y. Area

A barrage of litigation is about to be fired at the major companies by independent exhibition interests in the New York area.

It is understood that Raybond Theatres, operating 15 houses in and around New York, is preparing six anti-trust actions against the distributors. Seven cases are involved, the first of which was filed in Federal District Court in New York last week when the Normandie Amusement Corp, a Raybond unit, entered a $1,200,000 suit against the major companies.

The Normandie case attacks the Loew's-RKO Theatres product split in neighborhood runs. The plaintiff charges that the distributors suppress and destroy competition by dividing pictures and allocating them only to Loew's and RKO houses on first neighborhood run, thereby "destroying the ability of other exhibitors" to negotiate for licenses. It is claimed that the "huge purchasing power" of the two circuits compels the so-called "Big Eight" to refuse service to the independent operators.

The plaintiff claims that there is "no substantial competition between the Normandie and other theatres operated on first neighborhood run by Loew's and RKO and that the Normandie has been forced to play in accordance with a "fixed design and pattern" as dictated by the defendants. The court is asked to grant an injunction restraining the defendants from refusing first neighborhood runs to the Normandie.

An anti-trust action seeking an injunction to force Loew's to grant day-and-date runs to the Lee theatre, Fort Lee, N. J., with Skouras' Fox in Hackensack has been filed in Federal District Court in New York. The plaintiff claims that when the house opened in 1952, it was assured of the same Hackensack run, but that the distributors have fixed a clearance between the two towns, despite the fact that the clearance was not requested by the Fox.

$3,000,000 Providence Action Names Majors

PROVIDENCE: The Elmwood Amusement Corporation, operator of the Liberty theatre, Providence, under the management of Milton and Edward Bomes, have filed anti-trust action here in U. S. District Court asking $3,000,000. Defendants are RKO Rhode Island Corp., operator of the Albee theatre and former owner of the Victory, Providence; Loew's State theatre, Ralph E. Snider & Associated Theatres, operators of the Palace, Cranston, R. I.; and the eight major distributors. The complaint charges a conspiracy by the defendant starting prior to 1932 to restrain and monopolize interstate trade by a system of runs, clearances and admission prices in and near Providence.

Senators to Resume Industry Probe

WASHINGTON: The Senate Small Business Committee has agreed to accept the recommendation of its staff to hold extensive hearings on industry trade practices beginning in late March or early April. The Committee staff has been conducting an investigation into exhibitor complaints against distributors for the past several months. The Committee estimated that the hearings would take about two weeks and some 80 to 100 witnesses would be heard. Justice Department and Federal Trade Commission officials are among those scheduled to testify before the Senate group. The group will hear distributors and probably some producers after they receive a rounded picture of the crux of exhibitor problems. The tentative hearing schedule calls for putting as many exhibitors on the stand as wish to testify.

Amend Jackson Park Decree in Chicago

CHICAGO: The Jackson Park decree, which prohibited Balaban & Katz and other "affiliated" Chicago theatres from showing double features ahead of the Jackson Park, was amended last weekend by Federal Judge Michael L. Igoe of the Chicago District Court. The ruling was in accordance with an opinion handed down by the United States Appeals Court for the Seventh Federal District last December. It does not affect those theatres on the South Side. The amendment also established 10 days' clearance before first subsequent run for pictures playing first Chicago runs of a week or less.

Chicago Variety Club Honors Carpentier

CHICAGO: The Variety Club of Illinois here honored Charles F. Carpentier, Moline exhibitor and Illinois Secretary of State, at a testimonial banquet February 18. Master of ceremonies George Murphy introduced the guests, including William G. Stratton, Governor of Illinois, and Albert Crampton, Chief Justice of the Illinois Supreme Court. John J. Jones was installed as chief barker. Other new officers and directors include Nat Nathanson, first assistant chief barker; James Coston, second assistant; Many Gottlieb, dough guy; Manny Smerling, property master, and directors James Donohue, Tom Flannery, Max Rosenberg, Arthur Schoenstadt, Edwin Silverman and Dave Wallerstein.

Perfect Settles Trust Suit Against Majors

Perfect Theatres, Inc., of Greenwich, Conn., have settled a $1,200,000 trust suit against all the majors except Paramount, it was announced this week at New York District Court. Also named as defendants in the 1949 suit were Skouras Theatres and Metropolitan Playhouses, Inc. Terms of the settlement were not disclosed in the court announcements.

Brotherhood Banquet Honors 7

Seven men who are recognized leaders in communications, the arts, and the sciences were given gold medals of appreciation for their contributions to the ideal of brotherhood, at the annual banquet of the amusement industry division of the National Conference of Christians and Jews, the evening of February 19 at the Hotel Waldorf-Astoria, New York.

The men are Spyros P. Skouras, president of 20th-Fox, the field of motion pictures; Walter D. Fuller, Curtis Publishing Company, magazines; John Golden, the legitimate theatre; William Randolph Hearst, Jr., news services; Jack R. Howard, newspapers; Danny Kaye, the entertainment arts, and David Sarnoff, radio and television.

Features of the evening were speeches by former Vice-President Alben W. Barkley, by Mr. Skouras, and by Sol A. Schwartz, amusement division national chairman and president of RKO Theatres, and a dramatic tableau, "The ABCs of Brotherhood," by Morton Sunshine, and featuring Quentin Reynolds, John Cameron Swayze, Ben Grauer, Danny Kaye, Mel Allen, Bob Considine and Conrad Nagel.

Approximately 1,200 were present. They were the executive personnel of the film industry in New York.

Protest TV Film Sale

The Theatre Owners Corporation of Cincinnati has protested Republic Pictures' action in selling a large block of pictures to television. They condemned the policy as "biting the hand that feeds them."

J. J. Hegman Dies

J. J. Hegman, 69, owner of the Ritz theatre, Austin, Tex., died February 16 at his home following a long illness. Among other Austin theatres he operated were the Queen, Crescent, Casino and Star.

Morris Legendre

Morris Legendre, Carolina theatre owner, and his wife, were among those killed in the National Air Lines plane crash in the Gulf of Mexico, February 15. Mr. Legendre and his wife were returning to their home in New Orleans.

Fred Preston

Fred Preston, 83, who operated the Highland Park theatre, Highland Park, Mich., until his retirement in 1925, died February 20 after a long illness.

Orville L. Wood

Orville L. Wood, 56, owner and operator of the Roxy and Liberty Drive-In theatres at Coquille, Ore., died of a heart attack February 17.

TV HARNESSED TO PULL FILM PROMOTION CART

Companies Using Medium In Publicizing Product Through Use of Clips

by MANDEL HERBSTMAN

A few weeks ago Robert Taylor bowed and bantered before the television cameras on Ed Sullivan's CBS-TV network program, following which clips from his latest MGM picture, "Above and Beyond," were shown.

That appearance signaled the end of MGM's long-standing policy of aloofness from television. Reaction to the venture was enthusiastic. Promptly arrangements to have June Allyson appear on the same network show March 1 were made. And of course, as a reciprocal part of the appearance, clips from her latest film, "Battle Circus," will be flashed to the 51 stations throughout the country that carry the program. And still a third appearance was arranged, for Debbie Reynolds on the March 22 show with clips from "I Love Melvin."

Many Permit Stars on TV In Exchange for Clips

More and more, the companies not only are overcoming their early fear of TV competition but learning how to employ it. With almost all companies it has become standard practice to have stars appear on network shows in exchange for the showing of clips.

A parallel in the changing attitude of the motion picture industry to television can be drawn with its attitude toward radio in the early days. When that new medium was growing to popularity there was talk and fear about it keeping potential customers out of the theatre. Gradually fear gave way to cooperation and mutual growth.

Discussing the initial appearance of Robert Taylor on the TV show, S. F. Seadler, MGM director of advertising, proclaimed it "highly successful." He declared the company intends to continue this policy. Mr. Seadler pointed out that the stars do not entertain on the TV programs but appear only for the purpose of promoting the film.

U.A. Frequently Uses Television Device

United Artists is one of the companies that frequently uses the combination of personal appearance and film clips on TV shows. According to Max Youngstein, vice-president in charge of advertising and publicity, "it is among the best ticket-selling mediums." He added that "when feasible, we will use it every time we legally can." The term "legally can," was explained by the fact that some actors have contracts prohibiting them from appearing on TV.

LEO'S A-ROARING— WIRED FOR TV SOUND

Leo the Lion soon will do some lusty roaring on Ed Sullivan's CBS-TV network show. According to Dan Terrell, manager of publicity and exploitation, arrangements have been made to show clips from five or six MGM pictures, in addition to three already slated, on the TV program. Under the arrangement, Mr. Sullivan will choose the picture from which the clips will be shown, and MGM will provide a Hollywood star to appear on the program.

Among the films promoted was "High Noon," with an appearance of Gary Cooper on the Sullivan show along with the clips from the film. "Moulin Rouge," was promoted on the Dave Garroway network show with French actress Collette Marchand making the personal appearance. Similarly "Breaking Through the Sound Barrier" clips appeared on a Nancy Craig WJZ-TV show as well as others.

According to Al Tamarin UA's assistant national director of advertising and publicity, the company is making special efforts to have Hollywood producers create film clips for television exploitation.

RKO Radio shows an enterprising imagination in using the TV medium. A few weeks back the popular CBS-TV show "Omnibus" featured a special film on its network program showing how Walt Disney's "Peter Pan" was made. Samuel Goldwyn made a personal appearance on the Ed Sullivan show accompanied by clips of "Hans Christian Andersen." A clip of the same picture also was used by Eddie Cantor in his network show. Last week Paul Douglas appeared on the Nancy Craig TV show with clips from "Never Wave at a Wac."

U-I Has Clips Ready For Any TV Network

Universal-International will make a clip available to any network where possible. Clips of "Mississippi Gambler" were shown on the Sullivan Show, while actress Piper Laurie smiled into the television cameras from the audience. A five-minute feature from "Bend of the River" was distributed free and shown over 61 stations. A special film was made of the press junket to Alaska for "A World in His Arms" and the film was televised over 60 stations.

Paramount enjoys an energetic use of the medium. Among the programs it has used for clips and appearances are the Sullivan show, the Dave Garroway show, and Bill Leonard's show. Among several pictures from which clips were shown are "The Stooge" and "Come Back Little Sheba."

Columbia also has a background of many films promoted over television. Linda Christian appeared over a network program along with clips of "Happy Time." "Saturday's Hero," was discussed over "Author Meets the Critics" TV show, and clips of it shown. "My Six Convicts" also made use of the television medium.

Republic dipped into television with "The Quiet Man." Barry Fitzgerald made appearances on network shows along with clips of the picture. Other pictures exploited were "The Sea Hornet," "Sands of Iwo Jima." TV programs used for clips and appearances were Bill Leonard's CBS-TV show; Ed Sullivan's show; and Maggie McNellis' ABC-TV show.

Warner and 20th-Fox Seen Leaning Toward Medium

While Warner Brothers and 20th Century-Fox still have not ventured into the TV publicity field with personal appearances and clips, a change may be forthcoming, for the ice has been broken somewhat. The recent world premiere in New York of "The Jazz Singer," was televised over WJZ-TV. As for 20th-Fox openings televised, they include "Stars and Stripes Forever" and "The Snows of Kilimanjaro."

The final indication that the industry is beginning to nod approvingly in the direction of TV can be seen from the recent announcement by the Academy of Motion Pictures Arts and Sciences that the presentation of the Academy Awards this year will be seen coast to coast over television.

Paramount Designs Novel New York Premiere

Paramount has designed a novel premiere set-up for the New York opening March 10 of Rosemary Clooney's first run film "The Stars Are Singing," at the Astor theatre. With the cooperation of nine theatre circuits representing 60 neighborhood houses in the metropolitan area, Paramount will make it possible for a total of 600 of their regular patrons to attend a kleig-lighted, celebrity-packed Broadway premiere.

Each theatre will conduct a drawing of five patrons' names in a contest that calls for the filling in of entry blanks in theatre lobbies. The five winning entrants will receive two reserved seat tickets, which gives them the privilege of bringing guests to the premiere.

Cooperating circuits are Randforce Amusement, Interboro, J. J. Theatres, Island Circuit, Endicott Circuit, Lane Circuit, Fabian Theatres, Warner Brothers Theatres and United Paramount Theatres.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

NOTHING a producer can do to, with or for a motion picture during or after its making is as important to its box office success as his choice of a subject to make a picture about. No amount of polish can make a dull topic sell tickets, and the day when gimmicks satisfied cash customers is long past. Ivory towers are out the window, and nobody's buying a pig in a poke at today's big prices with today's small dollars. These are among the opinions of Edmund Grainger on the eve of launching three productions based on subjects which are about as different, one from another, as any three can be. He backs them up.



Edmund Grainger

Back in that short period of peace between the close of World War II and the beginning of the police action in Korea, for instance, everybody in Hollywood knew perfectly well that nobody could draw a corporal's guard past the ticket wicket with a war picture. Everybody in Exhibition knew, by reference to the record books, that no war picture had made a dime after World War I until nearly a decade of forgetting time had lapsed. But these things that Hollywood and Exhibition knew so well were not known at all by the mere millions of citizens who buy tickets, so Producer Grainger made "The Sands of Iwo Jima" in 1949 and the public turned out virtually *en masse* to see it. They knew what they wanted, and so did he. Knowing that is a producer's prime obligation.

High Technical Standards Are "Par for the Course"

At this point in the development of the art-industry of the motion picture, the president of Edmund Grainger Productions remarks with uncommon candor, the artisans and craftsmen whose skills go into the making of a picture are so universally proficient that it is no great feat for a producer to get a completely professional picture turned out for him. The standards are so high, in all phases of production workmanship, that a high level of technical excellence is about par for the course.

A producer can cross up his crew, handcuff his director, and in other ways manage to prevent his personnel from coming up with a high-grade product, but there is only one sure way of enabling them to come up with a superior piece of merchandise that will go out and earn profits. The one way to do that is by giving them a subject that the public is interested in to the degree of being disposed to buy admission tickets.

So how does a producer do this? How does he know what subjects are on the rise in popular interest, or on the decline? Producer Grainger limits his replies to these highly invasive questions, as who wouldn't? He says a steady, understanding awareness of the trends in all the other public media—newspapers, magazines, books, stage, radio, even television—plus whatever additional channels and sources access may be had to, is one of the indispensables. He doesn't name the others. Would you?

The three subjects next on the Grainger Productions schedule are "Second Chance," to be filmed in Mexico, which is a life-and-death type story of people and character; "The Silver Horde," the grand old Rex Beach story filmed first in 1920, again in 1930, and overdue now for the filming it will be given in Alaska, and which will include the spawning run of the salmon, in Technicolor, and "Arizona Outpost," a historically-grounded narrative about a penal institution and what happened there.

The next Grainger release, however, is to be the completed "Split Second," a melodrama about some desperate men and an atom-bomb, which Hollywood is talking about as one of the top suspense-thrillers of all time. It'll be coming out about the time the Government again starts testing atomic weapons in Nevada. Think anybody'll be uninterested?

SIX pictures, one in 3-D, two in Technicolor, one in Morocco and another in Florida, were started during the week.

The one in 3-D is Columbia's "Fort Ti," which Sam Katzman is producing and William Castle directing, with George Montgomery, Joan Vohs, Irving Bacon and Phyllis Fowler in the cast. It's going in Technicolor and Natural Vision.

MGM's "Saadia" also goes in Technicolor. Albert Lewin is producing and directing it in Morocco, with Cornel Wilde, Mel Ferrer and Rita Gam as principals.

Stanley Kramer launched "The Wild One," for Columbia release, with Marlon Brando, Mary Murphy, Lew Marvin and Peggy Maley, directed by Laslo Benedek.

MGM's "The Big Leaguer" is shooting at Melbourne, Fla., with Edward G. Robinson, Vera-Ellen, Jeff Richards and Carl Hubbell. Mathew Rapf is producing, Robert Aldrich directing.

Henry Blanke started "So Big" for Warners, with Jane Wyman, Sterling Hayden, Elizabeth Fraser and Ruth Swanson, directed by Robert Wise.

Producer David Weisbart began shooting "The Boy from Oklahoma," Warner, with Michael Curtiz directing Will Rogers, Jr., Nancy Olson, Lon Chaney, Jr., and Clem Bevans.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Fort Ti (Technicolor, 3-D)
The Wild One (The Kramer Co.)

MGM
The Big Leaguer (Melbourne, Fla.)
Saadia (Technicolor, French Morocco)

WARNER BROS.
The Boy From Oklahoma
So Big

COMPLETED (4)

COLUMBIA
Mission Over Korea

REPUBLIC
El Paso Stampede
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

WARNER BROS.
So This Is Love (Technicolor, formerly "The Grace Moore Story")

SHOOTING (26)

INDEPENDENT
Donovan's Brain (Dowling Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellows Prod.)
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)
Sangaree (Pine-Thomas Prod., Technicolor)
Untitled Comedy

20TH CENTURY-FOX
Blueprint for Murder
Inferno (3-D, color)

MGM
Arena (3-D, Ansco color)
Easy to Love (Technicolor, Florida)
Take the High Ground (Ansco)
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor, Ceylon)

UNIVERSAL-INTERNATIONAL
Walkin' My Baby Back Home (Technicolor)
Back to God's Country (Technicolor)
It Came from Outer Space
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

WARNER BROS.
Blowing Wild (Mexico)
Three Sailors and a Girl (Technicolor)
House of Wax (Natural Vision, 3-D, WarnerColor)
The Marines Had a Word for It (formerly "Sulu Sea")
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)

Plan Naval Academy Film

Walter Mirisch, Allied Artists executive producer, has announced Department of Defense approval of plans to film "Annapolis '53," a story dealing with the United States Naval Academy.

People in The News

MARK GOLDMAN, IFE district manager in Cleveland, has appointed AL GLAUBINGER as sales representative covering Cincinnati, Indianapolis and Kentucky. Mr. Goldman also named DAVE LEFF as sales representative to cover Buffalo and Pittsburgh.

MORT SPRING, Loew's International first vice-president, has returned to New York after a six-week Far East trip. He was accompanied by his wife.

ERIC JOHNSTON, president of the Motion Picture Association of America, has been named a member of the honorary committee heading the dinner to be held by the Radio-Newsreel-TV Working Press Association on May 27 in behalf of the Damon Runyon Fund for Cancer Research.

EDMUND GRAINGER, RKO Radio producer, addressed the Los Angeles American Legion Club, this week, on the subject "3-D and Americansim."

HUGH OWEN, Paramount's eastern and southern division manager, is in Boston to conduct the second of a series of nine branch meetings on new product.

STEVE BROIDY, Allied Artists president, has been elected president of the Temple Israel of Hollywood, founded 27 years ago by members of the film industry.

RICHARD W. ALTSCHULER, president of Republic Pictures International Corp., has flown to Europe for a four-week tour of Great Britain and the Continent. While overseas, Mr. Altschuler will conduct a number of European sales and policy conferences.

MONTAGUE C. MORTON has been appointed managing director of United Artists' British company, United Artists Corp., Ltd., it was announced by ARNOLD PICKER, vice-president of United Artists in charge of foreign distribution.

ARTHUR FREED has succeeded STEVE BROIDY as president of the Motion Picture Industry Council. Mr. Broidy will now serve as a member of the group's special COMPO liaison committee together with Y. FRANK FREEMAN and BILL THOMAS.

Stars Named By Redbook

Redbook, the Magazine for Young Adults, has cited the young talent of Hollywood for honors in its 14th annual silver movie cup award, it was announced by Editor Wade H. Nichols.

The 1952 winners are: Marilyn Monroe, "best box office personality"; Julie Harris, "best young actress"; Leslie Caron, "best young foreign actress"; Marge and Gower Champion, "best young dance team"; Dean Martin and Jerry Lewis, "best young comedians."

The *Redbook* award, established in 1939, is given each year in recognition of "distinguished contribution to the art of the motion picture."

Last year's award winners were Dore Schary and the MGM Studio.

Republic Head on Survey Tour of Continent

Republic president Herbert J. Yates and his wife, Vera Ralston, are currently on a six-week European tour, during which time they will visit London, Rome and Munich. While overseas, Mr. Yates and William Martin Saal, his executive assistant, will make a study of European conditions in connection with European production and the distribution of American pictures abroad. During his stay in England, Mr. Yates will confer with Herbert Wilcox about plans for the London world premiere of the production "Laughing Ann," the first film made under the recent agreement between Wilcox-Neagle Productions and Republic.

Burton Robbins Named B'nai B'rith President

Burton E. Robbins, executive of National Screen Service, was elected president of New York's Cinema Lodge of B'nai B'rith at a meeting at the Hotel Astor Tuesday night. He succeeds Martin Levine, executive of Brandt Theatres, who was elected Chaplain. Installation of the new Cinema Lodge president and other officers will be held at an industry-wide Presidents' Luncheon to be held at the Hotel Astor Wednesday, April 8. Elected vice-presidents were Marvin Kirsch, Moses L. Kove, Milton Livingston, Joseph Maharam, Sol Rissner, Cy Seymour, Robert K. Shapiro, Al Wilde and Lou Wolff. Jack H. Hoffberg was re-elected treasurer and David Kelton was elected secretary. Elected trustees were Max B. Blackman, Julius M. Collins, Harold L. Danson, Leo Jaffe, Louis A. Novins and Arthur H. Schwartz.

"Lili" Premiere Benefit

MGM will hold a New York premiere for its production "Lili" at the Trans-Lux theatre March 9 with all of the proceeds going to the North Shore Hospital, Manhasset, L. I. Jinx Falkenberg McCrary heads the benefit committee in charge of the premiere of this color by Technicolor film.

Now is the time to read

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A REPUBLIC PICTURE

Republic Pictures Corporation

The National Spotlight

ALBANY

Increased prices for art and class pictures, whether booked singly or in series, are being charged in a number of situations. The "Curtain at 8:30" plan in Walter Reade's Kingston and Saratoga theatres has been one example. . . . The mother of Earl Rooney, assistant manager of the Strand, Albany died at 55 in Utica. Five children survive. . . . Gerald Schwartz, partner of Harry Lamont in several drive-ins, has moved from Albany to Poughkeepsie, to prepare for the re-opening of The Overlook. He will manage it this year after directing the Riverside drive-in at Rotterdam for several seasons. Michael Zala, manager of the Overlook last year, may shift to the Riverside. . . . Gene Autry's "Hit Show of 1953" played an afternoon and evening date at Warners' Stanley, Utica. . . . D. John Phillips, executive director of MMPTA, was a visitor at the Capitol.

ATLANTA

J. J. Booth, Jr., is the new owner of the Hialeah, Hialeah, Fla. . . . Talgar Theatres, with headquarters in Jacksonville, Fla., has started work on their new 500-Car drive-in at Stuart, Fla. . . . William (Bill) Griffin, president Cullman Amusement Co., Cullman, Ala., appointed Cullman country chairman of the Crusade for Freedom campaign. . . . Jack Fitwater, appointed general manager of the Baylan Drive-In Theatres. He will have charge of the Dale-Mabry and Fun-Lan drive-in, Tampa, Fla. and the 28th Street drive-in, St. Petersburg, Fla. . . . Columbia Pictures notes: Gus Kakuris, of the home office visited the local branch; Russell Staton, appointed as booker; Agnes Clark has taken a leave of absence account of illness. . . . 20th-Century-Fox notes: R. G. McClure is office manager; Cecil Peacock and Louis Ingram, back after a spell of flu. . . . Ike and Harry Katz, of Kay Exchanges, are back at their office after a visit to their other branches.

BOSTON

Daytz Theatre Enterprises have added the following new accounts to their buying and booking organization: Town Hall, Middlebury, Vt. for Kenneth Gorham; Park theatre, Southwest Harbor, Me., for Mr. and Mrs. H. E. Robinson; the Ellsworth-Trenton drive-in, Trenton, Me. and the Enfield, Maine drive-in, both for Samuel Nyer; and the Dolly drive-in, Sturbridge, Mass. for Peter Marrone. . . . 20th-Fox salesman Edward X. Callahan, Jr. and Mrs. Callahan are receiving congratulations on the birth of a son, Michael Joseph. . . . A. B. West who is a technical representative for National Carbon is back in the Boston territory. . . . Suzan Ball, Universal star was involved in an auto accident while riding with John McGrail, Universal publicist.

BUFFALO

George J. Gammel, president of the MPTO of N. Y., western New York zone, and Mrs. Gammel, are motoring to Florida for their annual two months vacation. . . . Mrs. Dorothy Atlas has been elected chairman of the Women's League of Tent 7, Variety club. Mrs. Peggy Jacobs is assistant chairman; Mrs. Joan Bell, secretary and Mrs. Edith Martin, treasurer. Mrs. Louise Kosco is chairman of special projects and Mrs. Belle Brown, chairman in charge of the telephone squad. . . . Eddie Meade, Shea's Buffalo, arranged a splendid mezzanine display of the photos to be submitted to the State convention by the Buffalo chapter of the Professional Photographers Society of New York, at Elmira. . . . Bert Schroeder, United Paramount Theatres auditor, in town checking over the Paramount, Center, Seneca and Niagara. . . . Dave Cheskin, chairman of the Variety club entertainment committee reports a flood of applications from those who wish to play bridge each week in the Tent 7 Delaware avenue headquarters.

WHEN AND WHERE

March 3-4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick-Hotel, Columbus.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CHICAGO

Essaness drive-ins in and around Chicago and Champaign-Urbana's Twin City drive-in are getting the jump on other ozoners in this area by opening on March 6. . . . George Lefco, Warner Brothers Chicago exchange manager, is in Palm Springs on vacation. . . . H. & E. Balaban's Melrose, Melrose Park, Ill., has gone to week-end only operation. . . . Sheldon Metz, National Screen salesman here, has resigned to join the Institute for Better Reading . . . Howard Lubliner, of the Clark and Four Star Theatres, left Feb. 26 for a vacation in Florida and points south. . . . The Ziegfeld has snagged the first Chicago run of "Come Back, Little Sheba." . . . B. & K. and United Artists are going to give "Moulin Rouge," scheduled to play the State Lake for eight weeks after the run of "Peter Pan," an all-out advertising and publicity campaign.

CINCINNATI

"Bwana Devil" is drawing big crowds. . . . Outstanding business among recent pictures was turned in by "The Mississippi Gambler," which went approximately 50 per cent above average on its initial week at Keith's theatre, where it held over. . . . Woodrow Owens, manager of the Majestic theatre, in Springfield, Ohio, is promoting advance ticket sales in a tie-in with the Methodist churches there, for the Fall showing of "I'd Climb the Highest Mountain" and "Cry, the Beloved Country," the proceeds from which engagements will be turned Mountain" and "Cry, the Beloved Country," the proceeds from which engagements will be turned over to the churches' welfare funds. . . . Also Springfield, theatres collected nearly $1,200 in the recent March of Dimes campaign. . . . A new drive-in will be built near Cynthiana, Ky. by J. R. Poe, Jr., H. M. Walker, Jr. and Earl Urmstrom, all of Marysville, Ky., for which a permit has just been granted. Thomas J. Simmons has resigned as manager of the Capitol theatre, in Princeton, Ky., a post he has held for 15 years. The Crescent Amusement Co. has transferred Latham Settles from Clarksville, Tenn., as successor.

CLEVELAND

M. B. Horwitz, head of the Washington Circuit, who took over the Ohio theatre, Cuyahoga Falls two months ago and established it as an art house, closes it March 9 because the property has been sold to a church. Horwitz will continue to spot art pictures into his Falls and State theatres in Cuyahoga Falls. . . . Henrietta Kunkel, manager of the short lived Ohio Theatre Washington Circuit regime, goes to the Falls as

(*Continued on page 32*)

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MILWAUKEE, WISCONSIN

(Continued from page 30)

manager, succeeding Paul McCavitt, resigned. And Lou Lutz, formerly of New Castle, Pa., takes over management of the State succeeding Adam Goeltz who is going into the TV advertising business. . . . Milton A. Mooney, booking and buying pictures for theatres through his Co-operative Theatres of Ohio and Co-operative Theatres of Buffalo, is expanding his activities to buy and book pictures for TV. . . . Harold and Irma Boedecker announce plans to hold dawn Easter services at their Maple drive-in, near Zanesville. . . . Jack O'Connell who closed his Paulding theatre, Paulding, Ohio, for four weeks to protest the local three percent admission tax, has re-opened.

COLUMBUS

Arthur Mayer, former secretary of COMPO and Jack Servies, vice-president and general manager of National Theatre Supply Co., will speak at the state convention of the Independent Theatre Owners of Ohio here April 7 and 8. Maurice Bergman, director of public relations, Universal-International, also will attend the convention. . . . "Bwana Devil" opened to good business at RKO Palace. . . . James E. Hoff, commander of Legion, in a letter printed in local papers said: "Legionaires have not asked that 'Limelight' be banned by anybody. We do ask moviegoers to consider whether they want to see it badly enough to further enrich this distinctly un-American and anti-American character—Charlie Chaplin." . . . Manager Walter Kessler of Loew's Ohio is planning the selection of a "King and Queen of the Loew's Ohio Silver Anniversary" to be held March 17. . . . Robert Wile was speaker at the Rotary Club in Barberton Feb. 26, Richwood Lions Club, Feb. 19 and is scheduled for similar dates at the East Liverpool Rotary Club March 10 and the Hudson, Ohio Rotary Club April 15. His topic is "The Importance of the Theatre in Your Community."

DENVER

Gibraltar Enterprises will move into new offices this month. Charles Gilmour, president, has bought a large two-story house and is remodeling the first floor for Gibraltar. He will rent the second story to another firm. . . . Fred Knill, Gilbraltar office manager, spent a two-week vacation on the west coast, and at Las Vegas, Nev. . . . Western Union is putting teletypes in most of the film exchanges and other offices on film row in anticipation of closing their office there. . . . Civic Theatres have reopened the remodeled Egyptian, and renamed it the Holiday. . . . Doyle Jackson, moves from the managership of the Rex, Rocky Ford, Colo., to Craig, Colo., to manage the West. . . . Joe Wills moves from the Loma, Socorro, N. M., to Fowler, Colo., to manage the Valley.

DES MOINES

Ben Chaiken is new booker at RKO. He replaces Cloyd Street, now with Warners. Chaiken is from New York. . . . Loretta Tucker is new at Warners. She's the availability clerk. . . . Kathryn Volk of Universal was called away by the death of her brother-in-law. . . . Irving H. Grossman, veteran of Iowa show business, died of a heart attack at the age of 44. At one time, Grossman was publicity man for Paramount Publix here. He was a member of Variety Club and of the Standard Club. . . . The Walnut theatre at Walnut has closed its doors because of sharply dropping patronage. Henry Johnson, manager, said he blamed the drop in attendance on "television, men in service and persons leaving town to work in the cities." The building was purchased recently by Clarence Walter who has not announced what he intends to do with his property. . . . A group of 45 citizens of Mediapolis has purchased the Swan theatre there and is now operating it.

DICK DICKSON, MAN WHO PUT ROXY STAGE SHOW ON SKATES

Dick Dickson, the man who has put the show into the New York Roxy theatre's new showmanship, feels quite satisfied. The New York fans have discovered a kind of entertainment they like. And, Mr. Dickson points out carefully, *different* from that they can find in the Radio City Music Hall, a block away, and the Paramount, down Broadway, and others.

This is an ice show, one of the biggest ever. An Ice Colorama, it's called, replete with neon lighting, black lighting, and all sorts of figure and dance skating.

"This was our problem," Mr. Dickson observed—"to create something unique. When National Theatres took over from 20th-Fox, the thing that worried Charles Skouras was, did the theatre have the best possible policy for its situation? We felt the other houses had the usual variety combinations satisfactory for their type of customers. We had to do something which hadn't been done."

And there never has been a steady policy of an ice show plus moving pictures, Mr. Dickson declares. And, furthermore, he says, "An ice show is not a novelty, for one week or several. It is a kind of entertainment as legitimate and permanent as theatre, or ballet, or bowling, or whatever."

It is this point of view especially which Mr. Dickson wants to stress to the customers. Institutional advertising has been doing it. And there will be more. The ice show at the Roxy is as important, and permanent, and capable of variation, as the show at the nearby Radio City Music Hall, with its full orchestra, ballet, and varied acts, he asserts. The Roxy show also is an institution.

"As a matter of fact, it is a fascinating kind of institution," he continued. "It requires a different kind of technique, in its moving of people, its modern choreography combining skating and dancing, and ballet, and choral numbers.

"It is entertainment only limited by imagination and the courage of the producer. And this generally reflects the problem in the industry today, to produce something which hasn't been milked by others, and to use imagination and courage."

Mr. Dickson has been a lot of things in the industry, errand boy, usher, booker, salesman, exhibitor, producer, and for 20 years or so has been with Charles Skouras in the operation of theatres in the west.



by the Herald

DICK DICKSON

DETROIT

The Broadway-Capitol, operated by the Korman Circuit has undertaken a first-run policy, according to Weldon Parsons, manager. . . . Earnest Conlon, executive secretary of Allied Theatres of Michigan, will be guest speaker at the Alma Rotary Club luncheon in Alma, Michigan. . . . Nate Schreiber, a circuit owner and operator, celebrated his 47th wedding anniversary with his wife and 50 of his family at a dinner in the Lee Plaza Hotel. . . . Frank Upton, former assistant executive at United Detroit Theatres, has been appointed manager of the Music Hall theatre where "This Is Cinerama" will open March 23. . . . F. Ray Forman, owner of the Oxford theatre in Oxford, Michigan, is the second exhibitor in Michigan to have three-dimension projection equipment installed in his theatre. . . . Edward Carrow and Arthur Robinson are constructing a drive-in theatre on Telegraph Road near Ann Arbor, Michigan.

HARTFORD

Hugh J. Campbell of the Central theatre, West Hartford, and Mrs. Campbell are grandparents again, with birth of a baby girl, to their daughter, Mrs. Walter Pew. . . . Peter Perakos, Connecticut film industry pioneer, was among 25-year members of Elpis Chapter, Order of Ahepa, Greek social and fraternal order, honored at a testimonial dinner at the Hotel Bond, Hartford, Perakos is head of Perakos Theatres, New Britain. . . . Modern Utilities,

(Continued on opposite page)

(Continued from opposite page)

Inc., New Haven heating contractors, have purchased the 261-seat State theatre, New Haven, from Mrs. Vera Meadow, for an undisclosed sum. . . . Francis S. Murphy, editor and publisher, *Hartford Times,* has received a citation from the Children's Cancer Research Foundation of Boston, for furthering cancer research. Harry Browning, division manager, New England Theatres Circuit, representing Martin J. Mullin, presented the citation, along with honorary membership in Variety Clubs of New England, making the executive the first New England publisher to receive such membership.

INDIANAPOLIS

A "painted mustache" bandit wearing a chamois mask held up Indiana theatre employes and escaped with $4,500 Saturday night. . . . Ken Collins, formerly general manager of Greater Indianapolis, has joined Ted Mendelssohn, franchise holder for "Reaching From Heaven" in this territory. . . . Carl Niesse, owner of the Vogue, is the first neighborhood operator here to announce installations for 3-D films. . . . Mrs. Ann Craft, Allied Theatre Owners office secretary for the past five years, has resigned. Her place will be taken March 9 by Miriam Huhldquist. . . . Charles Marshall is reopening the Sunshine at Darlington. . . Max Schafer, formerly on the staff at Keith's, has filled the vacancy as assistant manager at the Indiana.

JACKSONVILLE

New RKO Radio Pictures branch offices in the Florida theatre building were due to open at the end of February. R. C. Prince, former RKO salesman in Atlanta, was named branch manager, and Paul Hudgens, Oklahoma City, was to be office manager. Paul Harrison, Atlanta, was appointed salesman. . . . Bill Wallace and Lex Benton, both of Benton Brothers Film Express, were on a fishing trip in Key West waters as guests of Iggy Carbonell, owner of Key West's Strand theatre. . . . Fred Hull, MGM's branch manager, and Tommy Harper, MGM exploiteer, went downstate to assist in the shooting of two new MGM films with Florida backgrounds: "Easy to Love" and "Big Leaguer." . . . New staffers at MGM are Betty Roby, Rose Hilsord, and Lou Compton. . . . A former Paramount booker, Louis Pauza, is back from Army service in Korea and on the 20th Century-Fox payroll as a booker.

KANSAS CITY

Fire February 21 damaged the lobby and some seats in the auditorium and mezzanine of the Roxy theatre, downtown subsequent run house of Durwood Theatres. The Roxy is closed pending repairs. . . . C. A. Schultz, president of Consolidated Agencies, Inc., has been elected a director of the Kansas City Trust Company. . . . George S. Baker, well known exhibitor, and secretary of the Kansas-Missouri Theatre Association, is secretary-treasurer of the New City drive-in theatre, a corporation, which has started work on a 1,000-car drive-in in Johnson county, near Kansas City. . . . What is reported to be the first RCA Synchro screen west of Chicago and in this territory was installed recently in the Dickinson theatre, Mission, Kansas, of Dickinson Theatres circuit.

LOS ANGELES

Seymour Linders has re-opened the Lyric, Huntington Park. . . . Lou Goldberg, veteran exhibitor, who operated the Globe, San Pedro, for many years, passed away. . . . John Evans, Navy booker, is back on the job after being bedded with the "flu". . . . Tom Ogborn has shuttered the Victoria. . . . Mel Evidon, Columbia salesmanager, returned to his desk after a three month's absence due to illness. . . . Lou Largy, RKO booker, has resigned. . . . Albert Poulsen has inaugurated a Chinese film policy at the Carmen, to alternate with an American change. . . . Andy Devine, who has been with the Vinnicof Theatres as theatre manager for twelve years, has resigned. . . . Ben Ashe, National Screen branch manager, has been transferred to the organization's plant on Santa Monica Blvd., with Bernie Wolfe assuming Ashe's duties at the Vermont Ave. office. . . . Loretta Badian, Republic stenographer, has resigned her position to take up residence in New York. . . . George Tripp, Warner salesman, checked in from a business trip to San Diego.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for January 1953 was $101,-379.93 as compared to $122,742.71 for January 1952, indicating a decrease of $21,-362.78 for 1953 over 1952. . . . The dates for the annual convention of the Kentucky Association of Theatre Owners has been changed from March 24 and 25, to April 14 and 15 according to word received from the KATO Office. The convention location has also been changed from the Brown Hotel here to the Seelbach Hotel. . . . J. E. Elliott, Jr. who formerly owned and operated the Cardinal theatre, Hodgenville, Ky. is now at the Post Exchange at Fort Knox, Kentucky. . . . The Veteran's theatre, Tompkinville, Kentucky closed and all equipment in the theatre was to be sold at a public auction. . . . S. R. Seale, who ran the Berea theatre, Berea, Kentucky for a great many years, passed away February 12.

MEMPHIS

Five theatres in Memphis that have been operating "bank night" programs once a week with a large cash "Jackpot" have been ordered to discontinue the drawings by Police Chief Ed Reeves. . . . Leon Pickle, manager, Kraver theatre, Henderson, Ky., is having this theatre remodeled with new front, lobby and concessions stand. . . . Theodore Zohbel, Universal auditor, Dallas, suffered a stroke while working in Memphis and is in Baptist Hospital here. . . . Variety Club announces a dance for all Film Row employes, their families and friends for March 7 at Memphis club headquarters in Hotel Gayoso. . . . More drive-ins in the Memphis territory announce opening dates for the season: Dixon at Dixon, Tenn., opens March 21. . . . Jaxon at Jackson, Tenn., opens March 11. . . . Lake drive-in, Waverly, Tenn., opens March 29.

MIAMI

Polan Banks, producer-writer and president of Banks National Pictures, Inc., was in the area and in conference with Jane Fisher, widow of Carl Fisher. Discussion was on contemplated filming of Mrs. Fisher's book on her husband's life, "The Fabulous Hoosier." . . . Bill Goller, manager of the Tower has a new assistant, Harry Brady, formerly from Pittsburgh where he was associated with Warner Bros. . . . Variety Children's Hospital will benefit during the run of "Taxi" at the Town, when all Yellow Cabs operating from the stand in front of the theatre will turn over proceeds from business starting there. . . . At the Little River, which Charles Tritton manages, neighborhood births are noted in the announcements and a letter of congratulations goes to the new parents with a gift from the theatre of an evening out, with baby sitting, transportation to and from the theatre and passes included.

MILWAUKEE

Many out of town exhibitors came to Milwaukee February 17 to attend the first regular kickoff meeting of the newly-formed Showman's Guild, Inc., at the Fox-Wisconsin Amusement Company. . . . On March 24 at Fond du Lac the Stage Hands Movie Operators Union will hold their Mid-Winter Conference. President John Kunstman has asked Mr. Fitzgerald to send a representative to the conference from the Showman's Guild, Inc., to talk on the new state organization. . . . Mr. Harold Pearson, executive secretary of Wisconsin Allied, also requested a speaker from the Guild to attend the National Drive-in Association and Wisconsin Allied's State convention March 24-26. . . . Three hold overs last week were "Niagara" at the Towne; "The Stooge" at the Riverside, and "Bwana Devil" at the Fox-Palace and the Wisconsin theatres.

MINNEAPOLIS

"Bwana Devil" grossed a huge $32,000 during its first week at the State. . . . Chick Evans, 20th-Fox Midwest exploiteer, was in for "Tonight We Sing," which opened at the Century. . . . M. A. Levy, 20th-Fox midwest district manager, went to St. Louis this week. . . . Charles Jackson, salesman at Warners, is vacationing in Florida. . . . B. Bengtason, owner of the Saturn, Pierpont, S. D., has let the contract for rebuilding of the house, which was destroyed by fire a few months ago, and construction has started. . . . C. J. Dressell, branch manager of RKO, was in Milwaukee on business. . . . Harry Weiss, RKO Theatres district manager, returned from a swing around the territory including a stop in Kansas City for a showing of the Stereo-Techniques program. . . . Mr. and Mrs. Clayton Johnson are new managers of the Rialto, North St. Paul, Minn. . . . Al Aved, head of Aved booking combine, is vacationing in San Diego, Calif. . . . Frank Hill has been named manager of the Yankton, Yankton, S. D.

OKLAHOMA CITY

The Criterion theatre, Oklahoma City, had a special Valentine Day Sweetheart

(Continued on following page)

(Continued from preceding page)

Show, Feb. 14, "The Stars Are Singing" was shown, and free Rosemary Clooney photos were given all patrons. . . . At Austin, Texas, three-dimension movies call for a revision in taxes, Dallas theatre man, R. J. O'Donnell, told a legislative committee Feb. 16. After hearing O'Donnell the House committee on revenue and taxation approved a bill to abolish the state tax on amusement tickets costing less than a dollar. The tax now starts at 51 cents. O'Donnell estimated it would cost operators $15,000 to $25,000 to equip theatres for 3-D. . . . Theatres at Houston operated by Charles Ezell have installed electroaire machines, designed to keep buildings germ free, in their snack bars. . . . The Duke City drive-in theatres, Albuquerque's newest drive-in, opened February 17, Tom Griffing, of All-States Theatres, announced.

OMAHA

The Brandeis store and Brandeis theatre are working together on the trip-to-Denmark contest in connection with the coming of "Hans Christian Andersen" to the RKO-Brandeis early in April. . . . A Blood Donor Day was sponsored by the Henry Monsky Lodge of B'nai B'rith at the Red Cross center in memory of Mrs. Rosalie Epstein, whose husband operates the Epstein Theatre Corp. Mrs. Monsky, a leader in the lodge, died last month. . . . M. Biemond of Ord, who has been in the theatre business in Nebraska 30 years, has sold the Ord theatre which he owned for 25 years to Alvin and Ed Christensen. . . . C. J. Kremer, 68, Stanton exhibitor for 35 years, died at a Norfolk hospital after a long illness. . . . Theatres at Walnut and Carson, Ia., owned by Howard Brookings of Oakland, have been closed. Also shut down is the Neola, Ia., theatre owned by Charles Lathrop.

PHILADELPHIA

Walter H. Potamikin, formerly with the Norman Lewis Theatres, has joined Columbia as city salesman. Joseph Kane, who managed Jack Greenberg's Star, Camden, N. J., joins the Lewis chain, which also adds Manny Lewis to assist his brother, Norman, in booking the Lewis houses. . . . Jack Smith leaves as manager of the Senate to join Allied Motion Picture Service, succeeding Hank Goldman, who went with the independent Jack Harris Productions. . . . Irv Blumberg, assistant head of the Warner Theatres advertising and publicity department, became the father of a son born last week. . . . Mitchell Panzer's Independent Poster Exchange suit against National Screen Service has been postponed again for a May 11 hearing here. . . . New board members elected at the annual meeting of Eastern Pennsylvania Allied this week include Martin B. Ellis, Norman Lewis, J. Lester Stallman, Harold D. Cohen and Mark Rubinsky. . . . RKO salesman Pat Beck became the father of a son, Douglas B., born last week.

PITTSBURGH

Warner zone manager, M. A. Silver, has announced that on March 1, Henry Burger will again resume a post he formerly held, that of director of advertising and exploitation for all Warner theatres in the Tri-State area while continuing at the same time to supervise the Erie district theatres. Phil Katz has been named assistant advertising director and will be Burger's over-all aide. Robert Bowman will become district manager of the Erie theatres while Henry Tastetter will assume Bowman's post as manager of the Warner theatre in Erie. This follows as a result of Jack Kahn's resignation as advertising director to become vice-president of the Dubin-Feldman agency. . . . Andy Battison is in the hospital for a check-up following an automobile accident several weeks ago. . . . "Peter Pan" at the Warner theatre is well on the way to breaking all previous attendance records. . . . Convalescing John Walsh, Fulton manager, is spending several hours a day at the theatre.

PORTLAND

Business has taken a slight slump here this week due to poor product. "The Stooge" and "Niagara" are going great. Sol Lesser's Stereo-Techniques program took a nosedive at the Liberty box office in the second week. The opening session was fine. . . . Jack Matlack, general manager of J. J. Parker Theatres, working to get Cinerama for his chain. . . . Marvin Fox, city manager for the Hamrick Theatres, has announced the following changes: William Breeze, new manager of the Roxy; William Budrius, appointed night manager of Roxy. . . . Warren Goodwin has been appointed manager of the Liberty with Frank Lynch as assistant and Oliver Chalifoe as night manager. . . . United Artists theatre manager Jack Braxton has a "hobby lobby" display in the mezzanine of the house.

PROVIDENCE

Robert Rounseville, native of nearby Attleboro, and tenor star of movies and the opera, recently gave a recital in the brand new $3,500,000 East Providence High School, under the sponsorship of the local Civic Music Association. . . . Maurice Druker, Loew's State manager, used increased newspaper space heralding the forthcoming screening of "The Clown." . . . The Metropolitan, departing from screen presentations, booked in "Maid in the Ozarks" for a six-day stage run. . . . Harold Lancaster, Pawtucket Strand manager, heads a state-wide committee studying "juvenile vandalism." Efforts will be made to set up a program of activities aimed to occupy the spare hours of would-be miscreants, and educate them in respecting the property of others. Lancaster has long been interested in the problems of youth, and has arranged several programs to keep mischievous children entertained.

SAN FRANCISCO

The row was saddened by news of the death of Mrs. Joseph Hanley, mother of Warner Brothers office manager Joseph Hanley, at her home in Long Island City, Feb. 17. . . . George Mann, accompanied by Mrs. Mann, will leave here March 20 for New York where they will board the *SS United States* for a European trip and the coronation. . . . E. W. Chapman and Herbert Rosen of Royal Amusement, are in from Honolulu. . . . Universal employees celebrated the Charles Feldman 25th anniversary with luncheon at the Domino Club. . . . Westland Theatres took over the Rivoli, Fresno, from Gamble & O'Keefe, Feb. 22. . . . Pekins & Espy will reopen the Starlight, Redding, March 15. . . . June Ypeike was upped from clerk to PBX operator at United Artists Exchange. . . . Juanita Crowe has returned to NSS as booker. . . . Frances Johnson, biller at Paramount Exchange, was promoted to the booking department, replacing Edward Weber, resigned to go to UC at Berkeley. . . . Joseph Leyden replaced assistant Don Beltz at the Stage Door. Beltz is in the scenery department of RKO, Los Angeles. . . . Harry Bechtel, replaced Anton Knudson as night manager, of the News Vue.

ST. LOUIS

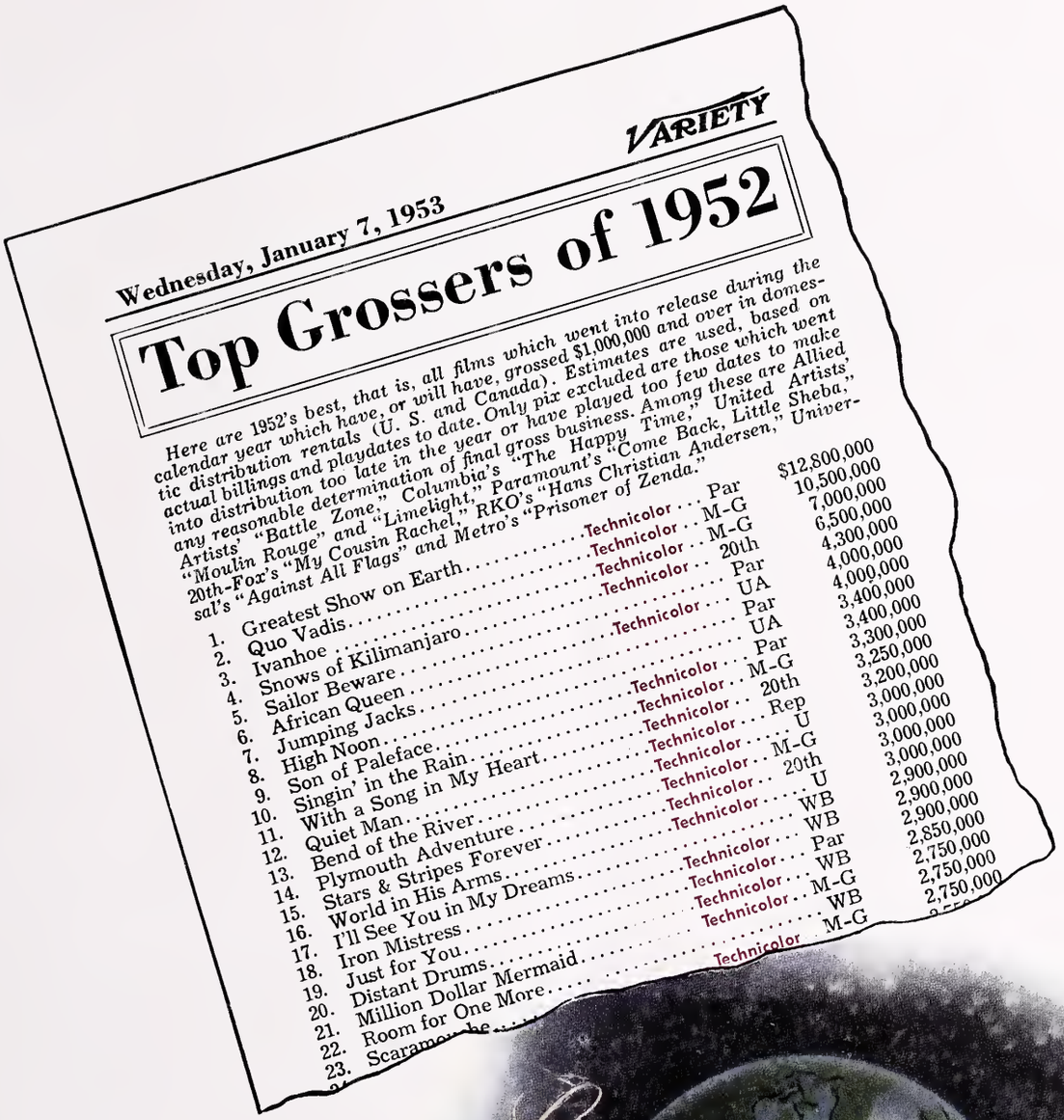
John Dugan back in this territory sales force for 20th-Fox. . . . A suit for an injunction to halt picketing of the LaCosa theatre in St. Louis County was filed last week against members and officers of the Motion Picture Operators' Union Local 143. Hugh Graham, who owns the theatre, claimed the union tried to enforce "featherbedding and make-work practices." . . . The new MPTO grievance committee met last week under the direction of chairman Lester Kropp. . . . Ground-breaking ceremonies are scheduled in the near future for the new South Side Day Nursery for which Tent No. 4 of Variety Clubs International will raise $50,000. The Lewton Film Service has been incorporated to engage in transportation of motion picture films and merchandise.

VANCOUVER

Albert Stone from Victoria is the new assistant manager at the downtown Odeon-Paradise. . . . Gwen Hanlon replaced Roma Estcott as head usherette at the Vogue. . . . Beatrice Pentreath, head of Odeon publicity, was married to William Wilkinson of Cobble Hill, Vancouver Island. . . . Perry Wright, Empire-Universal, has been elected president of the Vancouver Film Board of Trade. . . . Heavy snow is keeping many of the upcoast theatres closed, mostly in lumber centres. . . . Charles Thompson will open his new outdoor 400-car theatre near Weyburn, Saskatchewan, this spring. Myers Enterprises are expected to have their 650-car drive-in ready for business on Lulu Island near Vancouver on May 1. . . . Famous Players Theatre Managers of B. C. Association, elected the following slate of officers for 1953: president, Charlie Doctor; vice-president, Dick Letts; treasurer, Wally Hopp; and secretary, Earl Barlow.

WASHINGTON

Betty Strickler, former secretary to Orville Crouch, eastern division manager of Loew's Theatres, was married February 6, to Hayes R. Dever, secretary and director of public relations at Capital Airlines. . . A group of residents have petitioned Secretary of Interior Douglas McKay to hold off negotiations for commercial use of the Carter Barren Amphitheatre in Rock Creek this summer. This amphitheatre was named for the late Carter T. Barron, eastern division of Loew's Theatres. . . . The Variety Club of Washington was scheduled to have its traditional "Thank You" luncheon for the ladies who worked on the 1952 Welfare Awards Drive, on Saturday, February 28 in the Terrace Room of the Shoreham Hotel. Present will be the Board of Governors.



VARIETY

Wednesday, January 7, 1953

Top Grossers of 1952

Here are 1952's best, that is, all films which went into release during the calendar year which have, or will have, grossed $1,000,000 and over in domestic distribution rentals (U. S. and Canada). Estimates are used, based on actual billings and playdates to date. Only pix excluded are those which went into distribution too late in the year or have played too few dates to make any reasonable determination of final gross business. Among these are Allied Artists' "Battle Zone," Columbia's "The Happy Time," United Artists' "Moulin Rouge" and "Limelight," Paramount's "Come Back, Little Sheba," 20th-Fox's "My Cousin Rachel," RKO's "Hans Christian Andersen," Universal's "Against All Flags" and Metro's "Prisoner of Zenda."

1.	Greatest Show on Earth	Technicolor	Par	$12,800,000
2.	Quo Vadis	Technicolor	M-G	10,500,000
3.	Ivanhoe	Technicolor	M-G	7,000,000
4.	Snows of Kilimanjaro	Technicolor	20th	6,500,000
5.	Sailor Beware		Par	4,300,000
6.	African Queen	Technicolor	UA	4,000,000
7.	Jumping Jacks		Par	4,000,000
8.	High Noon		UA	3,400,000
9.	Son of Paleface	Technicolor	Par	3,400,000
10.	Singin' in the Rain	Technicolor	M-G	3,300,000
11.	With a Song in My Heart	Technicolor	20th	3,250,000
12.	Quiet Man	Technicolor	Rep	3,200,000
13.	Bend of the River	Technicolor	U	3,000,000
14.	Plymouth Adventure	Technicolor	M-G	3,000,000
15.	Stars & Stripes Forever	Technicolor	20th	3,000,000
16.	World in His Arms	Technicolor	U	3,000,000
17.	I'll See You in My Dreams	Technicolor	WB	2,900,000
18.	Iron Mistress		WB	2,900,000
19.	Just for You	Technicolor	Par	2,900,000
20.	Distant Drums	Technicolor	WB	2,850,000
21.	Million Dollar Mermaid	Technicolor	M-G	2,750,000
22.	Room for One More		WB	2,750,000
23.	Scaramouche	Technicolor	M-G	2,750,000

TECHNICOLOR designations ours



TECHNICOLOR

IS THE TRADE-MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Cleared of Shea Charge

Charges of fraud against Edmund C. Grainger and Edward C. Raftery in their trusteeship of the Maurice A. Shea Estate were flatly rejected in a report rendered last week to the Bronx Surrogate Court by referee John L. Flynn in New York.

The report climaxing months of hearings, stated in part: "I find here an administration of the estate and the Shea Companies without a trace of fraud or constructive fraud by the executors. Rather it is one marked by care and prudence and crowned with exceptional success."

Rejected by the referee were charges brought by Dorothy Shea, wife of Gerald Shea, president of Shea Enterprises, and daughter of the late M. A. Shea, founder of the Eastern circuit. Grainger, former general manager and president of Shea Enterprises, Raftery of the law firm of O'Brien, Driscoll & Raftery, and Thomas E. Shea were named as the sole surviving trustees of the estate.

The action in the Bronx Surrogate Court was disclosed in January, 1952, following Mr. Grainger's dismissal as general manager of the circuit in what was described as an aftermath to a dispute over terms of his employment contract. Mr. Grainger, who is now head buyer and booker of RKO Theatres, still has a suit pending against the Shea circuit in New York Supreme Court, calling for arbitration of his contract dispute. Litigation in this suit, it was explained, will be held up pending findings of the Bronx Surrogate Court, which will consider the referee's report.

Japanese Distributors Screen Allied Product

Japanese film distributors, in this country for the first time, have spent the week in New York screening new Allied Artists product and conferring with Monogram International Corporation executives. Allied Artists of Japan have been using the physical facilities of Hideo Shiotsugu and Masatoyo Takano's Eiga Haikyu Company, Ltd., for some time. The two executives, who arrived in New York two weeks ago following a prolonged visit to the Allied Artists studios in Hollywood, confirmed that American films are currently firmly-established favorites with Japan's film fans. In viewing American product, Mr. Shiotsugu emphasized, "Running time plus suitable plot are possibly of even greater importance than artistic merit and star value."

Loew's Votes Dividend

The board of directors of Loew's, Inc., have voted a dividend of 20 cents per share of common stock payable March 31, 1953, to stockholders of record March 13.

Warners in Eastern Lab

Increased and unexpected demand for the company's new color process, WarnerColor, has forced Warner Brothers to supplement studio processing with the facilities of the Brooklyn, New York, plant, up to now handling 35mm black and white, 16mm orders, and special Government work.

One of the factors is the need for two film tracks for the new third-dimensional pictures. The company has an increasing quota of film to be made in the new medium. Currently, its "House of Wax" is being put through in the medium, Natural Vision. Preparing for production is "The Burning Arrow," which also will be made in Natural Vision.

Another factor is the increased use of WarnerColor as such. In work at the studio in that process are "The Boy from Oklahoma" and "Riding Shotgun." The coverage of the Coronation will make absolutely necessary the use of the facilities of the Brooklyn plant.

This coverage will be in conjunction with Associated British Pictures, and under supervision of Jack L. Warner. A 5,000-foot version is to be ready for national distribution within the week after the event, and shorter versions also will be ready the day after.



MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

"The Future Began Yesterday"—in Show Business

ALL the excitement about "3-D" and the historical references to the facts of stereoscopy as applied to motion pictures, as compared with the coming of sound, a quarter of a century ago, leaves good showmen with increased convictions that there is nothing new under the sun, and that showmanship is the one solution to all problems of transition in this industry. What we're afraid of, is that some showmen will decide to coast along temporarily while there is such a revolution in prospect.

Actually, we can't afford to let down. We can't put our showmanship skills aside while inventors putter with processes and press agents search the dictionaries to find new ways of saying the same things over and over. Right now, we have the best line-up of new and coming attractions that the industry has ever known. We have a backlog that would carry this year of 1953 to a new high in recent history, for better business at the box office.

But we are cursed with a multitude of things that on occasion, work for us, and sometimes, work against us. The public, and the newspapers, will take "3-D" and run with it, as an item of news, which seems to prove that motion pictures, as such, are going out in the immediate future. No worse news could be circulated—but it's the penalty we pay. Anything that makes news about the movies, gets printed, more often bad than good. That's how it comes that our industry public relations is so comparitively bad—because our accumulative total of unfavorable publicity snowballs so fast we can't keep up with it.

We would like to urge all good managers to come to the aid of their industry, in this emergency. Get up on your feet, at luncheon clubs, and tell the public that we will still have good movies to offer them, for years to come, the kind they have grown to accept and like, as their best entertainment. Tell your newspaper man that there will be no earth-shaking change in either program or policy insofar as your theatre is concerned.

33rd ANNIVERSARY

National Screen Service is celebrating its thirty-third year of service to our industry, a third of a century in this business. The HERALD, celebrated its one-third of a century, in 1948. There are few with that tenure of service in film industry.

Members of the Round Table have good reason to be appreciative of National Screen Service. It combines most of the advertising and accessory services of the major companies under one roof and one direction. Otherwise, we would have a dozen stops to make on our errand of accumulating showmanship materials.

For seven years, we have solicited as part of the data used to identify the showmanship quality and scope of various Round Table members and their situations, some statistical information about the "standing" order for advertising materials. You would be surprised how enlightening this is, like going into a town and visiting the theatre, as a measure of activity.

We regret that some "standing" orders should more properly be termed "sitting" orders—because, years ago, somebody placed a "standing" order and then took a firm, *sitting* position, and never raised the ante, in the cause of showmanship.

When sound came in, it brought dialogue to the screen, and dialogue is part and parcel of the great art of narration in the telling of dramatic stories on the screen. No matter how much you liked the old silent movies, they were dumb, in more ways than one. Sound gave them speech, and song, and music beyond any the public had been able to afford except in larger situations. Now, we await the proper development of three-dimensional films, improved and given dramatic values. Let's not suffer from "3-Dementia" while we are finding the answer.

In Bob Wile's "Service Bulletin" for the Independent Theatre Owners of Ohio, we find that an editorial written by Truman Twill, by-line columnist in the *Marion Star,* is well worth quoting. He says, "Some of my best friends are movie managers, and I want to make a confession. Their coffers have not been enriched much by my patronage in recent years, nor by a lot of other people like me, and that's what managers call a box office problem.

"I used to go to the movies, without regard to the quality of the product. I just went. It was the thing to do, people weren't choosey. Now, they are going to the movies again, or rather, they are sitting still and letting the movies come to them, via television. And they aren't choosey, now.

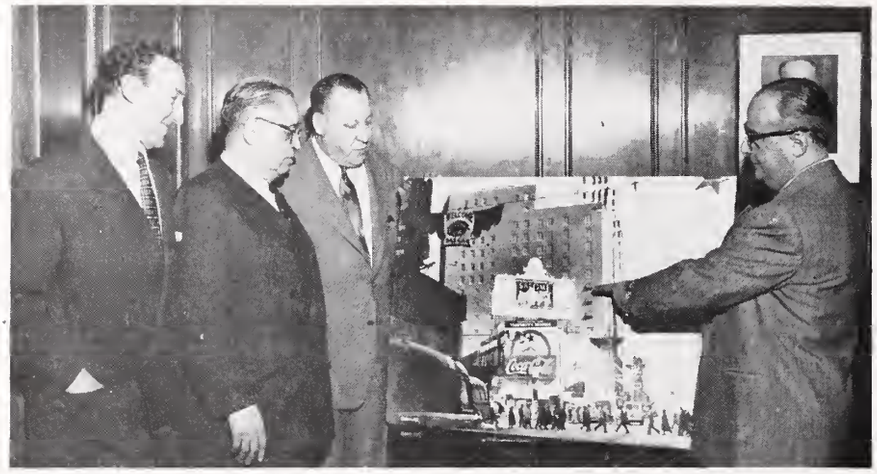
"Some of the pictures they are looking at now were the clinkers of the industry. Some are good films that didn't click. None is the cream of the crop, but all are being watched. And I am helping with the watching.

"It wasn't what happened to the movies that kept me from going to theatres. It was what happened to me. The movies kept getting better than ever, but I ran out of steam. I'd suggest you call a psychiatrist to find out why a fool who hasn't seen half a dozen movies since Shirley Temple grew up, will get bleary-eyed night after night watching re-runs of rejects and turkeys.

"For heaven's sake, quit blaming the movies. They're swell. It's the people who have deteriorated."

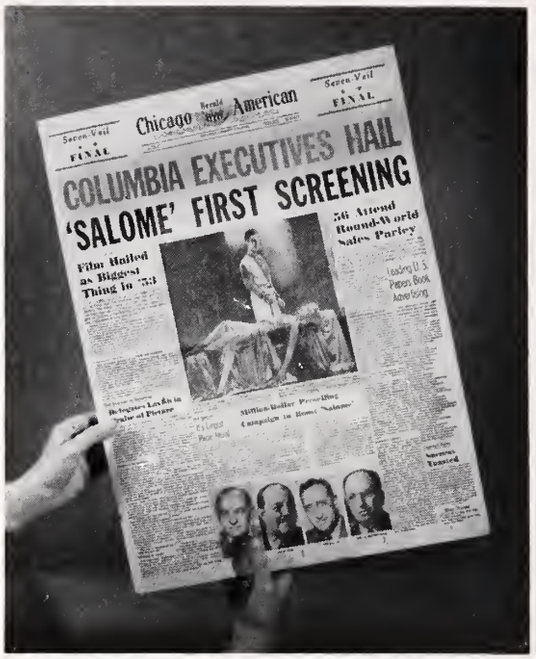
When this issue of the Round Table goes to press, we'll be flying down to Miami, then across Florida to the West Coast and back to Jacksonville. We hope to see a number of our members en route, for there are many good showmen among them, and we will enjoy the meeting. Then we'll work our way northward, stopping over in Georgia and the Carolinas, as time permits.

—*Walter Brooks*



Columbia's assistant general sales manager, Rube Jackter, points out the effectiveness of "Salome" billboard advertising in Dallas, to sales executives George Josephs, Louis Weinburg and Irving Wormser.

"Salome" Dances Box Office Tune



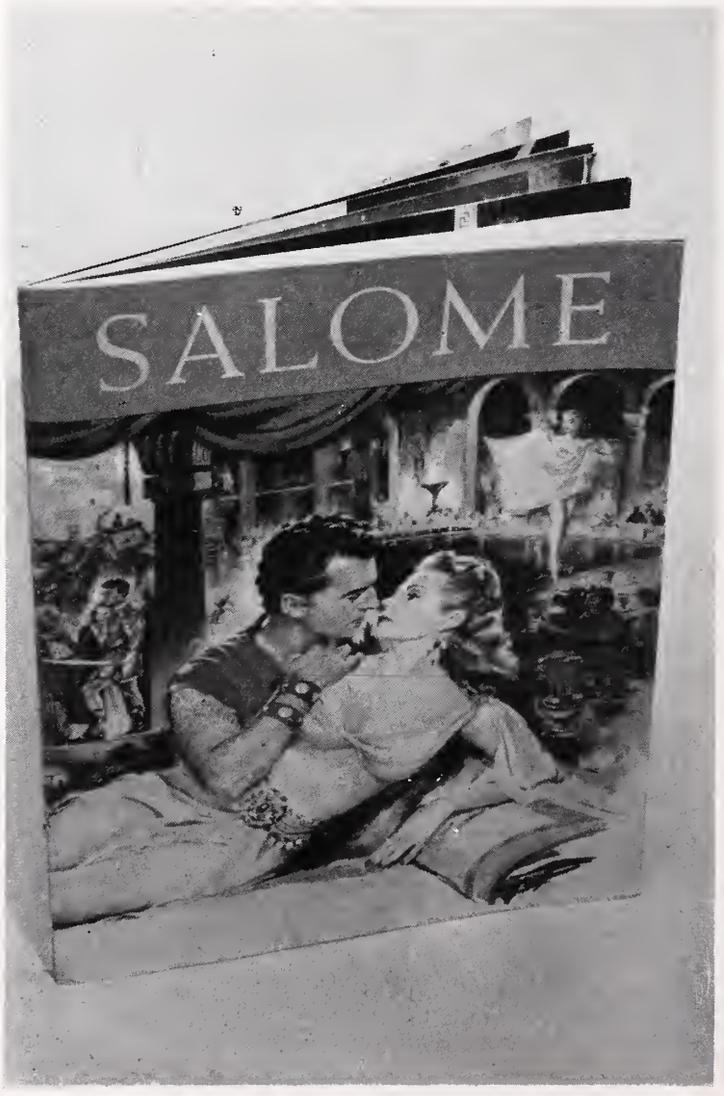
"Salome" is about as big a sensation right now as she was in Old Testament days. Above you see a special issue of the *Chicago Herald American*, and below, the attractive souvenir book, prepared for theatre distribution.





Art director, Everett Walsh, exploitation manager Al Rylander, advertising-publicity director Howard LeSieur, show Art Grosbart, of Decca Records, and Bob Ferguson, the results of their plans for a record album of "Salome" sound-track music.

Exploitation manager Al Rylander, and Seymour Lipton, of Flexees, Inc., look over a demonstration and test of the "Salome" bathing suit which will tee off a 148-city beauty contest.



Columbia's Campaign Catalog

Columbia Pictures is currently in the midst of what its advertising and publicity department believes is the biggest direct mail sales promotion campaign ever conducted on behalf of a single motion picture. The picture in question is "Salome," the most important in Columbia's history, and the campaign, which got underway December 10, is set to run past the Easter week key city pre-release openings.

The mail campaign's opening gun fired a four-page, full color brochure across the country to every exhibitor, film editor, trade paper editor, Hollywood correspondent, as well as all of Columbia's sales personnel, domestic and overseas. The brochure was highlighted by a full length picture of Rita Hayworth, resplendent in the last and flesh colored veil of the seven she wears in Salome's famous dance. It also carried the full cast and credits of the Technicolor production, which also stars Stewart Granger and co-stars Charles Laughton and was produced by Buddy Adler and directed by William Dieterle.

Three weeks later the brochure was followed by a "Salome" birth announcement. Addressed by hand at the home office, over 20,000 of the announcements were mailed. On the face of the folded anouncement Columbia Pictures hailed the birth of a girl (and what a girl!).

Ad Proofs Sent to Full Theatre List

Right on the heels of the first ad proofs came the "Salome" paperweights with which to keep the high pile of Columbia literature from falling off the desk. The clear plastic block held reproduction of the same picture of Miss Hayworth that had appeared in the opening brochure.

Next, the four color, four page insert announcing the sales policy on the production was mailed to the entire theatre list. In rapid succession, proofs of five different magazine ads, a trade paper insert and cartons of the special "Salome" cigarettes were put in the mails. As this issue goes to press the souvenir books, published to be sold in theatre lobbies, are ready for distribution.

Yet to come are the proofs of the full color full page ads to appear in *Seventeen*, Metro group Sunday papers, *Pictorial Review, Collier's, American Weekly, Life, Look* and the *Saturday Evening Post*.

While much effort has gone into the direct mail promotion campaign, this has not been Columbia's sole point of concentration. The magazine advertising campaign is being supported by an all-out publicity drive which has already paid dividends in the form of fine color breaks in such publications as *Look* and *American Weekly*. Gigantic billboards have been erected at key spots.

The Screen Achievement of 1953

SALOME

Calendar



February 1—*Filmland* and *Movieworld* magazines on news stands, with 2-color ads, to be seen by 2,000,000 readers.

February 2—Salome cigarettes, mailed in individual boxes, to all sales personnel.

February 4—*Movietime* magazine will appear on news stands, with 2-color ad, to be seen by 800,000 readers.

February 6—*Screenland* and *Silver Screen* magazines on news stands, to be seen by 2,000,000 readers.

February 10—*Photoplay* magazine on the stands, to be seen by approximately 5,400,000 readers.

February 24—Proofs of 2-color ads scheduled for seven different fan magazines, mailed to a complete list fo theatres.

March 1—*Seventeen* magazine will appear on news stands, carrying 2-color ad, to be seen by approximately 4,000,000 readers.

March 5—*Movie Life* and *Movie Star Parade* will appear with 2-color ads, to be seen by approximately 4,000,000 readers.

March 5—*Movieland* magazine, on the stands, to reach 800,000 readers.

March 5—*Movie Fan, Screen Fan* and *Screen Life* magazines will be on the stands, with 2-color ads to be seen by 1,200,000 readers.

March 13—Proofs of full-color ad to appear in *Collier's* magazine will be sent to complete list of theatres.

March 13—*Motion Picture* magazine will appear on news stands, with 2-color ad, to be seen by approximately 4,000,000 readers.

March 16—Proofs of full-color spread to appear in the *American Weekly* will be sent to complete list of theatres.

March 20—Proofs of full-color ad to appear in *Life* magazine will be mailed to complete list of theatres.

March 20—*Collier's* magazine will appear on the news stands, carrying full-color ad, to be seen by approximately 12,000,000 readers.

March 22—Full-color spread in the *American Weekly* supplement section by approximately 21,857,150 readers of metropolitan Sunday newspapers in twenty-three key cities.

March 27—*Life* magazine on the stands with full-color ad, which will be seen by approximately 21,000,000 readers.

March 27—Trade paper insert, announcing country-wide opening dates.

March 29—Proofs of full-color Sunday supplement ad to appear in the *Pictorial Review* section of 23 key city newspapers, mailed to complete list of theatres. This advertising is to coincide with playdates.

March 29—Full-color *Pictorial Review* ad will appear in 23 key cities, with approximately 34,500,000 readers, to coincide with playdates of pre-release and first-run theatres. This advertising will also appear in ten additional Sunday newspapers, with 14,136,000 readers, to coincide with further playdates and holdover engagements.

March 31—Proofs of full-color ad to appear in *Look* magazine will be sent to complete list of theatres.

April 5—"Salome" pre-release openings throughout the nation.

April 6—Nationwide contest, sponsored by Flexees Bathing Suit Company, announced in newspapers across the country.

April 7—*Look* magazine will appear on news stands, carrying full-color ad, to be seen by approximately 13,000,000 readers.

April 15—*Saturday Evening Post* on the news stands with full-color ad, to be seen by approximately 7,000,000 readers.

(The aggregate number of readers for the complete list of magazine advertisements delivers a total of 176,443,150 reader impressions.)



QUIGLEY AWARDS CONTENDERS

J. ALEXANDER
Odeon, Dudley, Eng.

DAVE BORLAND
Dominion
Vancouver, Canada

JOSEPH BOYLE
Poli, Norwich, Conn.

BILL BURKE
Capitol
Brantford, Can.

BOB CARNEY
Poli, Waterbury, Conn.

LOU COHEN
Poli, Hartford, Conn.

R. L. COOK
Savoy, Swindon, Eng.

BOB COX
Ben Ali, Lexington, Ky.

A. H. CRAWLEY
Odeon, Greenwich, Eng.

W. S. CROSSON
Regal, Greenock, Scot.

TED DAVIDSON
Ohio, Lima, Ohio

J. DI BENEDETTO
Poli, Worcester, Mass.

CHARLIE DOCTOR
Capitol
Vancouver, Can.

J. W. ELLIS
Odeon, Chester, Eng.

DOUGLAS EWIN
Regal, Oxford, Eng.

GEORGE FINDLAY
Ritz, Cambuslang, Scot.

ARNOLD GATES
Stillman, Cleveland, O.

SAM GILMAN
State, Syracuse, N. Y.

R. E. GORDON
Odeon, Sketty, Eng.

ROBERT P. GOSS
Gaumont, Chester, Eng.

SAM GREISMAN
Embassy, Ft. Wayne, Ind.

BOB HARVEY
Capitol
North Bay, Can.

W. A. HILTON
Astra, Markham, Eng.

EARLE HOLDEN
Lucas, Savannah, Ga.

VERN HUDSON
Capitol
St. Catharines, Canada

D. HUGHES
Regal, Cheltenham, Eng.

BILL HUPP
Rialto, Tacoma, Wash.

JOHN H. IDDES
Astra, Merryfield, Eng.

FORREST JUSTUS
Imperial
Long Beach, Calif.

W. R. KEMP
Grand, Grand Is., Neb.

ARNOLD KIRSCH
De Luxe, New York

SIDNEY KLEPER
College
New Haven, Conn.

RUDY KOUTNIK
Palace, Milwaukee, Wis.

JOHN E. LAKE
Savoy, Luton, Eng.

ED LINDER
Ontario
Washington, D. C.

J. TAPKE LOKENBURG
Asta, Hague, Holland

ABE LUDACER
Valentine, Toledo, O.

T. MURRAY LYNCH
Paramount
Moncton, Can.

P. E. McCOY
Miller, Augusta, Ga.

CECIL McGLOHON
Avon, Savannah, Ga.

DESMOND McKAY
Playhouse
Galashiels, Scot.

RAY MALONE
Alden, Jamaica, N. Y.

TONY MASELLA
Palace, Meriden, Conn.

RON MELLINGS
Astra, Stafford, Eng.

S. V. MURDOCH
Corona, Liverpool, Eng.

ROBERT C. OSBORNE
Ritz, Jersey City, N. J.

PEARCE PARKHURST
Suburbia Drive-In
Gainesville, Fla.

GEORGE PETERS
Loew's, Richmond, Va.

KEITH PETZOLD
Broadway
Portland, Ore.

E. G. PIKE
Odeon, Southend, Eng.

PETER PISANO
Avalon, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N.Y.

EDW. PURCELL
Virginia
Harrisonburg, Va.

C. A. PURVES
Astra, Hemswell, Eng.

JOE REAL
Midwest
Oklahoma City, Okla.

BILL REISINGER
Murphy, Wilmington, O.

EDW. ROBINSON
Granada, Cleveland, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

SYDNEY L. SALE
Granada, Dover, Eng.

HAROLD SHAMPAN
Gaumont
Islington, Eng.

JEROME H. SCHUR
Melba, New York

PHIL SESSIONS
Blue Mouse
Tacoma, Wash.

S. C. SHINGLES
Odeon, Stafford, Eng.

VIC SICILIA
Rivoli, Muncie, Ind.

GEORGE SNYDER
Paramount
Syracuse, N. Y.

S. L. SORKIN
Keith's, Syracuse, N. Y.

MURRAY SPECTOR
Teaneck, Teaneck, N. J.

E. Y. STAFFORD
Raleigh Road Drive-In
Fayetteville, N. C.

KARL SUTHERLAND
Voncastle
Greencastle, Ind.

M. LE G. SYKES
Odeon
Nottingham, Eng.

FRED TELLER, JR.
Strand, Hastings, Neb.

JIMMIE THAMES
Rowley Theatres
Little Rock, Ark.

FRED TICKELL
Monarch
Medicine Hat, Canada

BILL TRUDELL
Capitol, London, Can.

JERRY B. WALDEN
Crest, Seagoville, Tex.

JOHN V. WARD
Seneca
Niagara Falls, Can.

LILY WATT
Odeon
Coatbridge, Scot.

H. F. WILSON
Capitol, Chatham, Can.

Round Table

HARRY GOLDSMITH, manager of Schine's Palace theatre, Lockport, N. Y., caught a fast ride on the premiere of "Niagara" in nearby Niagara Falls, both sides of the border, and capitalized the personal appearance of visiting Hollywood stars, including MARILYN MONROE and DALE ROBERTSON. . . . JOE BOYLE, manager of Loew's Poli, Norwich, Conn., gets good display for publicity mats on "Mississippi Gambler" in local advertising by cooperating stores. . . . WALTER T. MURPHY, manager of the Capitol theatre, New London, went all-out in the promotion of Allied Artists' "Torpedo Alley" which was produced on location at the huge U. S. Submarine Base at New London. . . . HARRY SHAW, division manager for Loew's New England theatres, splashing the local newspapers with terrific advertising for "3-Dimension" Stereo-Techniques, playing in Poli houses. . . . TED DAVIDSON, manager of the Ohio theatre, Lima, Ohio, obtained a proclamation by the Mayor to inaugurate "Brotherhood Week." . . . FRANKLIN FERGUSON, of the Bailey theatre, New Haven, had television of the Chicago fight as a side attraction in theatre foyers, and in his newspaper advertising. . . . LEO RICCI, of the independent Capitol theatre, Meriden, had a front-page break when one of his young audience received a trophy from Abbott & Costello, as their "most avid fan"—the boy spent nine straight hours looking at his favorite comedians! and they liked it! . . . TONY MASELLA, manager of the Palace theatre, Meriden, Conn., planted a publicity picture of Elaine Stewart in local newspapers as a plug for "The Bad and the Beautiful"—and they liked that, too! . . . Jack Scanlon, city manager for Warner's theatres in Torrington, and VIC MORELLI, at Warner's Empress theatre, Danbury, Conn., stressed adult entertainment in their advertising of "Ruby Gentry."

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ARNOLD GATES, manager of Loew's Stillman, Cleveland, had such a nice Lincoln portrait as lobby display on Abraham Lincoln's Birthday that he had a request from a nearby school to have it for their permanent use. Request granted. . . . MONTY SALMON, managing director of the Rivoli theatre on Broadway, posing for news pictures with examples of his shadow-box displays for "Salome"—which is the new attraction coming in soon, for a run. . . . J. V. CAUDILL, JR., who has been manager of the Motor-Park drive in theatre at Pink Hill, N. C., has been promoted to manager of the Colonial and Strand theatres in Canton, N. C., according to advices from our old friend, R. E. Agle, general manager of Stateville theatres, at Boone, N. C. . . . W. V. NOVAK, manager of the Capitol theatre, Winnipeg, celebrated the 32nd anniversary of his theatre with remembrance of Adolf Zukor and N. L. NATHANSON, who formed Famous Players-Canadian Corporation, just 32 years ago. The Capitol opened on Valentine's Day, in 1921, under this management. . . . Nine neighborhood theatre circuits in New York City will co-sponsor the premiere of Rosemary Clooney's first picture, "The Stars Are Singing" for the cooperative benefit and metropolitan pre-selling value of the Broadway run, opening at the Astor on March 10th. . . . Harry Wiener, manager of Schine's Oswego theatre, Oswego, N. Y., had a multiple-13 tieup that had the town all excited, as a plug for his "Friday the 13th" show. . . . LEE WILLIS, manager of Schine's Piqua theatre, Piqua, Ohio, had a new stunt, a "Pick One—Take Two" game to play at his Saturday morning show. Lucky youngsters who guess right, could take two silver dollars, the others who picked one and lost, put their dollar back into the jackpot. Winners had a chance to play for the total jackpot at the end of the program.

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DAN KRENDEL says it's Spring in Canada, and the unseasonal weather is making him feel the first pangs of Spring fever, so he's refocusing his current showmanship contest to include all the "Spring Festival" campaign ideas that get showmen into action—even though its only February down here. . . . Harry Wilson, manager of the Capitol theatre, Chatham, Ont., landed a six-column pictorial story on "Snows of Kilimanjaro" that took over the local newspaper space. . . . BILL TRUDELL, manager of the Capitol theatre, London, Ont., booked "Canadians in Korea" as an attraction when the Royal Canadian Regiment returned to their local headquarters, and had the regiment as his guests, with wonderful press relations, public relations and industry relations, for all of Canada and us, too. That's what we call "selling your theatre," which means making it really important in your community life. It does us all proud. . . . TILLIE PYSYK, JOE BOYLE's able assistant at Loew's Poli, Norwich, who handles the publicity, and how! She arranged a "3-D" candy stand, probably with chocolate bars that have length, breadth and thickness, which is highly commendable as an attraction for buyers. . . . GEO. ROBINSON, manager of the Roxy theatre, St. Thomas, Ont., promoted a "Let's Go to the Movies" cooperative page ad, with the local distributor of Bendix appliances. . . . JIM HARDIMAN writes from Odeon, Toronto, headquarters, to say that fourteen campaigns are en route as entries for the Quigley Awards, from as many Odeon managers across Canada. . . . MORRIS ROSENTHAL, manager of Loew's Poli, New Haven, had Elaine Stewart on a personal appearance tour, and proves that this gal is highly popular with managers, and newspaper men, for reasons that show in her photographs.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FLAT TOP: Sterling Hayden, Richard Carlson—Good war picture in color, with lots of action and airplane warfare.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Columbia

CAPTAIN PIRATE: Louis Hayward, Patricia Medina—A very good action picture, but no drawing power whatever. Attendance was at its lowest, and three cartoons failed to aid it. Played Tuesday, Wednesday, February 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CRIPPLE CREEK: George Montgomery, Karin Booth—Good, glorified western and comments were good. Box office average. Small town and rural patronage. Played Wednesday, Thursday, February 4, 5.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—This just didn't go over at all. May be O. K. for Radio City Music Hall, but it sure was a waste of time in this rural theatre. Played Tuesday, Wednesday, Thursday, January 6, 7, 8.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

MONTANA TERRITORY: Lon McCallister, Wanda Hendrix—Technicolor was the only thing good I can say for this.—James C. Balkcom, Gray Theatre, Gray, Ga.

MY SIX CONVICTS: John Beal, Gilbert Roland—This was a good show, but for some reason, it failed to draw. Those who saw it enjoyed it. Box office below average; second night killed it. Small town and rural patronage. Played Wednesday, Thursday, January 28, 29.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

SNIPER, THE: Adolph Menjou, Arthur Franz—Very good suspense drama, well produced and with some acting that will keep your patrons on edge. Played Thursday, February 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

WALK EAST ON BEACON: George Murphy, Virginia Gilmore—Should have been cut twenty minutes—not up to the F.B.I. standard of pictures.—James C. Balkcom, Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, John Hodiak—Very good. This picture has a little of everything—humor, suspense, tragedy, etc., along with beautiful scenery. I believe from the general comment that the title of the picture is misleading, as the patrons expected to see a picture that was filmed in the Dakotas or Iowa, but actually it was at the head waters in Montana. Very small town, weather good. Played Saturday, Sunday, January 24, 25.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Wonderful picture, but we couldn't get them in. All who came to see it liked it. Good acting and a good plot. If your patrons like baseball, don't miss playing this one. Very small town. Weather good. Played Saturday, Sunday, January 31, February 1.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—A beautiful picture in "Teco," a tender love story. There are no boring moments and the picture does not drag. We had a good crowd Sunday, then it fell off to hardly anything on Monday. In all the years I have been in business here, Tuesday night was the first time we didn't sell at least one kid ticket, and only three student tickets. Small town patronage. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

MY MAN AND I: Shelly Winters, Wendell Corey—This was not as good as my patrons expected. The box office was really a disappointment. Small town and rural patronage. Played Tuesday, January 27.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—Was very disappointed with the results. I really thought this would go over. Many people thought it a reissue. We didn't do average business. We have not been snowbound, so can't blame it on the roads. Have there been too many like it?—E. H. Wood, Community Theatre, Harbor Beach, Mich.

Paramount

BLAZING FOREST, THE: John Payne, Susan Morrow—A very poor draw, as it followed "Red Skies of Montana" (Fox) too closely. It was entertaining, but only for a double bill. Played Sunday, Monday, January 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

CARRIE: Jennifer Jones, Laurence Olivier—This picture is not the type for mass entertainment. Poor box office. Eliminate if you can. Small town and rural patronage. Played Wednesday, Thursday, February 11, 12.—D. E. Burnett, State Theatre, Larned, Kansas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Very fine picture with beautiful Technicolor. Pleasing to all patrons and did better than average gross. This picture will justify your best playing time. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 4, 5, 6.—D. E. Burnett, State Theatre, Larned, Kansas.

ROAD TO BALI: Bob Hope, Bing Crosby, Dorothy Lamour—This combination has always proven a big box office and this picture is no exception. You will get some of those lost patrons back on this one and help pay off the mortgage. Small town and rural patronage. Played Sunday, Monday, Tuesday, February 1, 2, 3.—D. E. Burnett, State Theatre, Larned, Kansas.

ROAD TO BALI: Bing Crosby, Bob Hope, Dorothy Lamour—Only for those who still like Bing, Bob and Dorothy. It gave the students and natives a good laugh, but not impressive at the box office, to be sure. Played Thursday, Friday, Saturday, February 15, 16, 17.—Ken Gorham, Town Hall, Middlebury, Vt.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—As good if not better than "Paleface." Roy Rogers certainly gave this the boost that it needed. excellent entertainment for the entire family.—James C. Balkcom, Gray Theatre, Gray, Ga.

RKO-Radio

LOOK WHO'S LAUGHING: Lucille Ball, Edgar Bergen—This reissue certainly met with favorable results. Don't be afraid to use this picture. Played Friday, Saturday, February 6, 7.—James C. Balkcom, Gray Theatre, Gray, Ga.

TEMBO: Howard Hill and Wild Animals—To be honest, we were a little uncertain of the drawing power of this feature without any star names, but we need not have worried—it was above average. An advance lobby display helped, and the trailer does a good job of selling too. Give it extra advertising and then stand back when the crowds come. Played Friday, Saturday, February 6, 7.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—I heard patrons come out saying, "That is the best picture I ever saw in my life." Everyone thought it was tops, acting wonderful, color exquisite. Only criticism I heard was that there was too much drinking and fighting, but they still liked it. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

QUIET MAN, THE: John Wayne, Maureen O'Hara—We were very pleased with this picture, and so were the customers. You couldn't pay this price for film and stay in business long, but if you want to please all your customers, play it for them as a treat. Sure wish these percentage pictures carried an advertising rebate for the small exhibitors. I would like to shout about some of these better pictures. Played Sunday, Monday, January 4, 5.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—For a small town the previews were no good as they showed it to be 100% musical. I made an announcement from the stage before playdate and told my patrons this was one of the most enjoyable pictures of the year and not all music as the previews indicated. I would say that it is a typical small town show that will be a smash hit anywhere. Also the 40x60s are not good. Don't be afraid to push this as the year's best.—James C. Balkcom, Gray Theatre, Gray, Ga.

DAY THE EARTH STOOD STILL: Michael Rennie, Patricia Neal—The women were scared off this one after seeing the trailer, which led them to expect an incredible "man from Mars" story. Actually that is pretty well what it is, but high production values, and top performances from Neal, Rennie and Marlowe satisfied even our women patrons. Comments on leaving were all good. Business average. Played Monday, Tuesday, February 9, 10.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—Seems the people came to see Monroe. Although it was not her type picture, she gave an outstanding performance.—James C. Balkcom, Gray Theatre, Gray, Ga.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—I can make this short and sour. Unless you want to be laughed out of town, don't play "Don't Bother to Knock." That Monroe gal is just what I had heard—one big ham. The picture could have been O. K. but for her. She had better go back to "cheese cake." I don't guess I should complain, as I made money with it, but who wants people's money for nothing? Played Thursday, Friday, February 8, 9.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

DREAMBOAT: Clifton Webb, Ginger Rogers—An interesting picture in black and white with a few laughs. Evidently "Dreamboat" has lost his interest for the teen-agers and the children—we sold one kid ticket Tuesday night. Did poor business in this small town. Played Sunday, Monday, Tuesday, February 8, 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

JAPANESE WAR BRIDE: Shirley Yamaguchi, Don Taylor—Double-billed with "Day the Earth Stood Still" (Fox) to average business. Story is interesting and unusual and has enough romantic content to please women in the audience, but lacks action to please all

(Continued on following page)

(Continued from preceding page)

your male patrons. Our male patrons were divided in their opinion of it. Played Monday, Tuesday, February 9, 10.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MONKEY BUSINESS: Cary Grant, Ginger Rogers—Both days did not bring in as much as I expected the first day. "It was too silly for words," one patron remarked. If your patrons like them silly, here it is. Small town and rural patronage. Played Sunday, Monday, January 11, 12.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

MONKEY BUSINESS: Cary Grant, Ginger Rogers—Did average business or better. A very good comedy and was well received by the masses and classes alike. Play it if you can. Played Sunday, Monday, January 11, 12.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

MY PAL GUS: Richard Widmark, Joanne Dru—You will never play a better family comedy than this, even though there was a little objection to the divorced parents. Don't be afraid of it.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—The scenery in this picture in Technicolor and the action are far better than the title indicates. Will require little extra selling, but will be worth it in pleasing patrons. It is a northwest police type story and "Pony Soldier" is the name the Indians give to the police. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 18, 19, 20.—D. E. Burnett, State Theatre, Larned, Kansas.

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—Made a mistake by playing this one night only. This is a wonderful small town picture. If I had known what kind of a picture it was, I would have spent a little time on it and played it three days. Get out and sell this and your patrons will thank you. A natural for a small town. Played on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—Played this with "The Ring," and it is a honey of a little western. "Rose" played her part very well, and my roughnecks loved her. Not a big picture, but a good picture. I am sick and tired of the big pictures that are no good. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Comments were good, but when box office falls the second day, you know it has not pleased well enough to bring others the second night. Small town and rural patronage. Played Sunday, Monday, January 25, 26.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

United Artists

FIGHTER, THE: Richard Conte, Vanetta Brown—A good picture in black and white with plenty of action and a good plot. The picture is well made and the cast does a fine job of acting, with one of the best fights we have ever seen filmed. Did average business in this small town. Played Friday, Saturday, February 6, 7.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Universal

BLACK CASTLE, THE: Stephen McNally, Richard Greene—This was very slow and not the horror show that the previews indicated.—James C. Balkcom, Gray Theatre, Gray, Ga.

DOUBLE CROSSBONES: Donald O'Connor, Helene Carter—Expenses went on, but the box office was a complete failure. Small town and rural patronage. Played Tuesday, February 3.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

FLAME OF ARABY: Jeff Chandler, Maureen O'Hara—Very good with good color. We would have packed them in if the trailer had been good. Half of the picture is about a wild stallion and a race, but the trailer does not show either of these things. It's too bad the companies do not pay more attention to these previews, as they are the best advertising we have. Very small town. Weather good. Played Saturday, Sunday, January 17, 18.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

HAS ANYBODY SEEN MY GAL?: Piper Laurie, Charles Coburn—Ideal family entertainment—one of those too rare films that pleases all your patrons, children, students and adults alike. Color is good and setting the story in the twenties was a fine idea for creating laughs. Has one of two nostalgic tunes slipped in for good measure too! Business fine. Played Sunday, Monday, February 11, 12.—Lew Young, Norgan Theatre, Palmerstnn, Ont., Canada.

HORIZONS WEST: Robert Ryan, Julia Adams—Very good western that played to a below average attendance. Matinee was excellent—have been giving children small give-aways to get them in during the day so my patrons can enjoy pictures in peace at night. Played Sunday, Monday, February 8, 9.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IT GROWS ON TREES: Irene Dunne, Dean Jagger—Played it on double bill with "Tropical Heat Wave" (Rep.), and together they did nothing at the box office. It is very silly and action slow. My patrons' reaction was that it was not very entertaining. Played Tuesday, Wednesday, February 13, 14.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

IVORY HUNTER: Anthony Steel, Dinah Sheridan—One of the best we have shown. Good color and sound and it was a picture for the whole family. Hesitated because of the English background, but had two full houses and everyone asked for more like it. Very small town. Weather good. Played Saturday, Sunday, January 10, 11.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

JUST ACROSS THE STREET: Ann Sheridan, John Lund—This one carries an old plot, but the patrons liked it. Good acting, and the picture will keep you in smiles. This one only grossed fair. Very small town. Weather good. Played Saturday, Sunday, February 7, 8.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—I'm sure the scenery in the picture cost less than fifty cents—the worst I have ever seen. The picture got by, as most Abbott & Costello fans aren't hard to please. Played Tuesday, Wednesday, January 6, 7.—James C. Balkcom, Gray Theatre, Gray, Ga.

MA AND PA KETTLE BACK ON THE FARM: Marjorie Main, Percy Kilbride—Now this is the kind of box office and picture I like to see—the house laughter and comments all good. If you are like me and failed to play these pictures, go and buy them. They are small town naturals. Small town and rural patronage. Played Sunday, Monday, February 1, 2.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

RED BALL EXPRESS: Jeff Chandler, Alex Nicol—Here is an excellent picture of the Red Ball (truck) Express. Not too much war but plenty of comedy and a little touch of romance. Jacqueline Duval plays the part of the French girl, and she is O. K. too. Played Wednesday, Thursday, January 14, 15.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Warner Bros.

APRIL IN PARIS: Ray Bolger, Doris Day—Gay, melodious, infectious musical comedy with something to please everybody. Business above average and just the kind of picture to lure 'em away from their TV sets, even if they're still paying for them. Word of mouth excellent and helps after opening day. Played Sunday, Monday, Tuesday, January 25, 26, 27.—Frank Vesley, State Theatre, Hollister, Calif.

BIG JIM McLAIN: John Wayne, Nancy Oldon—Old John Wayne let us down on this one. No draw for some reason, but it was a good picture—it wasn't talked about enough. Anyhow did fair business, but should have been better. Played Sunday, Monday, January 11, 12.—Howard McGill, Elmore Theatre, Eclectic, Ala.

HIGHWAY 301: Steve Cochran, Virginia Grey—Here is one I played real late and I'm glad I did. It made me extra business both nights. Every city and town in this country should play this—a very tense drama. Played Tuesday, Wednesday, January 13, 14.—James Hardy, Shoals Theatre, Shoals, Ind.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—A good Technicolor picture, suitable for best playing time, though a little on the rough side. Box office average in this small town. Played Monday, Tuesday, Wednesday, February 8, 9, 10.—D. E. Burnett, State Theatre, Larned, Kansas.

MIRACLE OF OUR LADY OF FATIMA: Gilbert Roland, Angela Clark—I can see why they didn't insist on preferred time. We had the best Tuesday-Wednesday-Thursday since "The Greatest Show on Earth" (Para.). If you want to see a full house and you have the potential customers, just let them know about it. By the way, it is a very good picture—plenty of action, suspense and something to think about. Played Tuesday, Wednesday, Thursday, February 3, 4, 5.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

OPERATION SECRET: Cornell Wilde, Phyllis Thaxter—Only a fair picture, and the story jumped so much that people who came in during the middle of the film couldn't get on to the story. Therefore, if I were to play it again, I would not admit anyone after the feature starts, then at the end of the picture open the box office up again for tickets for the last show. Played Wednesday, Thursday, January 7, 8.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SHE'S WORKING HER WAY THROUGH COLLEGE: Virginia Mayo, Ronald Reagan—My matinee give-aways are bringing in an ever-increasing number of children, which helps that pen to stick to black ink. Business fair. Movie very good and previews were terrific. Played Sunday, Monday, February 15, 16.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPRINGFIELD RIFLE: Gary Cooper, Phyllis Thaxter—Not a big picture, but average and payable. Not justified for top allocation, however. Small town and rural patronage. Played Sunday, Monday, Tuesday, January 25, 26, 27.—D. E. Burnett, State Theatre, Larned, Kansas.

STORY OF WILL ROGERS: Jane Wyman, Will Rogers, Jr.—Following our policy of booking other than strictly action films at the weekend, we put this in. We were not disappointed, for not only was our attendance up to standard, it was just above. Although some of the quips about American politics were lost on a Canadian audience, all agreed the acting was first rate, ditto the color, and went away well satisfied. Played Friday, Saturday, January 30, 31.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

THREE FOR BEDROOM C: Gloria Swanson, James Warren—Miss Swanson might have been a box office draw in her day, but, brother, she would have done better to leave the older folks with a memory. This comedy is set aboard a train and stays aboard 74 minutes, about 60 minutes too long. The color (Natural Color) was poor in all indoor scenes. I would guess Miss Swanson financed this one herself. That will "learn" her! Played Wednesday, Thursday, February 4, 5.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—A waste of Technicolor and playing time. Second night crowd very poor. If you haven't bought this one, be cautious. Small town and rural patronage. Played Wednesday, Thursday, January 21, 22.—D. E. Burnett, State Theatre, Larned, Kansas.

WHERE'S CHARLEY?: Ray Bolger, Allyn McLerie—Charley hid in the can and we hid in the office. Had to go in the red for uncle's share. Weather good. Played Friday, Saturday, February 6, 7.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

WINNING TEAM, THE: Doris Day, Ronald Reagan—Good human interest baseball story. Pleased all who came and had more business the second night than the first. Small town and rural patronage. Played Monday, Tuesday, January 26, 27.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

Shorts

Metro-Goldwyn-Mayer

LAND OF TAJ MAHAL: Fitzpatrick Travel Talks—Another Fitzpatrick travelogue that was of great interest. Any prizes, Mr. Fitzpatrick, for thinking up a new ending line to your travelogues, though? or is " . . . and so we reluctantly say farewell to . . . " a trademark with you?—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MUSICQUIZ: Pete Smith Specialty—Shame, Pete, how could you slip in such a poor one? I have played all of your shorts, but some of my patrons asked if I got this one free.—George Kelloff, Ute Theatre, Aguilar, Colo.

MUSICQUIZ: Pete Smith Specialty—First Pete Smith we have played. It was a good novelty, and fun too!—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

TWO MOUSKETEERS: Technicolor Cartoon—Excellent! By far the best Tom and Jerry they have made.—George Kelloff, Ute Theatre, Aguilar, Colo.

RKO-Radio

WATERBIRDS: Tru-Life Adventure. This Walt Disney 30 minute short stands out like a star and will bring any exhibitor compliments and good will, as well as box office receipts. We think this tops the previous Tru Life Adventure.—Frank Vesley, State Theatre, Hollister, Calif.

Twentieth Century-Fox

OFF TO THE OPERA: Terrytoon—Fair, but received a bad print. This one not as good as others in this series.—S. T. Jackson, Jackson Theatre, Floaton, Ala.

Universal

ABOU BEN BOOGIE: Lantz Technicolor Cartune—If you're looking for boos from your patrons, these Lantz shorts really bring them. I don't see why a company spends good money to produce a comedy (so called) like this.—J. R. Snavely, Leith Opera House, Leith, No. Dak.

Warner Bros.

ART OF ARCHERY: Sports Parade—This is a fine short on archery by champion Howard Hill. If you are playing the feature "Tembo" (RKO) starring Hill, in the future, slip this short in ahead. It paid off for us!—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

BEEP BEEP: Merry Melodies—Good. WB cartoons are well liked.—George Kelloff, Ute Theatre, Aguilar, Colo.

GIFT WRAPPED: Merrie Melodies—Cartoons with their own stars seem to get the best laughs. This starred "Tweety" and his friend "Sylvester."—Ralph Raspa, State Theatre, Rivesville, W. Va.

LIGHTER THAN AIR: Vitaphone Novelties—This is really a thrilling short. Made up of shots of old balloons and air-ships in flight, it features several spectacular crashes. Contrasts vividly the past experimental methods of air travel, if you are playing a modern flying picture.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Canton, Ohio Theatre Poll

The first annual National Movie Poll, conducted by the Canton, Ohio, Theatre Association, has been launched, and we applaud, because it is so local, but plans to become national, and no reason why it shouldn't. According to our book there are twelve theatres in Canton, highly competitive with each other, so it's a good sign, and a good thing for the industry, when they all work together to beat the Academy Awards to the punch. Folks in Canton will have their own opinions, and are entitled to express them.

The joint effort is paying off with plenty of good newspaper publicity, the *Canton Repository* saying "Fans here get a chance to name their best stars, films"—and that shows how much local interest there can be in a national campaign, conducted close to home. Newspaper by-line writers, opinion makers, club women, film council leaders are all cooperating. Ralph Russell, manager of the Palace theatre, Ted Hooper, manager of the Ohio theatre, and Harry Klotz, manager of Loew's theatre, heading the Association, pose with civic leaders in a news picture starting the campaign. Poll ballots must be in by midnight, March 8th, so Canton, Ohio, will pick its own before the technicians in Hollywood.

Arizona Paramount Goes "Above and Beyond"

Bruce A. Oglive, advertising manager for the Arizona Paramount theatres, sends us good pictures of his street demonstration and general exploitation for "Above and Beyond"—done with the cooperation of Williams Air Force Base, "the nation's first jet fighter school"—in which newspapers and radio blasted away at the objective. He says that theatre manager Melvin Warshaw lost a bit of weight in accomplishing this mission, but it was a job well done. A stage presentation of a Distinguished Flying Cross, the swearing in of a new recruit, and signing over of a new Air Force officer, were incidents in recruiting week.



Always a pleasure to print pictures of managers in the act of receiving awards for showmanship. Above, at right, Henry Burger, Warner's district manager, presents Milford Parker (left), manager of the Strand, Erie; Bob Bowman, manager of the Warner, Erie, and Henry Rastetter, manager of the Columbia, Erie, with well-deserved checks.

Selling Approach

THE STARS ARE SINGING—Paramount. In color by Technicolor. They climbed the stairway to the stars—singing, dancing, romancing their way to fame—while a whole nation cheered them on. Everything a musical film could be! Three of the greatest voices in the world. Rosemary Clooney—"Come On-A-My House"—*plus* Anna Maria Alberghetti—"she sings like an angel"—*plus* Lauritz Melchior, the lovable man of the Met, in his greatest movie role. 24-sheet and smaller posters are made for cut-outs as lobby and marquee display. Herald keys the campaign. Newspaper ad mats are filled with three star photos, all good selling approach. Plenty of sizes for all situations, and a complete campaign mat, in the big 35c economy size, which contains 12 small ads and slugs, and a publicity mat. Delightful story, delightful singing—three stars and a dog, all different in style. None can sing the other's songs; and you know what W. C. Fields always said, "Never work opposite a child or a dog, they'll steal the show." This show is stolen—five ways, all good. Naturally, the music tieups are your best bet, for you have some best-selling, best-liked and best-known sources to capitalize. Picture deserves a special letter of recommendation over the signature of the manager, and press previews to start opinion makers. You have a treat in store for your audience—tell 'em and sell 'em.

I CONFESS—Warner Brothers. Alfred Hitchcock's dramatic production, a guarantee of relentless suspense, filmed in colorful Quebec, with Montgomery Clift and Anne Baxter. This is deceit! This is danger! This is love! Crushed lips don't talk! A shame confessed! A sin concealed! A story of temptation—and terror! Strong 24-sheet and other poster values for showmanship posting. Newspaper ad mats numerous and exciting, in all sizes and shapes. We like No. 501 because it's different and will stand out on a page without going over your budget. No. 301 is a smaller version of the same idea. There are teasers, and a big 35c combination ad and publicity mat for small situations, which gives you eight mats at the cost of one. No herald listed, but you can make one, using over-sized newspaper ad mats, and sell the back page to an advertiser. Hitchcock is a trademark for breathless excitement and adventure. Capitalize on his following among your faithful movie-goers, for they can't find Hitchcock on television. There's a recording of the title song, and you can get one free for your disc jockey if you ask for it. Perry Como sings it, and he's NOT in the picture. Good line of banners and valances, which we think are limited, for the most part, to use in larger situations, but they dress up a marquee, and make a special occasion look like something special.

THE NAKED SPUR—MGM. In color by Technicolor. Raw emotions, savage vengence, raging passions, untamed fury! The only girl in that lawless, love-starved wilderness, and the last man alive gets her! Jimmie Stewart, Janet Leigh, Robert Ryan and Ralph Meeker in one of MGM's better westerns that you'll not be able to get on the parlor television set this year or ever. Good stars, well liked, in a superior story. 24-sheet and other posters are good for lobby and marquee cut-out displays. A set of lobby door panels will dress your house. Jumbo herald keys the campaign and pounds out the proper selling approach. Sell the back page to a cooperative advertiser and he'll accomplish the distribution of it. Special accessories for showmen, from MGM who specialize in getting up new devices to draw business to your box office. A set of 11x14 color stills will sell color with color as a special lobby display. Newspaper ad mats are in generous supply, and we like No. 206, for style and quality. There is also the 35c complete campaign mat for small situations, which carries eight small ads and slugs, two publicity stills that your newspaper will cast and use in free space, and enough linotype border to give you a change for your ads. A real bargain, this big 35c economy size. Jimmie Stewart is always an attraction, and never so much as when he plays a *good* bad man, of the wild and wooly west.

TAXI—20th Century-Fox. The day St. Anthony took a New York cab driver for a ride! Hard-boiled New York, that's where it happened! City of steel and sophistication, and then—a miracle! Dan Dailey and Constance Smith, in the most wonderful motion picture your heart could ever want to remember! 24-sheet, particularly, and other posters, are pleasantly different in styling, and excellent for lobby and marquee display. Herald keys the campaign for small situations, and the window card has the same style as the 24-sheet. Newspaper ad mats in excellent variety, with a set of teaser ads that start you speeding to the box office. The complete campaign mat for small situations gives you a nice assortment of six ads and two publicity mats, for the bargain price of 35c at National Screen. Buy this and call it economy, but it really puts variety in your selling approach.

FILMACK
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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITION WANTED

AGGRESSIVE THEATRE MANAGER WITH 25 years experience and best of references would like to manage a theatre in Eastern Penna. Reply to BOX 2708, MOTION PICTURE HERALD.

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TRY AND TOP STARS' OFFERINGS! SUPER Simplex mechanisms, beautiful, $450. pair; RCA PG-222 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,250.; 2 unit electric ticket register, excellent, $74.50, aluminum reels $1.25; film cabinets, $1.25 section. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

SUPER SALE ON SUPER SIMPLEX MECHANisms, excellent condition, only $225 each. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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BOOKS

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

HELP WANTED

OPPORTUNITY FOR EXPERIENCED DRIVE-IN operator. Handle operation and concession large drive-in (qualified assistant may apply). State experience. Preferable age about 35. Reply P. O. BOX 95, Elmsford, N. Y.

MANAGER, CONNECTICUT SITUATION, STATE experience and salary required. BOX 2707, MOTION PICTURE HERALD.

EXCELLENT OPPORTUNITIES FOR THEATRE managers, both indoor and outdoor theatres, with one of the largest independent circuits in the Middle West. Will pay good wages to start, moving expenses, and unlimited opportunities for advancement. Give us full details if you are interested. BOX 2706, MOTION PICTURE HERALD.

WANTED, EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Mgr., Warner Bros. Theatres, 2217 Clark Bldg., Pittsburgh, Pa

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SPEAKER RECONING. WEATHERPROOF PARTS used. Prices $1.30 each and up. FIDELITY RADIO & ELECTRIC CO., Clarkston, Ga.

PHOTO BLOWUPS, 40 x 60, $7.50, 30 x 40, $5.00 unmounted. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

STUDIO EQUIPMENT

SELL YOUR SERVICES AND EXPERIENCE. Shoot local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19, N. Y.

NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95 STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

EVERYONE'S BUYING 'EM! 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL VALUES! 2,000' ALUMINUM $3.35; 15A Rectifier bulbs $4.59; Rewinds $9.95 set; Stereopticons $24.95; 9'x12' plastic screens $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

GAIETY HOUSE, RONAN, NETTING RATE $17,600 yearly. House attached. Literature. Terms. Wire McADAM, Livingston, Mont.

FOR SALE, SMALL DRIVE-IN THEATRE, good business, low price. Must sell at once due to sudden change in health. DRIVE-IN THEATRE, Centerville, S. D.

DRIVE-IN EQUIPMENT

STRONG MOGUL 75 AMP. ARC LAMPS WITH rebuilt metal reflectors $600. pair; in-car speakers with 4" cones $15.90 pair with junction box; underground cable $65M. Complete drive-in outfits from $1,595. (Send for lists.) Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

YOU CAN'T BEAT THIS! REBUILT PANELback spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

"Torpedo Alley" Uses Intensive Exploitation

Preceded by an intensive advertising and exploitation campaign, Allied Artists' "Torpedo Alley" had its New England premiere February 13 at the Capitol theatre, New London. In the five-day period before the opening, a heavy newspaper advertising and radio campaign heralded the film. The Navy made a 22-foot atomic torpedo available for display in a local department store and set up some miniature submarines in the theatre lobby.

Claude Ezell Organizing International Drive-in Unit

Claude Ezell, of Dallas, operator of one of the largest independent drive-in circuits in the United States, announced this week that plans are under way for organizing the International Drive-in Theatre Owners Association. Texas Drive-in Theatre Owners Association, headquartered in Dallas, will be the first unit to join the international organization which also will headquarter in Dallas. Other units which have applied for membership are located in Mexico, Brazil, Peru, Australia, Panama, Canada, Hawaii, Cuba, and South Africa.

Inasmuch as this international organization will embrace members of both Allied and TOA, it will function as an independent association for the particular benefit of the drive-in theatre, and the entire motion picture industry in general.

Mr. Ezell has instructed Al Reynolds, his vice-president and general manager of Ezell and Associates, who is also a member of the board of directors of Texas Drive-In Theatre Owners Association, to attend the Allied drive-in meeting in Milwaukee, March 24-26. Mr. Reynolds will address the Milwaukee group and outline the activities of the Texas Association.

The Texas Association, which already has 222 members and represents 363 drive-ins, is currently conducting a campaign for additional memberships.

Terry Talks to SMPTE

Paul Terry, president of Terrytoons, Inc., addressed a meeting of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers last week at the Museum of Modern Art in New York.

Legion Approves Three of Four New Productions

The National Legion of Decency this week reviewed four new productions, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I is "Confidentially Connie," and in Section II "Seminole" and "The Tall Texan." In Class B is "One Girl's Confession," because it "tends to condone taking the law into one's own hands; suggestive costuming and situations."

Hamilton Managers Elect A. Kent Craig President

TORONTO: A. Kent Craig has been elected president of the Hamilton, Ont., Theatre Managers Association, one of the oldest organizations of its type in Canada. Other officers elected were Oscar Lang, vice-president; Mrs. Jean Ford, secretary-treasurer; and J. P. McDonough, Jack Hunter, Jr., Paul Turnbull and Andrew McDougall, directors.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 5,747 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	6	25	7	1
Above and Beyond (MGM)	5	33	7	1	–
Affair in Trinidad (Col.)	8	13	26	19	8
Against All Flags (Univ.)	–	3	16	18	2
Androcles and the Lion (RKO)	–	–	3	1	–
Apache War Smoke (MGM)	–	5	11	6	2
April in Paris (WB)	4	12	13	15	3
Assignment—Paris (Col.)	–	–	6	16	3
Bad and the Beautiful, The (MGM)	1	2	5	3	–
Battle Zone (AA)	1	5	7	1	1
Because of You (Univ.)	8	38	38	10	2
Because You're Mine (MGM)	–	12	26	34	6
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	33	53	20	4
Big Sky, The (RKO)	1	28	41	14	1
Black Castle, The (Univ.)	–	1	5	5	2
Blackbeard, the Pirate (RKO)	–	4	16	3	4
Blazing Forest (Para.)	–	2	13	19	1
Bloodhounds of Broadway (20th-Fox)	2	6	21	18	4
Bonzo Goes to College (Univ.)	1	19	50	10	–
Breaking the Sound Barrier (UA)	2	1	2	–	1
Bwana Devil (UA)	6	–	–	–	–
Captain Pirate (Col.)	–	–	2	9	16
Caribbean (Para.)	–	4	20	36	8
Carrie (Para.)	–	–	15	27	20
Cattle Town (WB)	–	1	5	10	7
Clown, the (MGM)	–	3	10	10	–
Crimson Pirate (WB)	1	22	53	19	5
Devil Makes Three, the (MGM)	–	–	14	12	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Duel at Silver Creek (Univ.)	2	16	33	9	3
Eight Iron Men (Col.)	1	1	5	10	1
Everything I Have Is Yours (MGM)	1	16	51	23	4
Face to Face (RKO)	–	–	–	3	1
Fearless Fagan (MGM)	–	8	27	30	18
Feudin' Fools (Mono.)	2	13	9	2	2
Flat Top (AA)	3	17	20	1	–
Golden Hawk, The (Col.)	–	9	17	16	4
Hangman's Knot (Col.)	1	23	29	1	2
Happy Time, The (Col.)	4	–	3	8	6
Hellgate (Lippert)	–	4	9	11	3
Hiawatha (AA)	–	1	3	2	–
*Holiday for Sinners (MGM)	–	–	1	4	2
Horizons West (Univ.)	–	6	19	16	8
Hour of 13, The (MGM)	–	7	1	1	2
Hurricane Smith (Para.)	–	3	34	24	2
I Don't Care Girl, The (20th-Fox)	–	–	7	8	2
†Invasion U.S.A. (Col.)	–	–	3	3	–
Iron Mistress, The (WB)	5	22	54	9	–
Island of Desire (UA)	–	19	34	8	4
It Grows on Trees (Univ.)	–	1	11	30	9
Ivanhoe (MGM)	9	1	–	–	–
Jungle, The (Lippert)	–	–	4	5	–
Just for You (Para.)	10	24	32	9	2
Kansas City Confidential (UA)	–	–	7	4	–
*Lady in the Iron Mask (20th-Fox)	–	–	5	7	3
Lawless Breed (Univ.)	1	7	3	3	1
Les Miserables (20th-Fox)	–	2	14	4	2
Lost in Alaska (Univ.)	2	24	48	14	5
*Lovely to Look At (MGM)	14	46	24	22	3
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	16	45	6	1
†Man Behind the Gun (WB)	1	1	5	2	–
Meet Me at the Fair (Univ.)	–	1	4	4	1
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	18	55	11	–	–
Miracle of Fatima, The (WB)	2	5	10	12	4
†Mississippi Gambler (Univ.)	8	10	–	–	–
Monkey Business (20th-Fox)	2	40	32	15	6
Montana Belle (RKO)	–	7	19	11	–
My Cousin Rachel (20th-Fox)	–	1	5	2	1
My Man and I (MGM)	–	–	14	9	14
My Pal Gus (20th-Fox)	3	14	10	10	3
My Wife's Best Friend (20th-Fox)	–	1	10	26	12
†Naked Spur, The (MGM)	1	6	3	–	–
†Niagara (20th-Fox)	–	5	–	–	–
Night Without Sleep (20th-Fox)	–	–	1	7	7
No Holds Barred (AA)	–	3	6	–	–
O. Henry's Full House (20th-Fox)	1	6	19	24	3
One Minute to Zero (RKO)	10	60	19	9	2
Operation Secret (WB)	–	3	16	14	10
*Outcast of the Islands (UA)	–	6	6	4	3
†Outpost in Malaya (UA)	–	1	2	4	1
Plymouth Adventure (MGM)	6	17	27	38	6
Pony Soldier (20th-Fox)	–	15	34	18	2
Prisoner of Zenda (MGM)	–	8	35	36	1
Quiet Man, The (Rep.)	27	44	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	9	15	3
Rainbow 'Round My Shoulder (Col.)	–	4	19	9	4
†Redhead from Wyoming (Univ.)	–	–	8	2	–
Ride the Man Down (Rep.)	–	4	4	8	–
Road to Bali (Para.)	27	24	8	–	–
Rose Bowl Story, The (Mono.)	1	1	21	8	11
Ruby Gentry (20th-Fox)	9	15	2	3	1
Savage, The (Para.)	7	7	24	12	2
Sky Full of Moon (MGM)	–	1	–	8	4
Snows of Kilimanjaro (20th-Fox)	19	33	6	3	–
Somebody Loves Me (Para.)	2	3	42	7	6
Something for the Birds (20th-Fox)	–	1	1	12	17
Son of Ali Baba (Univ.)	1	9	21	13	8
Son of Paleface (Para.)	28	30	19	2	1
Springfield Rifle (WB)	5	25	52	5	5
Stars and Stripes Forever (20th-Fox)	14	38	20	1	–
Steel Trap (20th-Fox)	–	4	8	26	4
†Stooge, The (Para.)	1	5	–	–	–
Stop, You're Killing Me (WB)	–	–	2	14	3
*Story of Robin Hood (RKO)	6	31	27	12	5
Sudden Fear (RKO)	–	9	12	26	5
Thief, The (UA)	1	3	10	8	10
†Thief of Venice (20th-Fox)	–	–	2	2	3
Thunder in the East (Para.)	–	7	6	11	1
Thunderbirds (Rep.)	1	6	21	6	–
Torpedo Alley (AA)	–	–	3	1	–
Toughest Man in Arizona (Rep.)	–	6	6	6	2
Tropic Zone (Para.)	–	–	4	2	2
Turning Point, The (Para.)	–	–	23	19	6
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	11	15	7	1
Way of a Gaucho (20th-Fox)	–	4	34	30	11
What Price Glory (20th-Fox)	–	18	40	38	13
Where's Charley? (WB)	–	1	16	35	34
Willie and Joe Back at the Front (Univ.)	–	10	30	20	7
Woman of the North Country (Rep.)	–	1	27	12	3
World in His Arms (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	11	4
You for Me (MGM)	–	1	8	23	11

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BIGGER Easter PROFITS

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"MISTER SHOWMAN"



Colorful Easter Greetings are reflected from this beautiful 30 x 40 Display . . . a perfect tie-up with your Merchants' Ad compaign . . . $1.50 each.



The seat-selling action in this 40 x 60 full-color display, shouts about your Holiday shows . . . from your lobby . . . or away-from-theatre . . . $2.00 each.

SPRING ISSUE 1953

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Your handy order blank for ALL trailers is on page 11.

For full details, contact your N.S.S. Salesman or nearest N.S.S. Exchange!

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Exhibitors Size Up Their Refreshment Operation

EQUIPMENT REQUIREMENTS FOR 3-D PROJECTION

beginning

Motion Picture Theatre Management

MARCH ISSUE: Section 2 of Motion Picture Herald of March 7, 1953



NOW SHOWING . . . NEW PROFIT!

Your profit ledger will be first to reflect your customers' satisfaction when you install vending equipment to sell Coca-Cola in your house. People everywhere enjoy *the pause that refreshes* with ice-cold Coke. When they have that happy experience in your theater, you pocket the profit. A few square feet of unused floor space is all you need. There's a wide choice of vending equipment available. To get the money-making details, write: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

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REG U.S. PAT. OFF.
In your theatre

"COKE" IS A REGISTERED TRADE-MARK.

Your cue

to a queue at the boxoffice...

Re-Seat with



AMERICAN Bodiform® CHAIRS

unequalled for

comfort, beauty,

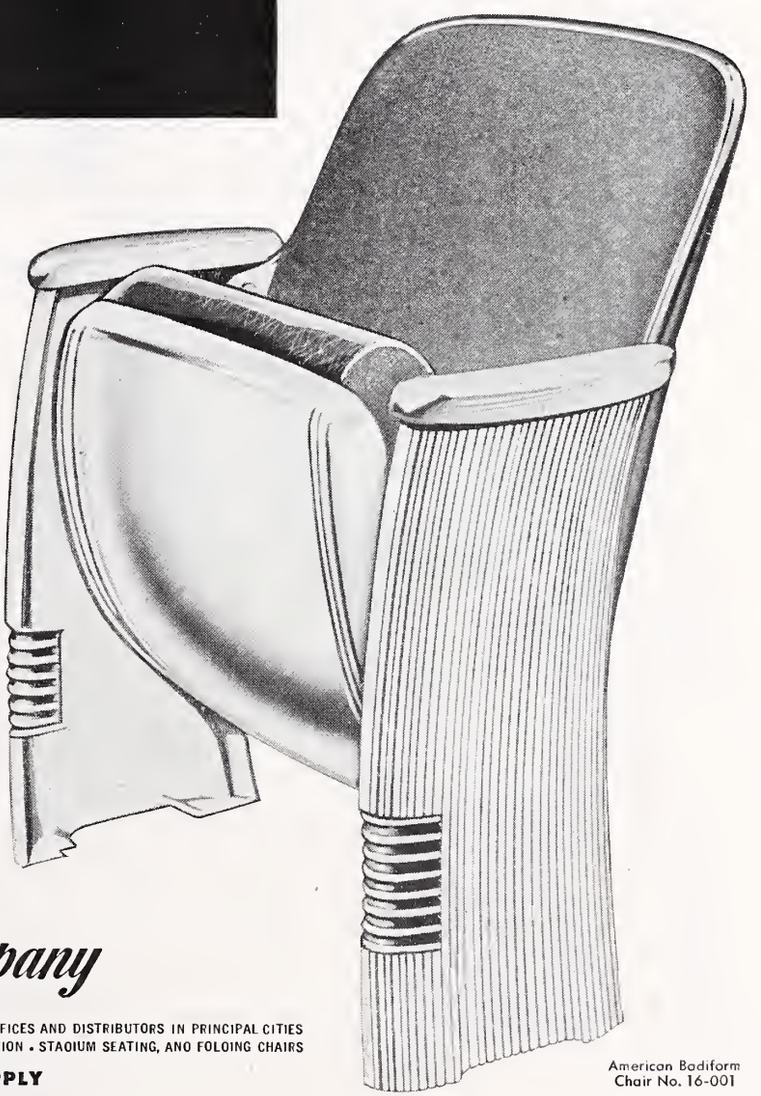
convenience,

maintenance

economy,

durability

(Installations remain in excellent condition after many years of continuous service.)



American Bodiform Chair No. 16-001

American Seating Company

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MANUFACTURERS OF THEATRE • SCHOOL • CHURCH • AUDITORIUM • TRANSPORTATION • STADIUM SEATING, AND FOLDING CHAIRS

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BRIGHTER and WHITER ARC with the NEW

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TRADE-MARK
"SUPREX" CARBON



Closely following general acceptance of the sensational, new 9mm "Suprex" carbon, NATIONAL CARBON now offers greatly improved screen light for theatres with variable-feed, mirror-type lamps, using 7mm high-intensity carbons. Specifically, the new "Suprex" carbon provides the following advantages:

- **Brighter and whiter light**
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- ***Same* light at lower current and carbon consumption**

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Because af their stranger canstructian, plus the fact that they can be installed befare installing the glass, they are the anly frames which can be built withaut limitatian af size, and which can be ecanamically serviced thraugh apen windaws and withaut remaving frames.

WAGNER LOW COST ENDURONAMEL PANELS FOR DRIVE-INS

Highly effective by daytime, they may also be illuminated by floodlights, spotlamps, gooseneck reflectors or fluorescent tubes. Consist of a series of best grade 18-gauge stamped steel panels, seven inches high, that comprise both the background and letter mounting arrangement. The uprights are of 16-gauge metal, galvanized after fabrication. The unit also includes an attractive 2" border which is an integral part of the background, and easily attached end pieces. Two-thirds the cost of porcelain enamel. Finished in a newly developed baked enamel which by long, exhaustive tests has proved to be chip-proof, shock-proof, alkali-resistant, and salt-spray resistant.

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The easiest changed af all letters. The new type tapered slotting (Pat. Pending) causes the letter ta "lack" an the bar and nat be disturbed by even high winds. The anly letters that can be stacked in starage withaut danger of warping. Five sizes in five gargeaus calars . . . the widest range an the market. Alsa slatted aluminum letters in the largest range af sizes, styles and calars.



NOW CHANGEABLE COPY SIGNS CAN BE CHANGED WITH EASE!

A mechanical hand facilitates the servicing of high panels, particularly those which heretofore could not be changed

WITHOUT THE USE OF LADDERS!

This hand firmly grasps a Wagner letter and removes it or places it straight on the sign face by use of a tensioning lever at the end of the handle. It can be used only with Wagner letters.

10-ft. length (for signs with top row up to 16 feet)..... $27.50
14-ft. length (for signs with top row up to 20 feet)..... $30.00
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Sold by Wagner theatre equipment and supply dealers everywhere

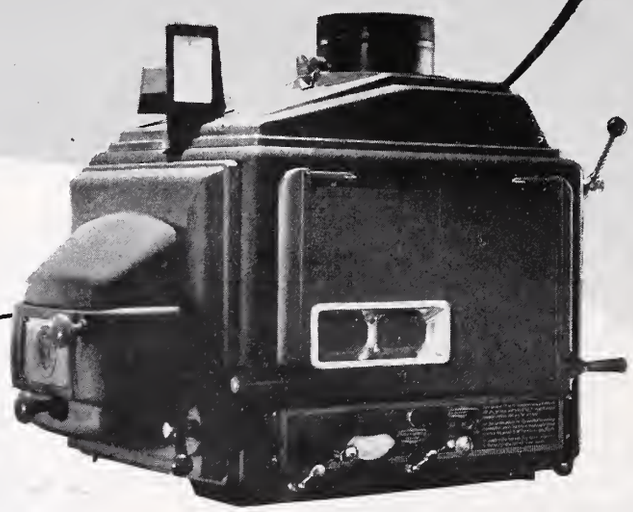
SEND TODAY FOR THE BIG FREE WAGNER CATALOG

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☐ Please send big free catalog on Wagner show-selling equipment.
☐ Please send literature on mechanical hand.

NAME _____
THEATRE _____
STREET _____
CITY & STATE _____

the BIGGER the screen the more you need them!



Regardless of how big your screen may be you have the brightest pictures with

NATIONAL EXCELITE

75-130 Ampere High Intensity Reflector Type

PROJECTION ARC LAMPS

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Division of National • Simplex • Bludworth Inc

"THERE'S A BRANCH NEAR YOU"

Better Theatres

for MARCH 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., CIrcle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives. HOLLYWOOD: Yucca-Vine Building.

The Problem of Third-Dimension At the Drive-in

WHILE prospects for the availability of third-dimension product hardly make stereo projection a matter of urgent consideration in the outdoor field generally, it naturally has set the drive-in operator to wondering how his kind of theatre can be adapted to its requirements.

Inquiries about it indicate that the first question to rise is, "What about this aluminum screen—couldn't I just paint over my screen with aluminum paint?" The answer, with certain reservations, is yes. But that doesn't help much. The big problem is light.

A problem of picture brightness isn't something altogether new to drive-in operation. Fortunately, the outdoor theatre has special appeals which allow considerable tolerance toward physical shortcomings of the performance. In stereo projection, however, light output is cut about 50% at the ports! That's a lot of light to make up by going to larger lamps, assuming one could.

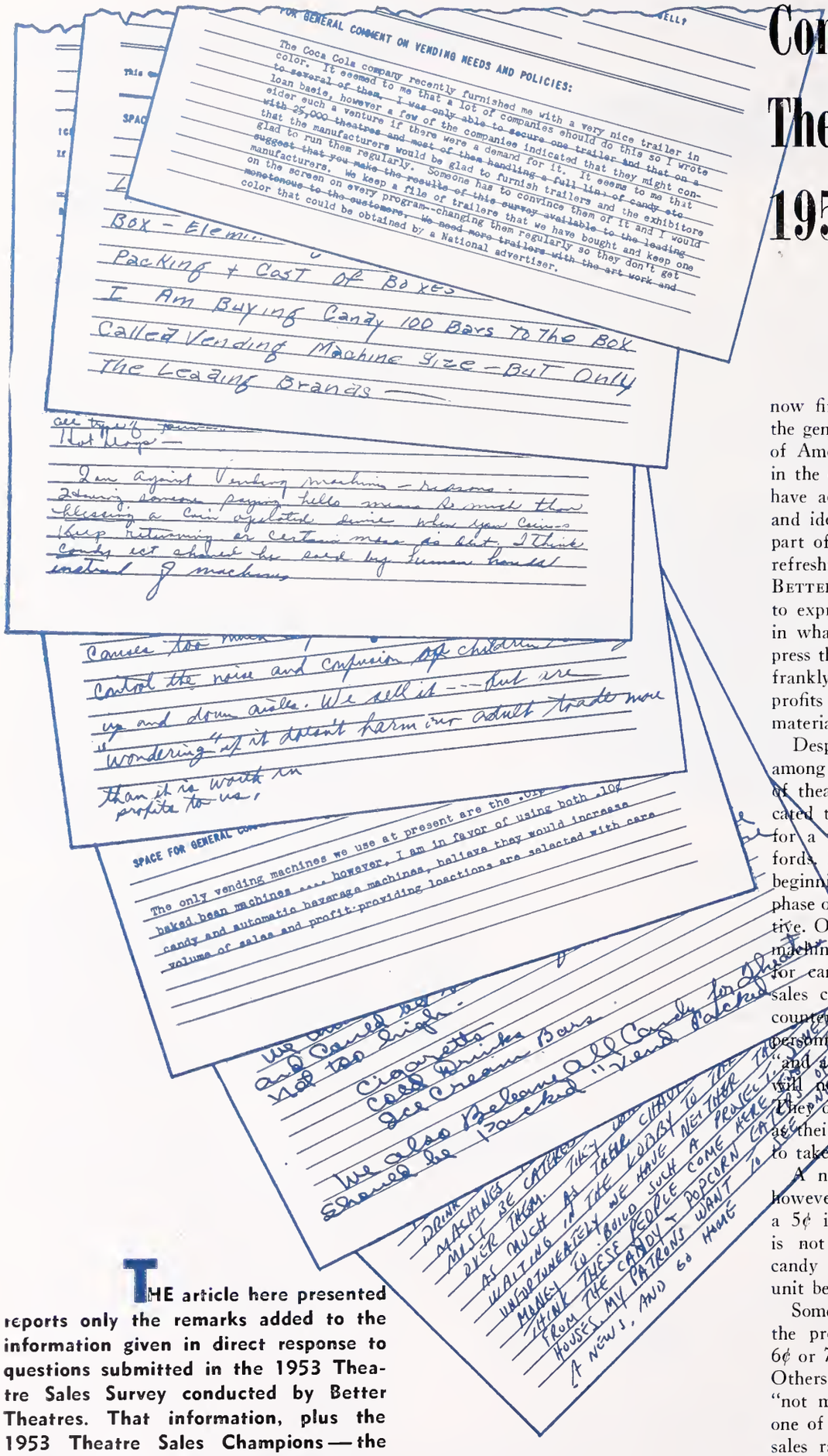
ALTHOUGH third-dimension images possibly may be viewed with greater acuity than those of two dimensions, such visual advantage, if indeed one exists, would not be sufficient to permit much reduction of picture size. The maximum viewing distance of a drive-in is ten times the width of the picture, sometimes more, compared with four to seven times in regular theatres.

There is further light loss (variously estimated up to 15%) from the polarizing spectacles; additionally, the more effective a screen surface is as a non-depolarizing reflector, the greater the "fadeaway" of light toward the edges.

That is the real problem presented to the drive-in by third-dimension.

There wouldn't be a 3-D light problem, of course—and indoor theatres are not altogether free of it—if the dual projection setup, with its two lamps, produced an image twice as bright as one lamp would produce. Light at the screen is twice that passed through each port, but each beam produces one picture that can be seen by only one eye. Result, one mental image of the brightness perceived by each eye.

—G. S.



Comment from Theatre Sales 1953 Survey . .

REFRESHMENT service is now firmly entrenched as a vital part of the general operation of the great majority of American motion picture theatres, and in the course of its development exhibitors have acquired some very definite opinions and ideas about various phases of it. As a part of the 1953 *Theatre Sales Survey* of refreshment vending, just completed by BETTER THEATRES, operators were asked to express themselves on needs and policy in whatever respect they saw fit. And express themselves they did—quite freely and frankly—on everything from "low" candy profits to the lack of proper advertising material to boost snack bar sales!

Despite dislike of refreshment vending among some exhibitors, the great majority of theatre operators responding have indicated that it is in the theatre to stay and for a very good reason—the profit it affords. Even the "art" house managers are beginning to pay more attention to this phase of theatre operation for that very motive. One of them, who now uses only coin machines, with one for drinks and another for candy, believes he could increase his sales considerably if he had facilities for counter service. "A high income bracket personnel must be catered to," he says, "and a general fuss made over them. They will not serve themselves to any degree. They don't patronize the machines as much as their chauffeurs who wait in the lobby to take them home!"

A number of complaints were voided, however, of low net income on candy. "As a 5¢ item," writes one manager, "candy is not profitable enough. However, all candy would have to be made as a 10¢ unit before it would move at that price."

Some operators have found a solution to the problem by raising "nickel bars" to 6¢ or 7¢ and "dime bars" to 11¢ and 12¢. Others, however, object to this practice as "not making for good-will." As a result, one of these says "we prefer to hurt gross sales rather than increase the gross from the extra penny revenue." And another has found that keeping candy prices down to the nickel and dime level will "induce the

THE article here presented reports only the remarks added to the information given in direct response to questions submitted in the 1953 Theatre Sales Survey conducted by Better Theatres. That information, plus the 1953 Theatre Sales Champions — the leading brands named by exhibitors — will be reported in the 1953 BETTER THEATRES GUIDE, appearing in March.

Exhibitors Size Up the Snack Bar's Place and Needs

In the questionnaire of the fifth annual Theatre Sales Survey

theatre operators were asked also to express themselves on vending needs and policy

and express themselves they did, freely and frankly

customer to purchase two bars instead of the customary one. Sales doubled when the price was reduced recently."

Still another operator found that when he added an extra cent to candy bar prices, customers began bringing their own candy in from the outside! He blames the necessity for the price raise on the fact that "wholesalers charge us more than their other customers. If we could get merchandise at regular prices, we could drop the extra penny. Then everyone would be happy, and all would make a fair profit."

PUSH "PROFIT ITEMS"

Some exhibitors have adopted the practice of promoting other items on which the profit proved greater. "Although we could sell twice the amount of candy, the profit is low," says a manager in the Midwest, "so we only stock it and push our more profitable products."

Other changes operators would like to see regarding candy include its packaging. "It should be packed in larger boxes," says a manager in Texas, "around three or four hundred to the box. This would eliminate labor costs to the manufacturer as well as reduce the cost of boxes." And an operator in Boston would like to have "a more uniform count in bar goods packing."

Regarding the value of vending machines for candy, there is divided opinion among theatre men. A good many theatres—particularly in the larger cities—have a machine adjacent to the snack bar and sometimes up in the balcony. On the other hand, many small theatres still have *only* machines to dispense refreshments. Those who favor them believe they increase the volume of sales and also profits.

A main objection to the machines among theatre men is that they can't do the "selling job" that a counter attendant can. As a Washington manager put it, "Vending machines do not *draw* trade; they simply supply a need if people are hungry. A girl with a friendly smile behind a counter invites people to pause and buy."

And this objection is raised by a Kansas manager: "I don't think merchandise is as attractive in a machine as it is when displayed on the counter. When you see it in a machine, it makes you wonder: Is it fresh? How long has it been in the machine?"

Cigarette machines have been installed in a number of theatres — primarily, it would seem, for the convenience of patrons. "While the profits are low," says an Arkansas manager, "it keeps my patrons from running to the drug store during intermissions."

Regarding machines, two other types of complaints were expressed. A manager in Illinois believes that better maintenance of the equipment by the servicing companies would "be a considerable help to us." And an owner in Texas has found that the profit in machine vending is "too low."

WANT SELLING AIDS

Manufacturers in the candy, beverage and ice cream fields were condemned by a large number of theatre operators for their lack of assistance in providing promotional material in the form of trailers, posters and other devices. What little is provided is put to use, but a good deal more of such material is desired.

Commending the Coca Cola Company for a trailer it furnished him, a Kansas exhibitor urged other companies to do the same. "I wrote to a lot of them," he says, "and was able to secure only one trailer and that on a loan basis. However, a few companies indicated that they might consider it if there were a demand for it.

"It seems to me that with some 20,000 theatres and most of them handling a full line of candy, drinks, etc., the manufacturers would be glad to furnish trailers and the exhibitors glad to run them regularly," he added.

Beech-Nut Packing Company was praised for their theatre trailers by a manager in Kentucky, who wishes other companies would do the same.

A few theatres make it a practice of having intermissions after showing a refreshment trailer, according to the survey; commenting on this, a Massachusetts manager declared it to be especially effective on Saturday afternoons when many children are in the theatre.

"THE PLAY'S THE THING"

Some of the operators answering the survey complained about the "nuisance" of conducting a refreshment operation at all. Not all of these were so vehement in their denunciations as one manager in the East who declared, "I am running a theatre—not a restaurant—and have been for 41 years!" But several of them did offer definite reasons for their objections.

Foremost among such complaints is the "confusion, noise and disorder" which they say revolves around the refreshment stand. An operator in upper New York State believes this is especially true of theatres catering to children. "It is difficult to control the noise and confusion of children running up and down the aisles to the snack bar," he says. "We are wondering if it doesn't harm our adult trade more than it is worth in profits to us."

This idea that the snack bar serves to alienate the adult audience was expressed also by an operator in Washington, D. C. "The over-emphasis on concessions," he says, "has become a Frankenstein monster that will, in time—if it hasn't already done so—take away all the glamor, all the rom-

(*Continued on page* 28)

Where fighting a flood is a routine of management





Along the Ohio and its tributary rivers, springtime is possible floodtime. Two of the worst years were 1937 and 1943. Pictured above is the Ohio theatre in Marietta on each of those occasions. In 1937 the water almost reached the marquee (left-hand view); in 1943 it actually did rise to the attraction board—just after the letters spelled out the title of the picture "One Way Passage." The Ohio is one of three Shea Circuit houses in this flood area.

THEATRE MEN AGAINST THE RIVER

By ROBERT A. WILE

THREE MEN who had gambled so much stood in their high-top boots by the frail, emergency dyke of sand-bags and literally held their breath. Just a few inches higher and the swollen flood waters would break through, cascade into the beautiful theatre auditorium and hopelessly ruin thousands of dollars of equipment.

It was far too late then to dismantle and save the 1,000-odd luxurious orchestra seats and other furnishings. Besides, the men were cold and bone-weary. In 24 hours they had just removed equipment from their other two slightly lower-lying downtown Marietta (Ohio) theatres. In not moving the big house, they were gambling many thousands, but they felt sure they were betting on a sure thing.

Years of experience had taught them to estimate with uncanny accuracy the ultimate crest of any given Marietta flood. And they were confident that while the rising waters that year would surround the big Colony theatre, a low wall of comparatively cheap sand-bags would bar the freshet from the auditorium and save the expense and damage of moving.

They won. But it was a close call—three inches more and the little dyke would have bowed to the pressure.

This ability to estimate accurately a flood's coming crest is but one of a thousand unusual technical skills a Marietta theatre manager must acquire. Trouble is, no two floods are exactly alike; too many varying factors enter each different equation. But years of experience have developed an uncanny, but highly necessary accuracy in Marietta's downtown businessmen.



Auditorium of the Ohio stripped for floodwaters (left). Shown are Durward Duty (at right), manager; and Lloyd Miller, his assistant, standing just above the front twelve rows of submerged seat standards, which are all of the chairs left remaining, the cushions having been removed. The screen has been rolled up. And this picture was made during a relatively minor flood, that in the year of 1952.

This city of 25,000, nestled at the confluence of two great rivers, has its own peculiar flood problems. As a matter of fact, so does each of the towns that border the mighty Ohio—all different. But Marietta has the great Muskingum, too, which drains more than one-third of Ohio.

Then the Monongahela and Allegheny, which form the Ohio at Pittsburgh, 200 miles above, bring all the water from half of West Virginia and most of western Pennsylvania. All this wetness must somehow pass Marietta's doorstep. Usually it does, and Mariettans enjoy the beauty of their rivers and are proud of them.

But not always. While the better residential district lies on the beautiful surrounding hills, or on flats high above flood level, practically all the business district is in "the crotch of the creeks," an easy prey to cold, swift and mighty muddy waters. Because of several factors, a protecting flood-wall, or the often proposed raising of the town, is not now practicable.

But Marietta is so far from the headwaters of its two rivers there is usually ample warning of the rising waters, and time to assemble vital data on how much to expect, and when. Because of the many, many factors—rate of rise, speed of current, rainfall and accumulated snow and its location, rate of run-off below, etc.—each freshet presents a new equation.

However, the best guesses won't stop the onrushing, muddy waters. When the pre-

(*Continued on page* 43)

Today's theatre patron expects LIVING ROOM COMFORT

He likes to stretch out . . . He wants more KNEE ROOM



Heywood-Wakefield's TC 703 AIRFLO Chair, *widely spaced* for freedom of passage, allows your patron to lean back, stretch his legs and enjoy uninterrupted entertainment.

This AIRFLO with its spring filled, upholstered headrest and coil spring seat and back offers comfort comparable to the finest easy chair at home. The reclining "rocking chair" action of the exclusive Heywood-Wakefield spring base mechanism retains a scientifically correct pitch of back-to-seat regardless of how the occupant shifts his weight. For further information contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

Comfort is our business . . . in theatre seating as in Heywood's famous household furniture like the Modern platform rocker at top.

HEYWOOD-WAKEFIELD
Theatre Seating Division
Menominee, Mich.

Sales Offices:
Baltimore, Boston, Chicago, New York

method in Management

★

staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Motion Picture THEATRE MANAGEMENT



By CURTIS MEES



CURTIS MEES entered the theatre business in 1928 while still in high school, as an usher at the Carolina theatre in Charlotte, N. C., his home town. When his family removed to San Francisco, he worked on the floor at the Paramount there. Returning East in 1931, he became chief of service at the Paramount in Charlottesville, Va., also taking some courses of study at the University of Virginia. Within the year he was promoted to assistant manager and transferred to the Paramount in Lynchburg. Returning to home territory, Mr. Mees served his original employers in several cities. With the outbreak of World War II, he enlisted in the Air Force. After the war he engaged in non-theatrical business, but soon returned to theatre management, joining the circuit with which he is now associated in Atlanta.

THE HIGHEST praise that can be given a theatre manager is to call him "a good showman." Often what is meant is that he is clever at exploiting attractions. But the word *showmanship* is also used in the broader sense of those functions, whatever they entail, which consistently attract patronage. A good showman continually tries to make his public interested in the show he has to offer. He also endeavors to make his public conscious of his theatre as a particularly pleasant place in which to see a show, and that involves a variety of duties. In this introduction to a discussion of theatre management, addressed especially to staff members aspiring to be managers, and to those who have not been managers very long, we shall examine this thing called showmanship to see what it is made of.

It is, of course, *exploitation*—advertising and any other activity by which attractions can be sold to the public. "Ballyhoo" is a term widely used in showbusiness, and it covers a multiplicity of activities related to *exploitation* and *promotion*. Basically it is the use of some striking method of attracting public attention, such as skywriting, a bannered sound truck on the streets, or an unusual "front" for the theatre emphasizing the picture. There may not be anything "new" in this field; however, the *showman* tries to find a new "angle," or twist, to give to the old treatment. It is that little different touch which will mark the ballyhoo as being *yours*. Remember that the peculiarities of your specific community will dictate the treatment which should be accorded these stunts in promoting a picture for *you*—what is successful in, say, Philadelphia may not go over so well in Palo Alto!

"Publicity" is another tool of exploitation, and it can be both good and bad. At one time it was believed that all publicity was good, if one's name was spelled correctly! Today we realize the fallacy of that attitude and strive to control publicity.

To a large extent the character of your house publicity will be a direct reflection of your own personal character, because you will find those who control publicity media extremely sensitive and responsive to the personal touch. For example, your personal contacts with the press in your community will greatly influence both your ability to secure newspaper publicity, and the nature of the stories written for and about your attractions and theatre—that is, over and above the "canned blurbs" taken bodily from a press book.

"Timing" is most important, for pictures are frequently as perishable as fresh eggs! In a first-run house, you may have a picture sneak up on your blind side with little or no

advance publicity, even in the trade press, and certainly with no press sheets or other selling aids available! In these instances it is up to you to *improvise* ways to give the picture the "treatment" you think will get for it the most business!

Another element of timing consists in the use of holidays and in tie-ing in with some local event. Equally, you must be aware when *not* to play some attraction which might confiict with local sentiment, or when *not* to use some form of advertising because it might offend.

Another factor as of high importance is *public relations*. This is a term rather loosely used today, but is coming to have more serious study. Public relations has been roughly defined as the continuous enlightenment of *pubic* and *employees* of the over-all policies of the management. Using this as a yardstick, one can easily realize the importance of maintaining good public relations in the community.

While not an absolute essential to a good showman, it certainly helps if one is an extrovert! Not that the sound and fury of a full-blown extrovert always denotes a good showman, but the world is usually ready to listen when someone is talking about a subject they are interested in. And who is NOT interested in movies? The battle for personal survival in a highly competitive world is well met in the life of the theatre people though, fortunately, it is not quite so fierce in managerial circles as it is in stagecraft. If you would be more successful than your brother (or competitor) showman, it would be well to remember that the meek shall not inherit the top positions in show business!

All of these functions add up to *salesmanship*. Good salesmanship is a basic art which merits continuous study by both the neophyte and the experienced theatre manager, as there is always something new to be learned. A good showman is a master salesman. He must know human nature. He must keep abreast of trends of the times. He must be alert to competition. He must know when to take the calculated risk and back up his opinion with an enlarged budget. He must know how to sell a "turkey" (a poor attraction) without losing his reputation in the process! He must be a master at winning friends and influencing people. And he must know his product, even though it changes in character 52 times or more a year.

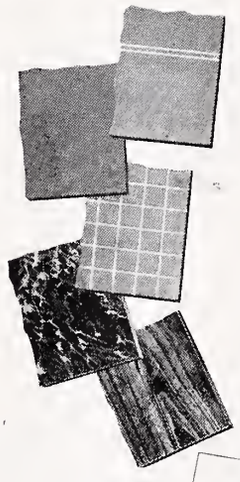
OFFICE MANAGEMENT

Organization is an important phase of any management operation; in the theatre it is particularly important due to the diversity of duties. Setting up something of a routine office procedure will eliminate, or at least minimize, many of the petty headaches and prevent overlooking smaller



This easy-to-clean rest room features Plain-Color Marlite walls.

...for beautiful interiors that eliminate painting and save upkeep costs!



Marlite plastic-finished wall and ceiling panels cut your maintenance costs right from the start by eliminating cracked, discolored walls and annual redecorating. The soil-proof finish looks like new for years with just an occasional wiping with a damp cloth. Available in many colors and patterns, including new woods and marbles, Marlite can be installed quickly and easily without business interruption.

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Westrex maintains a complete supply and service organization to meet the needs of studios throughout the world and of theatres outside the United States and Canada. Look to Westrex.



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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Research, Distribution and Service for the Motion Picture Industry

details in the rush of each day's activity. It will allow the manager to attend to the more important matters which he alone can handle.

The policy of your theatre will dictate normal opening and closing hours, but it is good practice for the manager to be at the office at least one hour in advance of opening time. That is a minimum; in many instances it will be necessary for him to be at the theatre even earlier. By setting a good example for promptness, the manager can expect equally prompt action from the staff.

It is widely accepted custom for the manager to quit for the day after the box-office is checked up, around 10 p. m. Suppertime, generally, is from 4:30 to 7 p. m., when business is at a low ebb.

Let us now see how the various activities may be best organized throughout the week.

BOOKINGS

Probably the most important single factor in the success of a motion picture theatre is in the buying and booking of films. Early in the week it is well to set aside a regular time for study of current and future bookings. If yours is a circuit operation there will be a central booking department, which also does the buying; but this does not relieve the manager of the responsibility of checking the bookings to suggest appropriate changes. In an independent operation this will require even more time and concentrated effort to keep up with current feature releases and do the buying and booking, which will be discussed at greater length in a subsequent installment.

Each week, well in advance of change date, the schedule for the next attraction should be made to verify running times and secure additional short subjects, if necessary, to fill out a balanced program of suitable length.

In an industry having so many intangible elements affecting each picture engagement, such as weather, opposition, type of picture, etc., it is almost impossible to say with any degree of certainty, "This should have been the result." Second-guessing is just as popular in the film industry as in sports; few bookings are completely right or completely wrong. The best anyone can do is to keep booking errors at an absolute minimum. Taking a regular time each week to study bookings will go a long way to achieve that.

HOUSE INSPECTION

It is very important that all parts of the theatre be inspected regularly by the manager (or his assistant) to minimize the hazard of accidents, to promote good housekeeping, and to keep down maintenance costs.

Carpeting is a prominent figure in accident cases, with claims that it was loose or torn, thereby contributing to a fall. Any small defect in carpeting should be immediately remedied; and if the manager has established a regular pattern of inspections, that in itself helps the defense.

Through the years carpeting also has a tendency to stretch and therefore wrinkle; this is dangerous and it also leads to wear at that point. Ushers should report such conditions promptly.

Lighting is another factor in accidents, and a policy should be established in the operation of the theatre whereby burnt out bulbs will be replaced on a daily basis, with *immediate* replacement whenever noticed. If your theatre has an emergency lighting system for use in the event of power line failure, this should be tested regularly.

The wattage for various fixtures should be determined by the manuagement, not left up to an electrician, as this contributes to the appearance of the theatre.

Stair railings should be carefully examined each week to determine if they are working loose.

Seat coverings are sometimes cut by mischievous youngsters, and undersides of seats are often used as repositories of used chewing gum. Loose seat springs can damage patrons' clothing, and seats may come loose from the standards.

One of the most neglected parts of some theatres, yet the one area which creates the most lasting impression, is the restrooms. Odors here have a nasty habit of becoming prevalent in many theatres, and some managers think it sufficient to use strong-smelling deodorant blocks and sprays to overpower the objectionable odor. This is a poor substitute for consistent cleanliness. Have your cashiers check conditions *throughout the day* in the women's room, and the porter and ushers do the same for the men's room.

There should also be regular weekly inspection of the "hidden" parts of the theatre which tend to accumulate trash and other defective conditions. This would include the projection room, stage, dressing rooms, employees' rooms, storage areas, etc.

ADVERTISING SCHEDULES

One of the most important phases of the manager's office routine is the development of an advertising program on each attraction. If at all possible, he should set aside a specific day each week to sit quietly and develop the "campaign" and get down to the physical work of turning out the various ad copy required.

The principal "selling" theme of a particular attraction should be determined by the manager and followed in all the advertising for uniformity and concentrated attack. If this is carefully done, the patron will gather an early impression from the theatre displays; then the newspaper, radio and television ads will continue with the same basic appeal; and finally he will see the same line of copy on the theatre front.

PROMOTION ANGLES

One of the simplest, most inexpensive, yet rewarding tasks a theatre manager can undertake is that of writing a few "thank you" notes each week to those who have extended their cooperation in promoting his attractions. Unfortunately, after a picture has played and the enthusiasm generated during the campaign has fizzled out, the impetus has also disappeared to say "thank you" to those who were kind enough to furnish window space for displays, who bought ad space and shared it with the theatre, and who otherwise performed acts of service.

In years gone by the press books of the film distributors contained many different exploitation ideas, but these have become more limited in scope. Perhaps this is in line with the trend of the times, which seems to be away from the bizarre and "corny" exploitation devices. The motion picture has "growed up," and it is only natural that sales angles should mature accordingly. Even the smaller towns are finding it not quite so popular and beneficial to indulge in some of the routine "gags" which were in vogue twenty years ago.

This, however, is a controversial subject among theatremen, so let us not enter too deeply into the philosophy of the matter other than to say it is advisable to give thorough consideration to the question of utilizing some of the basic exploitation and promotion media in connection with each attraction.

Not all pictures are adapted to exploitation stunts; if the idea doesn't really tie-in, it might be better to save it for a more appropriate picture. Promotions such as cooperative advertising and store windows, may be more appropriate. They require considerable advance time to arrange. Stores of any size and importance usually plan their window displays, for example, weeks and even months in advance, so to take advantage of a "fashion" angle and hope to get window display in the store one must present a request as far in advance as possible.

Analyze all these outside activities in the light of their potential pay-off at the box-office, and try to calculate the cost to the theatre in extra payroll, rentals for special equipment and artist's time and material. Frequently you will find the costs equal to, or higher than, the potential results (though you may get some very fine "eye-wash" in the form of pictures and newspaper stories to forward to the home of-

fice). Visiting press agents, sent in by film exchanges to assist in promoting a particular picture, are inclined to "shoot the works" on exploitation stunts and we must put their suggestions under the microscope along with our own.

This is not to belittle exploitation stunts and promotional tie-ups. Not at all, for they can be extremely valuable. Certainly we do not wish to overlook a single possibility in selling an attraction. And the master showman should know all the basic "gags" and their appropriate use. The suggestion is rather that emphasis should be put on the *better* ideas.

CIVIC ACTIVITIES

One of the most important activities on your business calendar lies under the heading of *civic activities*. It covers a multitude of outside duties. This is part of your Public Relations Program and should result, in the long run, in many extra dollars.

The theatre manager will find that he occupies a niche of honor in his community and is expected to participate in civic affairs along with the other "leaders." This is flattering, but it also takes measure of the man to see how much of this he can handle adroitly along with his duties within the theatre, furthering the public relations of his house without neglecting his immediate responsibilities at the theatre.

In this connection, a manager is occasionally called upon for financial support in a civic project, or the use of the theatre screen and lobby in behalf of some local public project. Not all such appeals can be granted; therefore, the manager would do well to consider these matters in advance, when possible, and be more or less prepared for the request.

PASSES

From time immemorial we have had gate-crashers with us. It can be a real problem, this matter of the "free pass," if it gets out of hand. Basically there are two forms of passes, the *trip pass* for one performance, and the *annual pass. Remember it is your merchandise you are giving away —the only thing you have to sell!* So be sure you get value received for the passes you distribute. Properly used, they can secure many worthwhile advantages for the theatre which no amount of money could buy. Discretion is the watchword.

SCREENINGS & SNEAK PREVIEWS

Word-of-mouth advertising is one of the most powerful media open to the promotion of screen attractions and it should be carefully cultivated. When you have a picture

(*Continued on page* 44)



DRIVE-IN SPEAKERS
For Climate Control



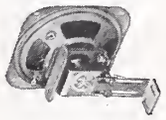
ALUMINUM BASE VOICE COIL
- Unaffected by moisture or temperature variations.
- Prevents warping, swelling or buckling.
- Provides increased power handling capacity.
- Dissipates heat faster than paper voice coils.



SPECIALLY TREATED CONE
- Resists moisture without impairing response or sensitivity.



ALNICO 5 MAGNET
- Maximum speaker efficiency.



SPECIALLY DESIGNED AIR GAP
- General Electric engineered for drive-in speaker needs.

1878 75 1953 YEARS OF ELECTRICAL PROGRESS

G-E Drive-in Speakers are literally tailor-made to meet the requirements of stand-out performance under exposed, all-weather conditions. Constant research and testing continues to deliver products that feature low replacement...high performance.

Choose from 4" and 5¼" sizes...designed to overcome all the problems of outdoor installation. Heat, cold, rain, and constant use are worries of the past for the smart theatre operator who insists on G-E Speakers.

Thomas A. Edison, a G-E Founder, Invented the Phonograph in 1877.

SEND FOR FREE INFORMATION



General Electric Company, Section 2833
Electronics Park, Syracuse, New York
Please send me a copy of your Loudspeaker catalog.

NAME .....

ADDRESS .....

CITY ..... STATE .....

GENERAL ELECTRIC

Now is the time to buy on time payments

DRIVE-IN EQUIPMENT

SYSTEM DI 501SS WITH

- Super Simplex Projectors
- Rotary Stabilizer Soundheads
- Series II Coated Lenses
- High Intensity Lamps
- H.I. Generator or Rectifiers
- 250 W. Amplifier, Tubes & Monitor

—made up of new and rebuilt like new components—ALL FOR $3495

OTHER OUTFITS FROM $1595. Send for equipment listings.

GET OUR LOW PRICES ON: projectors, soundheads, amplifiers, speakers, underground cable, marquee letters, screen paint, etc.

S.O.S CINEMA SUPPLY CORP.
602 West 52nd Street, New York City

SUPERIOR Comfort in GRIGGS CHAIRS



Comfort — the minute they're occupied!

Their Beauty sparkles!

Superior construction gives years of service.

WRITE FOR CATALOG

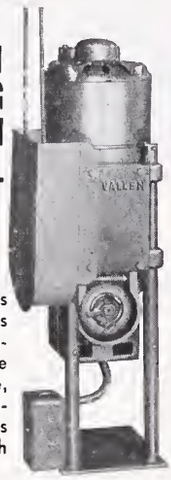
GRIGGS EQUIPMENT CO.
Belton, Texas

35 YEARS OF WORLD LEADERSHIP

CURTAIN CONTROLS AND TRACKS

Vallen

VALLEN FLOATING CURTAIN CONTROL



LOW-COST DEPENDABILITY

This low-cost unit offers a Curtain Control that is simple, efficient and long-lived. Suspended on the curtain operating cable, it maintains an even, constant tension and adjusts itself to take up as much as 12 inches slack.

Vallen Floating Curtain Control offers a superior unit at very low cost.

There is a Vallen model for every Curtain Operating Need —including Round-the-Corner and Rear-Fold requirements.

WE'RE HEADQUARTERS FOR YOUR PROBLEMS

VALLEN, INC., AKRON 4, OHIO

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

EQUIPMENT & SUPPLIES For EVERY Theatre Need!

29 BRANCHES • COAST TO COAST

For The Best Signs You'll See . . . In '53

ADLER

CHANGEABLE LETTER DISPLAYS

ADLER GLASS-IN-FRAME DISPLAYS—"REMOVA-PANEL"—"THIRD DIMENSION" PLASTIC & CAST ALUMINUM LETTERS

ADLER "SECTIONAD" LOW COST CHANGEABLE LETTER DISPLAYS

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LETTER CO.

11843 b W. Olympic, Los Angeles 64, Calif.

3021 b West 36th Street, Chicago 32, Ill.

We Little Shots Must Supply Our Own Powder

says Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.

THE FETISH of freshness is as much a part of America today as cocktail parties and barber shop politicians. We don't care so much whether it is the best, or the most nourishing; but we gotta have it *fresh*.

Observe the way people buy bread, rolls, marshmallows or tomatoes—by pinching them. The bread may be just a ball of yeasty air and fluff that takes nine slices before you start to feel it, and they might be as flat and as tasty as old Neolite inner-soles, but if it's *fresh* it sells.

We are all buyers and we want our products fresh. Witness the rush downtown, or out of town, to the theatre that plays a picture three weeks before you do! Wimmin say they don't like fresh guys —and wine we'll take with some age to it. But 'most everything else has got to be the latest thing, hot off the burner.

If you aren't afraid somebody will catch you at it, you could have quite a discussion with yourself as to whether the public is always a jump ahead of the merchandisers in their ideas about what they want, or whether, through advertising and creating the idea, the merchandisers lead the people to think along the channels that *they want them to think*. There's an awful lot of money goes into advertising, and we think the merchandisers tell the people what they, the people, want. A good deal of the time, anyhow.

Take our own business, for example. If we have big enough National advertising campaigns and pre-sell a picture enough, we seldom fail to see that the first playdates roll up big grosses on that picture. Of course, by the time some of us little-shots play it the public has got informed, and the picture may or may not have lived up to its advertising claims. The point remains: the public was made interested in the picture by the original selling job.

•

Now when it comes time for guys like me, and probably you, to play a picture—due to the print shortage, clearance, or a booker's overly conscientious concern about "the circuits"—the freshness is worn off the advertising on the picture. That's why running a little town theatre calls for lots of originality and freshness of ideas.

The standard advertising gets threadbare, and although word-of-mouth advertising from earlier runs can help a picture, it can also make it something you wish you'd left unchecked on the work sheet. So you must come up with something fresh, as far as *your* public is concerned, to cause something more than a passing glance at your ad or your exploitation stunt.

Stunts, gimmicks, whatever you call them, are a dime a dozen on almost any picture. As Col. McCraw, that master of the after-dinner speech, has said, "If I haven't seen her, she's first-run to me." That goes for stunts and ideas, too, as far as your public is concerned.

Any idea used in putting over a picture that is different from what your particular public is accustomed to is original and fresh to them. They don't know that Fred Foulaire over in Ohio, or Carl Carpetgumm down in Kansas, used the same stunt. To them you have come up with something new and fresh and you gave them something different to talk about—some new approach in appeal. And you have reached them in a way that makes them conscious of the picture. You do it often enough and you make them conscious of the *theatre*.

•

Sure, you can't work and exploit three pictures a week. Nobody is that damn fresh and original. But don't be afraid to use the other guy's stunt if you can't dream up one of your own. If the stunt causes them to talk, to come to the show, who are you to care if they suspect all the ideas are not your own?

The HERALD recently conducted a panel questionnaire on what we in the industry think about our own type of advertising. Advertising and exploitation, though related, are in no sense the same thing. Per-

sonally, I think the industry's advertising needs a more thorough over-hauling than my oil-eating Chevy. When I pick up *Life, Colliers, Post,* et al, I'm damned if I don't spend more time reading ads against my will about cars, cereals, coffee, insurance, railroads, sewing machines, soaps and hot water bottles than I do reading about movies—and I'm not in the market for any of them.

We have lost the cadence in advertising appeal. When you see a double page spread or a three-column-ten on "The Deeds of Desperate Darryl," you are quite sure you saw that picture back in 1938 because the ad looks just about the same as it did then. It is not new, fresh, different and did not excite your imagination enough to read it. Truthfulness and implied content of the film is another subject. It's the monotonous sameness of ad types that makes our product look unchanging since the first days of sound.

•

Exploitation, then, is the only tool left to the small town showman. He only has a few hundred people, or at most a very few thousand, whom he can appeal to. They've already learned of the picture. Chances are they've seen it coming up on your program calendar. And they have already made up their mind about whether or not they want to see it. It is now up to you to do that different, that new, that fresh thing concerning the picture that is going to fan that spark of recognition in their minds into a blaze. Fires always draw people—like the moth attracted to the flame. Fire up, boy! You gotta sell them *your* way if you're going to get those extra few in during these days of pre-releases to stick it out 'til the tax goes off.

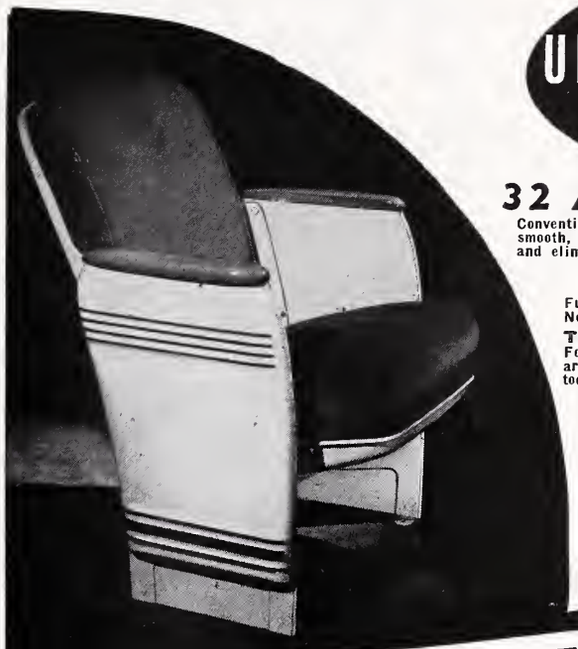
You think I'm writing to you? Hell, I'm talking to myself. None of us has much left after %-pics, taxes and rising costs to buy asafoetida to fight off the bends, so exploitation must be simple and cheap. We can't build false fronts, hire searchlights, or pay some model to pose in a leopard skin; but we can use small town variations, cut corners, work like hell and keep our theatres open long enough to transfer the admission tax—*if* it goes off—over to the makers of 3-D pics (you can't win!). But to eat, pay mortgages and keep the kids in bubble gum it helps if you can come up with that rare little stunt often enough to keep your people thinking you still have something that they want to use.

•

A cute stunt I heard about the other day was used by Leo Wolcott at Eldora, Ia. Leo's only about 120 miles from me, but my people don't know what he did, so I'm going to use it, too. This one was for "My Pal Gus," but it could be fitted to other

(*Continued on page* 44)

UNSURPASSED VALUES!



THE UNIVERSAL CHAIR by IDEAL

32 ALL-STEEL MODELS

Conventional or the convenient Slide-Back type which, with smooth, effortless retraction, gives 100% more passing space and eliminates the necessity of standing.

LUXURIOUS COMFORT BEAUTIFUL STYLING

Full length back panel eliminates pinching hazards. No protruding parts to snag clothes.

THE MOST SERVICEABLE CHAIR MADE

For maximum service, more even usage, seat cushions are easily removable for relocating without the use of tools.

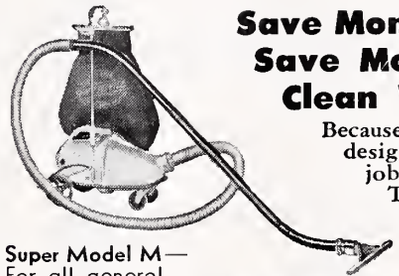
Free planning service.

GET THE EXTRA MONEY
Ideal's
Comfortable, All-Weather
DRIVE-IN CHAIRS
attract in pedestrian business

IDEAL SEATING COMPANY
513 Ann Street, N.W. Grand Rapids, Mich.

Please send free literature on Ideal chairs

Name.....
Theatre.....
Street.....
City and State.....



Super Model M—For all generol cleaning ond blowing. Powerful, reodily portoble.



Super Model BP-1—A quiet, double duty cleaner for both wet ond dry pick-up.

Ask your supplies dealer for a demonstration. Or write us for complete data.

All Super models approved by Underwriters' Laboratories and Canadian Standards.

Save Money on Repairs and Replacements Save Money on Labor— Clean With A Super!

Because the Super Specialized Heavy Duty Theatre Cleaners are designed, built and tool equipped to do your complete cleaning job, Super cleaning cuts your maintenance cost in many ways. The life of expensive furnishings and equipment is prolonged far beyond the average span, replacements and repairs are few and far between.

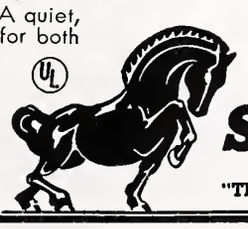
One operator and a Super with its specially designed tools cleans everything, everywhere easily, quickly. —Carpets—Ornamentation—Screens and Sound Equipment—Air Conditioning Units. Model BP-1 provides both wet and dry pick-up for "on location" cleaning of carpets. Takes up dirty suds from bare and carpeted surfaces that have been scrubbed.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th Street Toledo 2, Ohio

Sales and Service in Principal Cities.

In Canada: Plant Maintenance Equip. Co.
Toronto, Montreal, Vancouver

"Once Over Does It"



SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

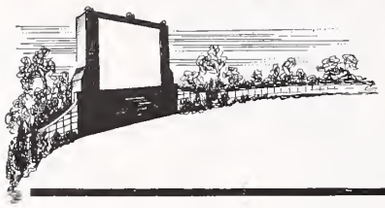
You'll save time — be able to detail your requirements — by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience.
Page 35

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

The Drive-in . .



★ A regular department devoted to the design, equipment and operation of outdoor theatres.

Organizing and Training a Staff For Efficient Handling of Patrons

Twelfth of a Series on GETTING INTO THE DRIVE-IN BUSINESS

By WILFRED P. SMITH
Former drive-in circuit executive, now operator of his own drive-in at Ledgewood, N. J.



TODAY, it seems to me, the most urgent business in the operation of a drive-in theatre is to attract more *and more* attendance through well planned organization and management. Each year I keep reminding my employes, periodically, that the management of a drive-in is only as good as the members of its operating staff. This approach places a direct responsibility of faithful service right on their backs.

Prior to each season's opening I place an advertisement in the help wanted column that starts out: "Gentlemen Wanted. Married, over 21 years of age with at least one child. Part-time evening hours." This type of approach has been most effective to attract men of the highest calibre.

Each applicant is given a card to be filled out, detailing his full time employment along with personal references. The form itself stresses the owner's desire to secure the services of men of good character, for it provides for such questions as:

Date of birth, whether married, color of eyes and hair, whether smooth-shaven— these in addition, of course, to the obvious ones of name and address, regular employment, etc. And our card further asks for:

Name of previous regular employer and the salary paid, whether the applicant is bonded or was ever refused a bond; and finally, on the reverse side, for a list of *other past employers with their names and addresses and periods of employment;* and a list of *personal references,* with relatives ruled out.

ORIENTING NEW EMPLOYES

In the event the applicant is hired, he is instructed at a meeting several days before the opening about the basic requirements of his place on the staff. He is taken over the grounds, beginning at the highway and working through every movement the patron will make upon entering and leaving the theatre.

He is fully informed of all directional signs and their purpose; how to greet patrons courteously; how to handle and signal the motorist into a ramp, and into position next to the speaker post; and the manner of handing the in-car speaker to the patron.

He is taught the proper handling of a flashlight so as not to confuse the driver of a car maneuvering through traffic. The new employe is familiarized with light switches and fuses.

He is instructed in the checking of restrooms. In the case of the ladies' room, a male attendant is shown how to request a patron to observe if someone is inside; and if not, to ask if she will kindly stand by outside so the staff member can check the room for cleanliness. This procedure, when actually in operation, has a tremendous psychological effect and is the cause of many complimentary comments. There are times when the manager can well give a pass to the patron for being so co-operative. This is indeed a gesture that emphasizes how important the management regards checking the ladies' room.

Rather than to confuse our new employe with what may appear at the outset a lot of detail, he is first assigned to *field* duty. From such a beginning some employes move into more important functions, such as refreshment sales, ticket seller, or special officer, who is given police deputy authority by the town.

This system of organization has proved most successful for independent operation, and it applies to circuit operation where there are opportunities to bring up men through the ranks, either for added responsibility at the theatre where he is presently employed, at another in the circuit.

In every case, *regardless of position,* neatness, cleanliness and courtesy are essential. When a new man is employed, he is instructed to supply his own rainy weather apparel, such as rubbers or boots, a raincoat and a rain cap. He must also supply his own flashlight. The management supplies new bulbs and batteries for replacing those burnt out.

There is a very definite economic reason for this procedure. If an employee has to

supply the original flashlight, he will take better care of it because it is his own personal property; that's the way it has worked out for me. Should this equipment become defective, we take his flashlight and replace it with a new one; and if he goes through the season with his flashlight, we buy it from him at the price he paid for it.

In 1951 our loss of flashlights to employees amounted to 76; in 1953 this number decreased to 8. In addition we have a running inventory chart of each time an employe requires a bulb or battery replacement. This plan definitely emphasizes the management is concerned not only with the care and maintenance of such a small item as a flashlight, but in the care and handling of *all* equipment.

All uniforms, including white jacket and cap, are supplied and cleaned by the management.

As the organization develops, it is stressed that each employee have a working knowledge of every function of the drive-in except projection. For example, an usher is taught the operation of the refreshment service—how supplies are moved up to proper display position, how to make out box-office statements; running time of show schedules, ticket selling, how to handle the jeep and the equipment for helping a motorist who is out of gas or has a flat tire; inventorying the uniforms to be sent out for cleaning; receiving and checking the invoice statement of cleaned uniforms.

He is also trained to be constantly on the alert for burned out bulbs at ramps and driveways and in directional signs, and shown how to replace them. As these supplies are under lock and key, he must come to the manager. This procedure develops an alertness that indicates to the manager the attendant is willing and cooperative to make certain the operation of the drive-in is running along smoothly.

TROUBLESOME PATRONS

The new employee should be carefully trained in observing patrons who may be boisterous or driving carelessly. He should not be encouraged to take such matters in his own hands, however, but rather to bring it to the attention of a uniformed officer, or directly to that of the manager, and preferably both.

In such instances, the officer can usually convince the obnoxious patron that such conduct will not be tolerated by advising him that it is necessary to take his license number because of a complaint that he is disturbing other patrons. Should the offender persist in the objectionable conduct, the uniformed officer is then warranted in sternly advising the driver of the car to proceed to the nearest exist, where he then asks for the registration and driving license, making out a detailed report, one copy for

PERMASCREEN
AMERICAN AND CANADIAN PAT. APPLIED FOR

Lasts A Lifetime

No Maintenance

No More Painting

40 % More Reflected Light

Uniform Reflection At All Time

For New and Existing Drive-ins

Permascreen being manufactured of vitreous enamel with a waffle-like finish, now makes painted drive-in screens obsolete.

This is what Ken Gallion of the Midway Drive-in at San Diego, California, who purchased a second Permascreen for the Midway Drive-in at Tucson, Arizona, writes to a fellow exhibitor:

Mr. Frank D. Rubel
Central States Theatre Corp.
Paramount Building
Des Moines, Iowa

Dear Frank:

Received your letter of January 12th regarding our recent PERMASCREEN installation.

I have delayed answering until we had the opportunity to see several pictures, both black and white and color, projected on this new surface. I am now in a position to give you an honest answer. PERMASCREEN is wonderful! A very noticeable increase in light reflection but more important, a great improvement in definition; we actually get a dimensional effect with depth of focus a 100% better. Customer reaction is very good. All in all, we are very well pleased. It costs a lot of money but it is well worth it.

If you have any further questions, please feel free to write us.

Sincerely,
Kenneth H. Gallion

With Permascreen, drive-ins can now have as good a picture as the best indoor theatres.

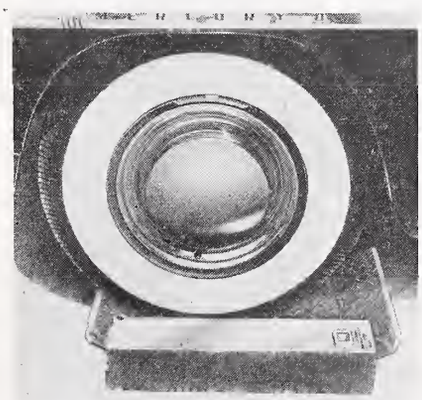
PERMASCREEN CAN BE PURCHASED ON A TIME PAYMENT PLAN

OTHER POBLOCKI PRODUCTS

FOR THE DRIVE-IN THEATRE
- HANDY ANDY Debris Collector and Incinerator
- SNACK - KAR Mobile Food Vendor
- TRAFFIC CONTROL Mobile Traffic Director
- ATTRACTION SIGNS
- NAME SIGNS
- BOX OFFICES

FOR THE INDOOR THEATRE
- MARQUEES Conventional and Inner Service
- NAME SIGNS
- BOX OFFICES
- FRONTS Vitracon or Stainless Steel
- POSTER CASES Aluminum or Stainless Steel

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc
"THERE'S A BRANCH NEAR YOU"
OR
Poblocki AND SONS
2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN



NEW CAR-COUNTER FOR DRIVE-INS!

The new FOOLPROOF DRIVE-IN CAR COUNTER is now being made by the Berezny Engineering and Manufacturing Co.

The unit, which can be placed just inside the box-office area of a drive-in, is constructed of heavy gauge steel. It is available in two models, one with a visible counter, and one with an invisible, locked meter.

For information, write:

BEREZNY ENGINEERING AND MANUFACTURING CO.
4208 AVALON BLVD., LOS ANGELES 11, CALIF.

Finance
Plans
Layout
Land
Federal State and Local Regulations
Box Office
Projection Booth
Concession Booth
Fence
Speakers
Wiring
Screen Tower
Overflow Area
Projectors
Soundheads
Amplifiers
Power
Plumbing
Grading



Ballantyne has pioneered the "package idea" for drive-in theatre operations that make it possible for you to sit down with a company representative and get the whole picture of the hundreds of important details that go into outdoor theatre operations.

You get the entire equipment cost picture. We furnish you with comprehensive free plans, tailored to your land. This includes buildings, tower, wiring etc. It's the safe and certain way to make a large investment.

Contact a Ballantyne representative for the whole picture in a package . . . or write to

THE BALLANTYNE COMPANY
1712 Jackson Street
Omaha 2, Nebraska, U.S.A.

Protect the HEART of your theatre...



RCA® RCA Service Company, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

the management, the other to be filed with the police department.

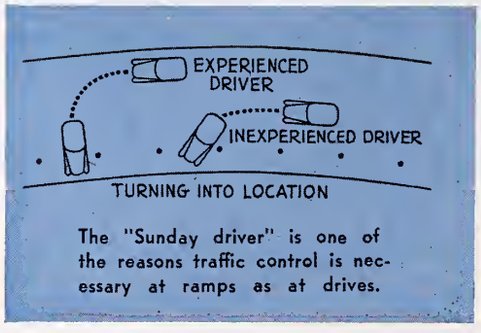
The officer then advises the customer that if he prefers to remain he will be parked on the end of the ramp in a conspicuous location for further observance, as the policy of the theatre is not to permit annoyance of patrons who wish to enjoy the screen entertainment. Should the undesirable person not wish to accept this alternative, he is directed to leave the premises. This latter is the extreme decision, after the officer or manager has exhausted every other means of dealing with the situation.

We have always stressed the importance of extreme calmness in handling such aggravating situations, and of using tact to gain a friend by way of reasonable explanation, rather than an enemy by an arrogant, officious manner.

THE PARKING SYSTEM

There has always been some controversy among drive-in operators as to the most practical method of parking cars, whether to permit the motorist to park his car on any ramp he pleases, or according to a systematic procedure under the direction of uniformed police and usher-attendants.

Those of who have managed conventional theatres will long remember the problem created by patrons who wanted to sit in the last row of a balcony. This was often an immediate tip-off that they may have come to the theatre for another reason than to look at movies. To prevent



The "Sunday driver" is one of the reasons traffic control is necessary at ramps as at drives.

improper conduct the manager either closed the balcony until it was needed for overflow from the main floor, or he stationed an attendant upstairs as watchdog. Often times the cost of the attendant far exceeded the net worth of the tickets purchased by such questionable balcony patrons.

We in showbusiness are not custodians of public morals; however, as good business men with many thousands of dollars invested for the sole purpose of presenting entertainment, we must at all times have full *control* of the conduct of our patrons. Our school book told us that one rotton apple can spoil an entire barrel.

There are other reasons for controlling parking. I have found a good system of

(*Continued on page* 43)

THEATRE Refreshment SALES

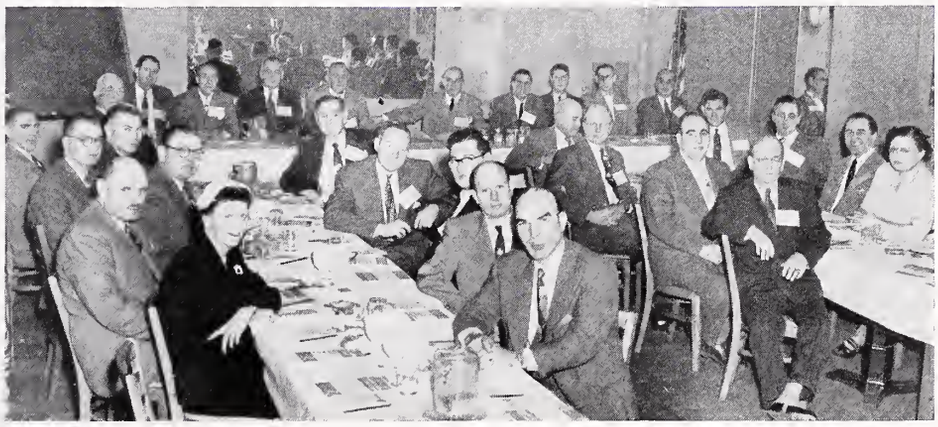
A department devoted to refreshment service



Regional conferences spotlight

Keys to Increased Popcorn Sales

MERCHANDISING of popcorn in theatres received special attention at two Eastern winter clinics sponsored by the National Association of Popcorn Manufacturers. Explored were such subjects as the comparative merits of bags and boxes, merchandising techniques, and selling buttered popcorn.



Session of the NAPM popcorn clinic at Philadelphia (for names see next page.)

THE MERCHANDISING of popcorn in motion picture theatres received special attention at two regional popcorn conferences held recently by the National Association of Popcorn Manufacturers, one in New York City, the other in Philadelphia. The one-day clinics attracted representatives of all segments of the popcorn industry who gathered to discuss ways and means of increasing popcorn sales.

Chairmen of the New York conference were Bert Nathan of the Theatre Popcorn Vending Corporation; and Irving A. Singer of the Rex Specialty Bag Corporation, both of Brooklyn. The Philadelphia meeting was directed by Lawrence S. Goldmeier of the Poppers Supply Company, and William Drutt of the Chunk-E-Nut Products Company, both of Philadelphia.

At the Hotel New Yorker Lee E. Stine of the Popcorn Processing Company, Hagerstown, Md., reported that little or no carry-over from the 1951 crop, plus drought conditions, resulted in less harvest.

Speaking on "Oil Availability and Future Outlook," R. W. Smith, vice-president of the Blanton Company of St. Louis, said the outlook for fats during 1953 is ample. Unfortunately, however, he added, coconut and peanut oil are in the high-priced field at present. "But as we get into the 1953 crops and imports of coconut oil, this situation might adjust itself," he said.

The host of services offered to industry buyers by distributors of popcorn and supplies were cited at the New York meeting by J. W. Servies, vice-president of the National Theatre Supply Company, New York. A distributor offers quality merchandise at a competitive price scale and thereby relieves purchasers of the obligation of trying to solve the supply problem and having to buy excessive quantities and storing them, Mr. Servies said.

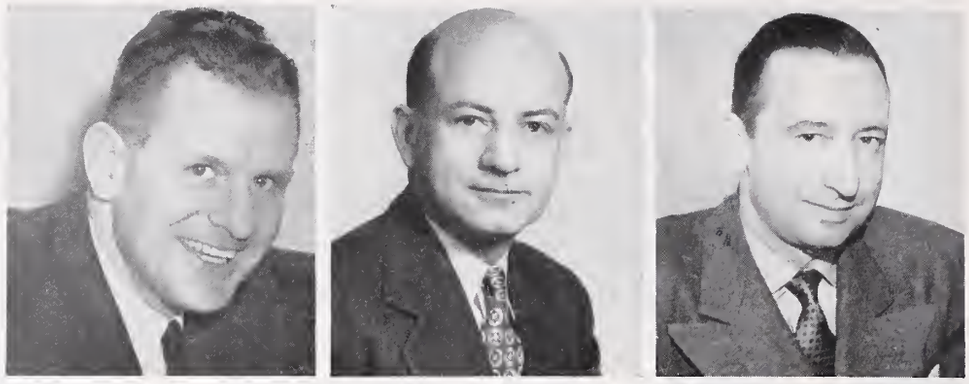
The various merits of bags and boxes for packaging popcorn were presented separately to the conference. Speaking for bags was Mr. Singer, who asserted that a lower unit cost plus greater utility and attractive imprinting had "skyrocketed" them into a new position in the packaging field.

The advantages of paperboard cartons were enumerated by Fraser Gatenby, specialites division sales representative of the Sutherland Paper Company, Kalamazoo, Mich. The fundamental purpose of any

package is to protect its product against spilling, contamination and internal change, Mr. Gatenby said, adding that consumers prefer popcorn in a box because of the "ease of handling and firmer construction."

In answer to a complaint from the floor regarding the need for more accurate counting of both bags and boxes, Mr. Gatenby and Mr. Singer assured the convention that the latest equipment is being used in the production line to count quantities and assure accurate compilation.

At the afternoon session of the New York meeting, Nat Buchman of the American Theatre Supply Corporation, Boston, speaking on "Getting Maximum Returns from Concession Operations," said that among other "keys to increased profits are quality merchandise, eye-catching displays, attractive counters, neat, personable sales help, inventory control and good concession management."



SPEAKERS AT THE REGIONAL POPCORN CONFERENCE IN NEW YORK CITY: Lee Koken, (left) vending and concession head of the National RKO Theatre Circuit; and Nat Buchman, (center) of the American Theatre Supply Corporation, Boston, and J. W. Seivies, vice-president of the National Theatre Supply Company, New York.

GREATER PROFITS SEEN

Predicting that theatres can soar to even greater heights in gross sales and profits on popcorn, Lee Koken, vending head of RKO Theatres, told delegates that RKO popcorn sales have doubled by offering buttered popcorn and substituting a 15c popcorn package for the dime size.

Originally buttered corn was sold in 20c cardboard boxes at RKO theatres, Mr. Koken recalled; but a change was made in most houses to 25c waxed "cups" beginning in the spring of 1952. The latter packaging was found to have a number of advantages, he declared, including the elimination of the dripping problem, and the ability to increase butter servings from two to three due to the higher sales price. Also, wax cups do not absorb the butter as the cardboard ones do, and they do not require folding or counting, thus saving time for the sales personnel, he said.

An energetic sales program was also advised by Mr. Koken to boost buttered corn sales. He said, "We have eliminated all plain popcorn displays and concentrated exclusively on the 25c butter-corn displays—shadow box displays, and other cards, materials and accessories."

Regarding the substitution of 15c-size popcorn for the dime size, Mr. Koken told of experiments made in RKO theatres which led to the change. In areas where the 10c bag had been sold exclusively, a 15c box was added with sales emphasis on the latter. In areas where a 10c box and a 15c box were being sold, a change was made in the 10c size from box to bag, with the 15c box retained. It was found that the box was preferred by patrons, with a resulting increase in revenue. In some instances the 10c sales dropped so much that this size was discontinued altogether.

On the question of which popcorn container is superior—the bag, the box or the cup—Mr. Koken declared that each had its own individual purpose. "We have harnessed all three, not just to be used as a container to hold popcorn, but to serve as a means to get the best gross dollar results in over-all popcorn sales."

Following Mr. Koken's talk on the clinic program, Pat Gardiner, sales representative for Supurdisplay, Inc., of Milwaukee, manufacturers of butter dispensing equipment, demonstrated the "Butter-Mat" dispenser and a complete line of the company's accessories.

A report of the recommendations of the Popcorn Industry Organizing Committee on the formulation of an overall industry association, was presented by Martin B. Coopersmith of the Marjack Company, Washington, and NAPM vice-president and committee chairman; and by Thomas J. Sullivan, NAPM executive vice-president. The proposed new group, which is presently under study, will offer active voting membership to seven component segments of the industry: popcorn processor, wholesale manufacturer, theatre and concession operators, retail popcorn shops, jobbers of popcorn and supplies, brokers of popcorn and supplies, and equipment manufacturers.

SELLING BUTTERED CORN

Theatre merchandising of popcorn also played a prominent part in the clinic in Philadelphia, held at the 2601 Parkway Hotel. A campaign stressing the "deliciousness of buttered popcorn for brightening the popcorn profit picture" was outlined by James Loeb, head of the concession department of Walter Reade Theatres, New York. He explained how his circuit installed butter dispensing equipment and augmented it with attractive displays, refreshment trailers and a special counter merchandising plan.

Speaking on carmel corn in theatre operation, Harry Bonderant, of the Caledonia Amusement Company, Ortanna, Pa., recommended it as an "excellent seller." A five year survey has shown carmel corn does not reduce sales of salted and seasoned popcorn, he said, and it is an especial favorite with children. Pure creamery butter, cane sugar and the best popcorn should be employed in making it, and good profits will surely result, Mr. Bonderant pointed out in conclusion.

AT PHILADELPHIA POPCORN CLINIC (as shown in photo on page 21)

Members of the popcorn industry at the Philadelphia clinic sponsored by the NAPM. Left to right at the speaker's table across the far end of the room are: Thomas J. Sullivan, NAPM executive vice-president; C. M. Fisher, Jr., Pop Corn Sez Company, Upper Darby, Pa.; Preston H. Luin, Western Popcorn Company, Atlantic, Ia.; J. A. Ryan, C. F. Simonin's Sons, Inc., Philadelphia; Lawrence S. Goldmeier, Poppers' Supply Company, Philadelphia, chairman of the conference; James Loeb, Walter Reade Theatres, New York City; William Drutt, Chunk-E-Nut Products Company, Philadelphia, meeting co-chairman; Harry Bondurant, Caledonia Park drive-in theatre, Ortana, Pa.; and S. T. Jacobson, Krispy Kist Korn Machine Company, Chicago. Around the table in the left foreground are, left to right, Mrs. C. Timmers, Elizabeth, N. J.; Henry Theodor, Henry Theodor Company, Pittsburgh; Lee E. Stine, Popcorn Processing Company, Hagerstown, Md.; J. Ralston, Bemis Brothers Bag Company, Philadelphia; Gerry Hiles, G. W. Hiles Sales Company, Pittsburgh; Ray J. Showe, Theatre Candy Company, Pittsburgh; John W. Strickland, John W. Strickland Company, Riderwood, Md.; John Groves, Carlene Popcorn Company, Duquesne, Pa.; Alan Kehr, Kehr Paper Products Company, Philadelphia; A. Ehrlick, Exhibitor Magazine, Philadelphia; Rueben Goldpaint, Berlo Vending Company, Philadelphia and C. Timmers, Elizabeth, N. J. Around the table in right foreground are Charles A. Murray, Lummis & Company, Philadelphia; Ned Yaffe, Y & Y Popcorn Company, Philadelphia; August Nolte, Theatre Concessions, Baltimore; Don Mayborn, Cornco, Inc., Baltimore; Harvey Siller, Leader Concession Company, Philadelphia; Bill Lewis, Lewis Popcorn Company, Westville, N. J.; Vic Zinder, Chunk-E-Nut; and Mrs. Harry Bondurant, Caledonia Park drive-in.

ARMOUR AND COMPANY'S
12 NEW INTERMISSION SHORTS

Boost Concession Take up to 33⅓%



Use these 1-minute color films— with musical backgrounds by Bing Crosby's Starlighters—free!

Think what an increase of 33⅓% in your concession business would mean in dollars and cents! Concession owners and Drive-In operators from all parts of the country have reported amazing increases after using these new Armour intermission shorts!

Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started showing Armour intermission shorts last June 9th, and on the first night of the showing my hot dog business increased 25%. For the entire season my total concession stand business picked up around 33⅓% over the previous year! I give full credit to the Armour intermission shorts."

Mr. Wendell R. Peck, manager of 166 Drive-In, Arkansas City, Kansas, says, "I am fully sold on Armour's intermission shorts. Actual sales before and after using these films show an increase of nine cents per admission ticket sold. I would certainly recommend the use of these films to any Drive-In Manager, and Gentlemen, have plenty of Armour Star Franks on hand!"

Remember, these films are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Fill it out and mail it today. Armour and Company will send you an illustrated folder with complete information on these 12 new intermission shorts.

MAIL TODAY!

Armour and Company
Fresh & Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois

Please send me your folder with complete information on Armour and Company's new intermission shorts.

Name .....

Theater Address .....

City ..... *State* .....



Leon Levenson Sees Theatres As Best Candy Bar Outlet

MOTION PICTURE theatres provide an excellent outlet for the candy industry in its current need to increase impulse sales of bar goods "in single units for immediate consumption," according to Leon J. Levenson, chairman of the Concessions Committee of the Theatre Owners of America. Mr. Levenson made the statement in an open letter to Don Gussow, editor of the publication *Candy Industry,* which recently carried an editorial citing the necessity for an industry program to increase the sale of all bar goods.


Leon J. Levenson

Seeing a possible correlation between the drop in theatre attendance with that in the bar goods business, Mr. Levenson called for closer cooperation between the candy and theatre industries. The latter will do everything possible to increase the sale of 10c bars, and the former should help boost theatre attendance by mentioning motion pictures in its advertising, he said.

As evidence of the need for an energetic program to increase bar sales, *Candy Industry* cited a recent sales report of candy manufacturers, which revealed that the *decrease in the sales of bar goods* for the first eleven months of last year *offset* the increase registered in the sales of *all other types* of candies. These manufacturers do their biggest share of business in bars, the editorial said, which represent 44% of the total tonnage sold. Bar goods sales declined 6% in tonnage, and 5% in value for the period.

PACKAGED GOODS GAIN

On the other hand, a large gain was noted in packaged goods made to retail at 50c to 99c per pound. Such goods amount, however, to only 8% of the total tonnage. If the manufacturers had been able to increase bar sales to the same extent it increased sale of the others, it was pointed out, the industry would have had an overall gain of 12% or better, instead of practically no change.

"In analyzing these figures," the publication declared, "industry observers feel that the key to increased consumption under the present trade setup can be found in the development of a program that would have for its objective an increase in the sale of bar goods, both of the 5c and 10c variety and preferrably in the latter class. And these observers also feel that it is important to encourage the sales of bar goods in single units for immediate consumption."

In his letter to Mr. Gussow, Mr. Levenson asked, "What better class of retail outlet exists in which to pioneer this movement than the 20,000 moving picture outlets in the country? I think an historical analysis will show that a great impetus was given to the sale of bar goods in the middle thirties when the theatre operators began to sit up and take notice of their candy stands. To the sale of the 5c candy bar they added some of the glamour that had helped to develop the motion picture industry. Beautiful, expensive, well-located stands were installed in the lobbies of these theatres, and the emphasis was switched to the sale of quality candy to satisfy their theatre patrons. Certainly, here was the movement to excite the impulse to purchase the candy bar, and also what is just as important, as your editorial points out, the purchase of the candy bar to be immediately consumed on the premises while watching the picture.

SHIFT MADE TO 10c BARS

"It is no secret that theatre attendance has fallen off materially during the last few years, and maybe there is some correlation between that and the drop in the bar business. The only reason the drop in candy bar sales in theatres has not been in the same proportion as the drop in attendance is that we early understood the value of shifting as many bars in the 5c line to the 10c line to keep up our gross business in the face of a smaller potential patronage.

"We have done everything possible to increase this 10c bar business and are very sympathetic with your expressed thoughts along these same lines.

"The immediate problem, however, is to get more people into the theatre, and with this will come up an automatic increase of single unit sales of bars for immediate consumption. It is also no secret that television has been the main factor in the drop of theatre attendance. Sir Isaac Newton found out a long time ago that people couldn't stay home for their entertainment and also be present at such places as theatres and other outside activities at the same time. The more time spent in the home, the less time spent outside, and all the points of purchase where impulse merchandising can be effective are located outside the home," Mr. Levenson pointed out.

ADVERTISING AID ASKED

He therefore called for closer cooperation between the candy industry and the theatre industry, saying, "we are doing everything possible to increase the sale of candy bars. The candy industry should help to hasten the return of the patrons to the theatres. This can be done with no additional expense by including in all media of advertising—television, radio, magazine ads—the mention of movies in general and the thought that people can best entertain themselves by eating their

DRIVE-IN OPERATORS!

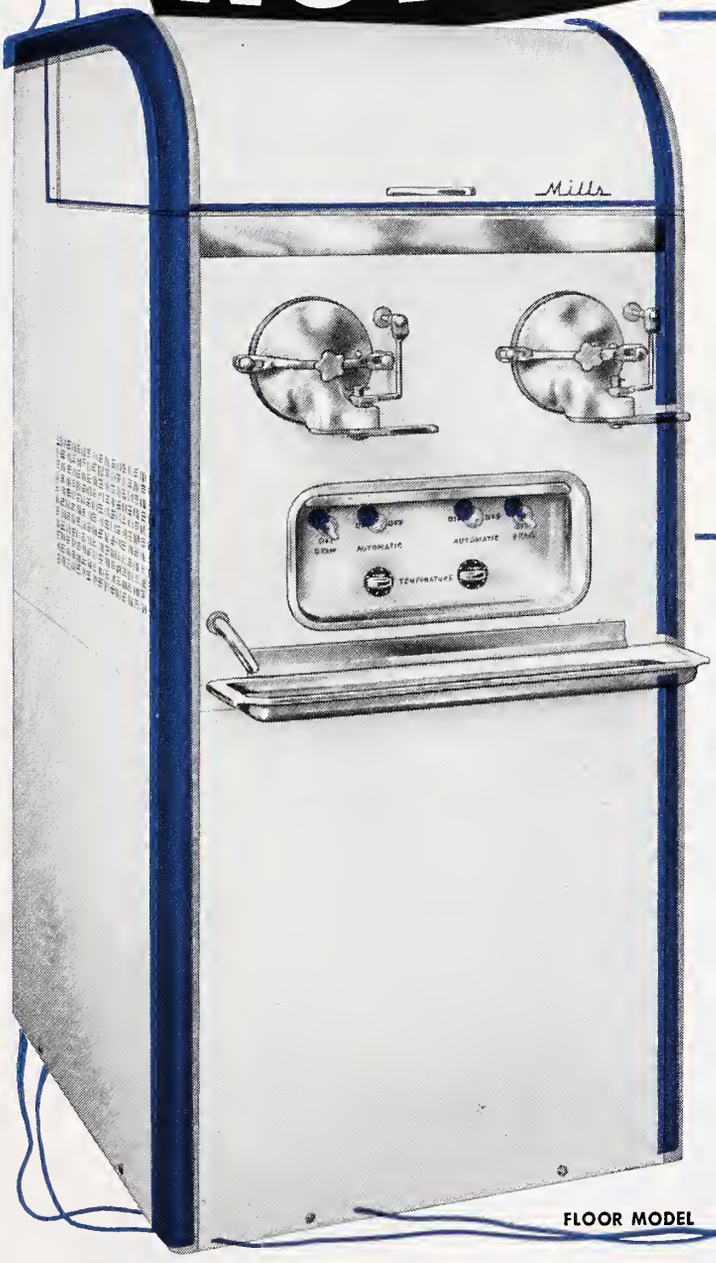
Don't miss the MANLEY ad in the April issue.

MANLEY

FLAVORS *Plus!*

NOW IT'S HERE!

Mills



FLOOR MODEL

TWIN-HEAD MASTERPIECE FREEZER

★ Ultra-Modern Beauty!
★ Revolutionary Advanced Design!
★ Vital New Simplicity of Operation!
★ Tremendous New Profit Potential!
★ The Crowd Pleaser you've been waiting for!

This ultro-modern streomlined beauty is characteristic of all Mills Freezers—humps, bumps ond dork corners are eliminoted. The Mills **MASTERPIECE** is the one machine you can proudly disploy in the finest of locations—the mochine that will moke you **big extra profits** through its CLEAN sparkling oppeorance ond the superb quality of its dual, flovored products!

ONLY *Mills* GIVES YOU ALL THESE *Plus* FEATURES

ATTRACTIVE—The **MASTERPIECE** odds new luster to every locotion! It's created for customer oppeal! The smooth, CLEAN lines ore functionol, beoutiful, ogeless ond complimentary to the finest surroundings!

SANITARY—Freezing barrels, mix contoiners ond mix feed ore **all** in the insulated, refrigeroted lift-lid compartment thoroughly isoloted from heot, dust ond dirt!

OPERATION—A **twist of the wrist** control of automotic oir pressure mix feed, borrel temperotures and operating controls. Simplest machine to operate ever built! Freezing borrels ore operoted **simultaneously** or **independently** by famous Mills Condensing Units. Both borrels can be operoted at different temperatures. **Two** mochine operotion, **two** mochine flexibility—ONE machine economy, efficiency ond sovings of space!

PROFITS—The world over, the universal demand is increasing for cool, flovorful soft frozen products served directly from the freezer. The New Mills Twin-Heod delivers this rapidly exponding market to **you** now! Serving **2 flavored** soft products is the newest ond greatest customer ottroction of them all!

Now odd **2 flavor** profits to the well-known one flavor profits with this finest of oll freezers — The New Mills **MASTERPIECE!**

When conventional ice creom in gallons, quorts, etc., os well os continuous soft frozen products ore desired, the Mills **All-Purpose** will fill your requirements. The All-Purpose is o high copocity, versatile, yeor oround profit moker with o single lorge freezer borrel. Mony different styles ore ovoiloble to meet your needs most efficiently. Write for illustroted Bulletin T.H. 852 ond Booklet "Cold Focts obout Hot Profits" giving profit chorts ond showing octuol profit figures ond instollotions.

MILLS INDUSTRIES, Inc.

4100 FULLERTON AVE.
CHICAGO 39, ILL.

favorite quality bars in their favorite motion picture theatre.

"I must give credit to a few manufacturers who I know have always been sympathetic with this thought and consistently carried it out: Quaker City Chocolate Company, Blumenthal Brothers, Gold Medal Candy Company and Wrigleys," Mr. Levenson concluded.

Free Popcorn Sample Project Inaugurated

INITIAL STEPS in a "research project" to discover further potentials for sales of popcorn in theatres, sponsored by the Popcorn Institute, Chicago, have been undertaken by two theatre circuits, Fox Midwest Theatres and Commonwealth Theatres, both of Kansas City, Mo. The project consists in offering free samples of popcorn to theatre patrons. It was conceived by refreshment service executives of the two circuits—Frank Bamford of Fox Midwest; and Richard Orear, purchasing agent, and Fred E. Muhmel, concession buyer, of Commonwealth. They presented the plan to the Institute at its annual meeting at Chicago in January and agreed to test it in their own theatres first. From their findings the Institute expects to compile recommendations for similar campaigns in other theatres throughout the country.

Under the scheme decided upon, each of the circuits has designated six theatres in which to conduct the tests. Young women especially selected for the task will hand out samples in the theatres' lobbies of freshly popped corn in small boxes. Copy printed on the boxes says, "Popcorn is Delicious" and "Popcorn is Healthful." Special trays bearing the samples have similar phrases printed on them.

Participation of the Institute in the sampling program will be through its chairman, Clark Rhoden, of the Aressar Processing Corporation, Kansas City, and the members of the administrative committee: August Fischer, James Blevins, and Ben Bartheldes.

Commended for their generous spirit in undertaking the "spade work" for the new project, one of the circuit executives remarked, "While we might do such a thing for our own benefit, it's more fun to engage in it as a project for the industry at large—with the moral backing of the Institute. And we hope every exhibitor will find the way through the results of this project to sell more popcorn."

New Armour Trailers Now In Production

Eight new intermission trailers, designed to boost refreshment sales at drive-in theatres, were recently made in Hollywood by Stanley Neal Productions for Armour & Company of Chicago.

Previously available free of charge to drive-in operators were four of the one-minute shorts in color, and this now brings the total to twelve. The films do not place the emphasis exclusively on Armour's chief drive-in product, frankfurters, but also include references to popcorn and soft drinks.

The trailers were originally described in the January issue of BETTER THEATRES, at which time a reference to Neal Productions as makers of the films was inadvertently omitted.

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SUPURDISPLAY DISTRIBUTOR

The St. Louis Theatre Supply Company, headed by Arch Hosier, has been named a distributor for Supurdisplay, Inc., Specialty Division of Milwaukee. Supurdisplay items to be handled by the company include the "Butter-Mat" butter dispenser, the "Buttercup" buttered popcorn container, and the complete line of "Buttercup" sales and utility accessories.

Hot Chocolate Unit With Temperature Dial

A NEW hot chocolate dispenser, having a capacity of 56 cups, has been marketed by Helmco-Lacy, Chicago. Cataloged as Model C-256, the dispenser



features the company's "Dial-a-heat" temperature control unit, which is designed to keep the beverage at a steady heat automatically. Three temperature settings are available: low, serving and high. When the desired temperature is dialed, the dispenser automatically reaches this heat, it is explained, and holds it until changed or turned to the "off" position. The holding feature prevents overheating or cooling and since the temperature is constant, the dispenser uses less electricity, the company points out.

The unit has a built-in agitator, and an aluminum exterior. It is 21 inches high, and 12 inches in diameter.

FROZEN CUSTARD FREEZER



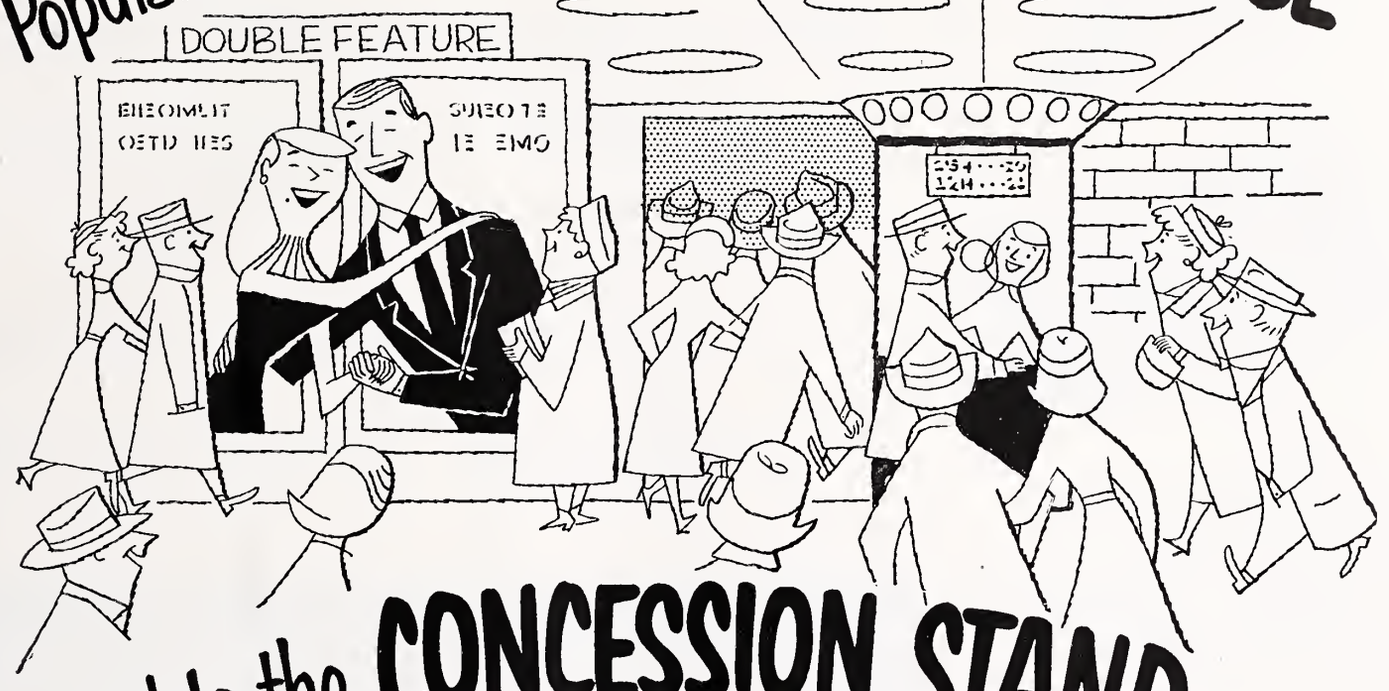
Fully automatic performance of two barrels, or independent action by each, are new features of this twin-head, two-flavor continuous freezer for frozen custard and all types of soft frozen products recently added to the line of Mills Industries, Inc., Chicago. The only adjustment in operation is a temperature control for each barrel. There is a compensating automatic mix-feed to the barrels as the product is drawn off. Both barrels and mix container are placed in a refrigerated insulated compartment with a hinged lid, and all heat-producing mechanisms are completely isolated from this refrigerated compartment. Both floor and counter models are available, with a choice of three condensing unit sizes. Frozen custard capacity is up to 10 gallons of finished product per hour, depending upon temperature, mix and condensing unit used.

•

NEW NCA MANAGER APPOINTED

The appointment of H. MacGregor Tuttle, Jr., as manager of the Field and Promotion Department of the National Confectioners' Association, Chicago, has been announced by Philip P. Gott, NCA president. Mr. Tuttle will work through committees on the promotion and merchandising of confectionery and also devote attention to state legislative problems affecting the industry, according to Mr. Gott.

Popular favorites bring 'em to the BOXOFFICE



...and to the CONCESSION STAND, too!



For extra profits... display popular Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum



AG 142

Exhibitors Size Up Their Refreshment Service

CONTINUED FROM PAGE 9

ance of moviegoing and turn movie theatres into nothing but glorified popcorn and candy joints with the film feature's value based only on its appeal as an adjunct to selling concessions."

The fear that refreshment service is beginning to overshadow the theatre's main function—presenting motion pictures—appeared more than a few times in the survey reports. "I keep refreshment service at a minimum," says one operator, "so it doesn't take away from the real meaning of a theatre—motion pictures." And another operator looks forward to the day when "the industry will yield a good supply of good films and concession sales can be eliminated!"

Drive-In Theatres

Refreshment service is an essential function of drive-in operation. A California manager evaluated it in these terms: "Refreshment operation is no longer a necessary evil of show business. After a review of last year's figures, I found that many a night would have been a losing one had it not been for the snack bar take." And this appraisal is roundly seconded by a drive-in operator in Texas, who says that "a properly managed and advertised snack bar can easily average 75% of the gate and even more at times."

On the other hand, while admitting its importance, an exhibitor in Maine believes "good movies are more vital to the future of drive-in theatres than elaborate restaurants. After all, in most towns and cities there are many nice places to eat; however, *good drive-ins* with *good movies* are limited."

Still controversial among drive-in operators, however, is the kind of refreshment service system which produces the best results. Is it a general counter, a cafeteria, or a two-or-more station type?

A cafeteria system is the "ultimate in drive-in operation," according to the concessions manager of a large drive-in in Texas. "Its primary asset is the speedy service it permits."

But an exhibitor with a 300-car drive-in in Maine finds the station system better suited to his needs. "Refreshment sales amount to 50% or better of theatre receipts with this system," he adds, "and we find it is as quick as the cafeteria style."

A horse-shoe type counter with two stations has been found effective by the manager of an 850-car California drive-in. "It does have its bad points, however," he explains, "the main one being there is no back bar shelf space. We need more display space also."

Although drive-ins are generally found to carry a large variety of refreshment products, a few exhibitors expressed the belief that the number should be limited. The capacity of the drive-ins in this group runs from 250 to 300 cars.

Explaining this further, an exhibitor in Maine declares that "selling more than popcorn, candy, ice cream, snow balls and drinks causes too much confusion at a drive-in. That is to say, they are the only things which a person can eat or drink during the show without distracting his attention from the screen."

Thinking along the same lines, a manager in Tennessee reduced the number of items offered at his drive-in after considerable experiment. "We started to discard the items which we found to move slowly," he says, "and since they were removed our receipts remain the same. By carrying a limited number of items we can have a fresh stock at all times and not have items on hand that have no turnover."

"The fewer the items the more chance of greater sales," contributes an Illinois drive-in operator. "This is especially true if you push the higher profit items and drop the high-cost and low-profit items such as toddy! Here we have tried to sell them and find that it costs more in time and also is an item with food value as well as being a beverage. It cuts our fountain beverage sales, which are a high profit item. The greater emphasis should be on profits and less on gross sales."

LENGTH OF INTERMISSION

Regarding the proper length of intermission at drive-ins there is quite a range of opinions, running from 3 minutes to as much as 20. And one exhibitor in a farm area in the Midwest prefers not to have an intermission at all!—although his competitors in the section do. "Our policy is to give the customers what they want," he explains, "and they are primarily interested in the pictures. This is one reason our concession does not average percentagewise as high as the national concensus. It is not more than 35% over all, but we are satisfied."

Most drive-ins have too long an intermission, asserts a California manager. He believes that shorter ones are advisable, along with increased sales personnel to speed up service.

On the subject of vending machines some controversy appeared. "Vending machines do a much better job of selling but slow down servicing," according to the manager of a Michigan drive-in.

"I think vending machines for candy and drinks are fine in a large drive-in theatre, but in the smaller ones sales can be handled over the counter," says the owner of a small drive-in in South Dakota.

Definitely against the machine is an exhibitor with a 300-car drive-in in Indiana. His reason: "Machines do not say 'thank you.' We always do."

Several suggestions for improving drive-in refreshment service, based on their experience, were offered by the polled operators.

From a district supervisor in North Carolina comes the idea that "a good rule for the concession manager to follow is to check with the box-office about 30 minutes prior to intermission time and determine how many tickets have been sold so as to prepare ample foods for the demand. You'd be surprised to learn how many managers overlook this important fact.

"The secret of success in any concession operation is *fast service* to the patrons. The finest drive-in theatres are soon overlooked by the patrons who want service in a hurry. They'll go to a much less glamorous theatre where service is quick and pleasant and prices 'right.' This I have found to be true in six years of experience with drive-ins, ranging from Florida to North Carolina."

SERVICE POLICY

On the handling of food the manager of an Indiana drive-in has this to say: "We make a very special effort to see that every bag of popcorn handled over the counter is very warm; every cold drink is very cold and iced but not iced excessively. Our drinks are actually cold enough to serve before icing, but a small amount of ice is added."

"We pick up candy stock frequently so that no chocolate bars with white spots are knowingly sold. We are also fussy about just the right amount of coconut oil in each popper of popcorn. We measure very carefully so that popcorn is always crisp and popped big but never soggy or greasy. Cleanliness is also a byword of ours," he concluded.

The importance of freshly prepared food is further underlined by a manager in the South. "Our customers want to see their food prepared," he says, "otherwise, our gross will fall off. I don't blame them either as I have never seen a sandwich that came out of a warmer that tasted or looked as good as when freshly made. *See it, smell it and sell it*—that's my motto!"

The Needle's Eye

A Department on PROJECTION & SOUND

★ *"No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAYE.*

Two-Film Stereo Pictures Come to Theatre Projection

IN Better Theatres for October, 1950, Mr. Gagliardi asked in the title of his article, "What about three-dimension? Is it practical? Is it coming?" The first two questions he answered, describing methods that had been variously employed, including the two-film, light-polarizing system of current theatrical practice, and citing also the single-film "Vectograph." An answer to the third question may be only developing even now. Be that as it may, stereo projection has become a practical matter for hundreds of theatres this year; and with this article Mr. Gagliardi (perhaps much sooner than he expected to in 1950) turns his attention to its special requirements in projection implements and procedure.

By GIO GAGLIARDI

IN TRYING to describe and catalog the confused terminology of the "3-D" motion picture systems now being offered or proposed, the *New York Times* recently said:



GIO GAGLIARDI

"Three-dimensional pictures, as Hollywood loosely uses the term, are of two kinds. One depends on *engulfing* the spectator in the scene, just as he is engulfed out of doors when he looks at a landscape. The other depends on the fact that we have *binocular* vision and that each eye sees a separate image simultaneously."

The Cinerama and Cinemascope systems are not stereoscopic—true 3-D—but they are what the *Times* story referred to as "engulfers." With them a very wide picture of entirely new aspect ratio is projected on a curved screen, providing an image that fills most of the field of vision of the spectator. When this is accomplished, the screen action practically fills his entire area of effective vision so that the spectator is optically dominated by this action and his mind tends to construct a more natural image of relative movement, object sizes and perspective than it can when the eyes are also viewing much more than the picture.

A wide picture may be reproduced in several ways. Cinerama makes use of three cameras exposing three films which are then run through three projectors operating in synchronism, each one projecting approximately a third of the entire picture, like three pieces of mosaic applied side by side.

With the Cinemascope system it is proposed to accomplish a similar increase in *picture width* by using the Amamorphosis method of Professor Henri Chretien of

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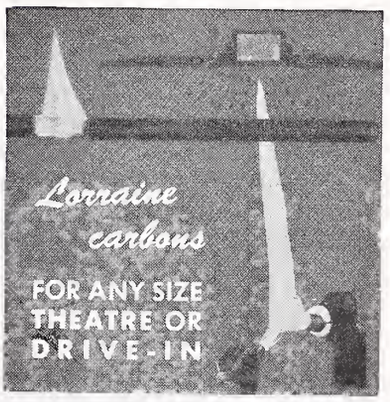
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For 3-D projection, be prepared with Lorraine ORLUX Carbons



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Paris. In this process, a single 35mm film with standard frames can be used in a regular projector. Standard length reels may be used, and 20-minute changeovers made, in the usual fashion. Picture proportions of a regular 35mm frame, with the standard 3-to-4 aspect ratio, are changed in this way:

Professor Chretien, as far back as 1927, invented a special optical device known as the "Hypergonar lens," which acted as a sort of "optical transformer" to accomplish quite magical conversions. When this lens is combined with an ordinary photographic objective lens, it actually permits the objective to *double its field of view in one direction only.*

This means that, with proper axis rotation, twice as much horizontal field or picture material may be compressed into the standard frame width of 0.825-inch, while keeping the original contents within the frame height of 0.600 inches. Thus photographic *images on the print* have the present height, but less than the present width, although *frame* width remains the same as it now is.

In the theatre, a diametrically opposite type of corrective lens is used with each projector; this lens *expands* the effective *width* of the film image, transforming the projected image to the proportions of the field photographed. In other words, a standard 35mm frame with such *laterally compressed* images could be used to project, for example, a picture 25 feet high by 70 feet wide—an aspect ratio of 1 to 2.75.

THE "SEEING" PROCESS

The pictures projected by these systems are not *truly* three-dimensional since actually only *one* image is projected on the screen, and this of course is viewed by *both* eyes at the same time. Man is a two-eyed animal normally seeing with two eyes, which are spaced approximately 2⅝ inches apart, with a slight variation among different people. Each eye therefore creates a slightly different image of any one object because it has a different angle of view from the other. These two *disparate* (different) *images* are focused on the retinas of the eyes, and the brain "interprets" all the minute differences between the two views, and constructs a single image according to those data, *plus*—and this plus factor is extremely important—plus *experience* with similar optical data in physical contact with such objects in real life ("seeing" being ultimately a mental process with the eyes the initial instruments of light transmission).

Three-dimensional pictures always involve two major operations. The first is the taking of two photographs of a scene *from two different points* (corresponding to the displacement of the two eyes of an actual observer at the scene). This produces two different pictures of the scene, identical in *subject,* but different in certain details, particularly those of depth.

The second step is the presentation of these two views in a way which must bring the left-lens view to the observer's left eye, and the right-lens view to his right eye. If we could assume ideal conditions, the above operations should place on the retina of each eye precisely the same image that would be focused there if one were actually present at the scene, and one would reconstruct the scene exactly *in all its dimensions.*

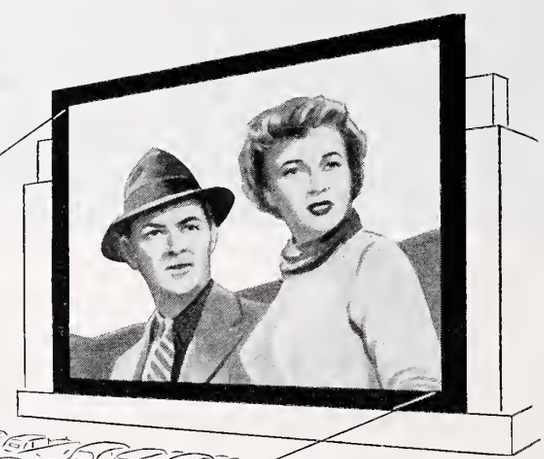
INSTALLING NATURAL VISION

Natural Vision and Stereo-Techniques (Tri-Opticon) have demonstrated three-dimensional photographic projection systems based upon the stereoscopic principles mentioned above. Since Natural Vision's "Bwana Devil" is being shown to a large number of audiences over most of the country, it seems timely to discuss the problems involved in this system's installation, operation and maintenance.

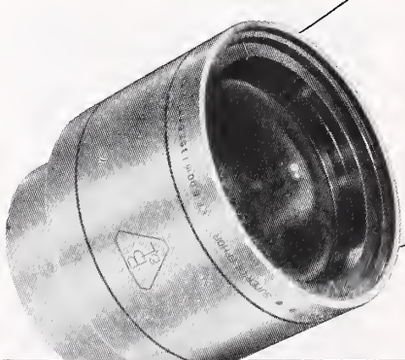
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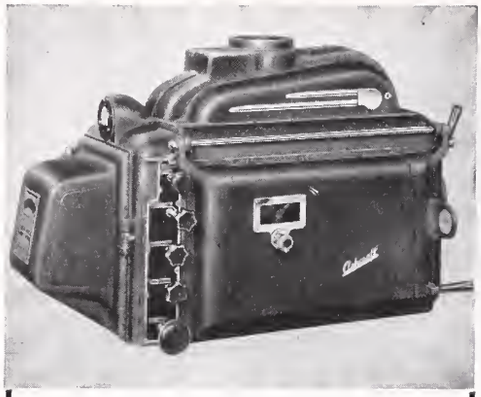
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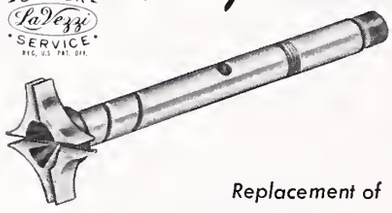
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splitters and lenses (as in the Bolex 16mm system), it would be possible to photograph the pair of disparate stereoscopic pictures side by side on a single 35mm film. This would destroy the present aspect ratio and reduce the width of the picture by one half, unless "anamorphosic transformer" lenses were to be applied. It would be *possible* to increase the film width to 70mm, but this would destroy equipment standardization in the field, and there also are other problems to consider.

In order to prevent such a chaotic situation, the stereoscopic picture pairs have been photographed and printed on two separate 35mm films.

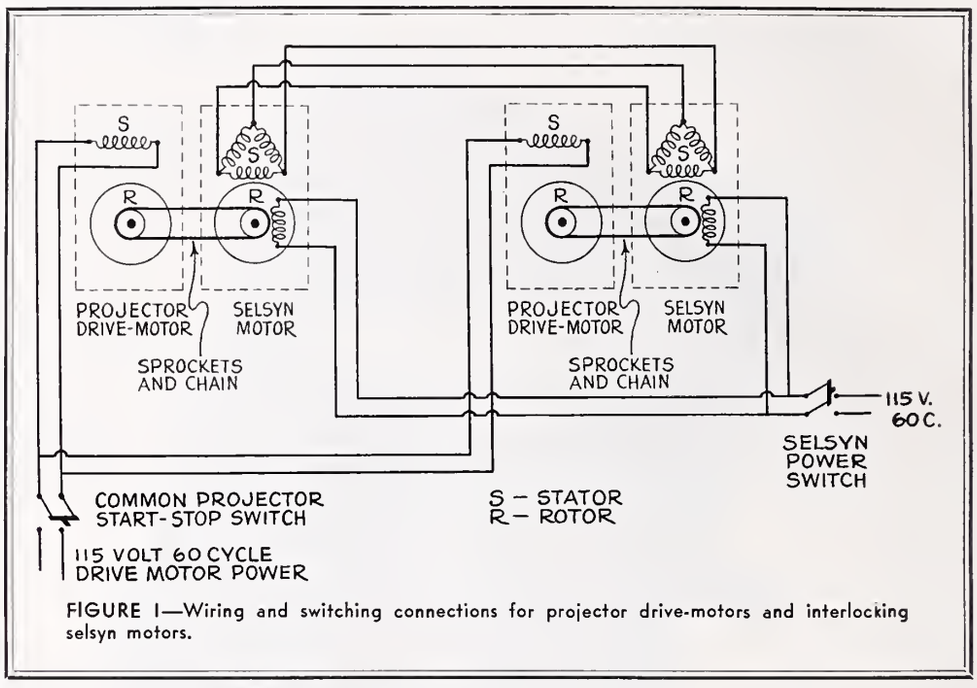


FIGURE 1—Wiring and switching connections for projector drive-motors and interlocking selsyn motors.

THE INTERLOCKING PROBLEM

The projection of the pair of stereoscopic films represents some difficult but far from insurmountable problems. To begin with, a dependable means for interlocking two projectors must be provided. Both projectors must start at the same time, accelerate evenly and operate for the full length of the new large reels exactly at the same speed.

The projector shutters of both machines must operate in exact synchronism, and companion stereo frames of both films must register exactly. It should be remembered that since each eye sees a frame from each machine, the eye will be subjected to the different action of each projector—if there is any different action. In such a case eye fatigue due to severe strain would result very quickly, possibly inducing nausea.

For this reason, both projectors must be adjusted simultaneously with proper projection test films which should include vertical and horizontal lines, blocks and titles. The S.M.P.T.E. Visual Test Reels would serve the purpose. It is important that the reels be long enough to permit adjustments and that they be identical.

Interlocking the two projectors may be done mechanically or electrically. Several installations in the past have used cross connections between the two machines; these have included rigid shafts and couplings between the projector drive shafts, and the projector shutter shafts. They included also reduction gear and flexible shaft connections between the drive motor shafts; and even sprocket and chains from projector to projector. [*For a new interlock of gear reduction type see the Motiograph device on page* 38.—*Ed.*]

The most flexible interlock—considering projector construction and intervening physical obstacles—is the electrical *synchrodrive* device sometimes called the "selsyn motor interlock." As supplied in some of the present projection systems, this consists of two auxiliary synchronous drives, one of which is coupled mechanically to each existing projector drive-motor.

Figure 1 shows the schematic connections for such a synchro system for two machines. The selsyn motors are identical and are mounted close to the machine drive-motors, and are coupled to them by short chain and sprocket drives, as shown in *Figure* 2. The rotor of each Selsyn is equipped with a single-phase winding. These windings are connected in parallel and through a switch to the 110-volt, 60-cycle mains.

The stator of each selsyn has 3-phase windings, and their terminals are connected together as shown in the sketch. When power is turned on to the rotors, these will turn slightly so that each rotor will seek a position in the resultant magnetic field which will produce the minimum amount of unbalanced current. This point

is the position of interlock. Now if one selsyn rotor is turned, slowly or fast, or in either direction, the other rotor will follow it exactly.

Since each selsyn rotor is coupled mechanically to one of the projector drive-

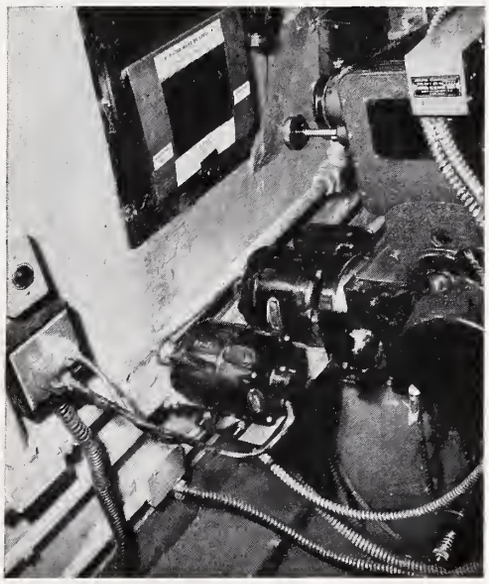


FIGURE 2—A selsyn interlock installation.

motors, when the latter are started simultaneously they will accelerate together and then continue to run in step.

The difference between each machine motor shaft will not vary more than one or two degrees. If one machine motor is slightly faster than the other, the selsyn motor on the slower machine will tend to speed up so as to stay in step with its mate. Thus, unless terrific overloads should occur or the electrical power be disconnected by mistake from the selsyn rotors or the projector motors, the machines will maintain perfect speed synchronism.

The next step in the stereo projection chain is the polarization of the light beams from each projector before it reaches the screen. A filter of light-polarizing material (such as Polaroid) is placed in front of each projector lens, with its surface at right angles to the lens axis. A convenient location is the projection ports (*see Figure* 3).

These polarizing filters are very selective and will transmit light only in the plane, or axis, of polarization. *Figure* 4 shows that the *unpolarized light rays* leaving the projection lens have energy vibrations which are in infinite directions at right angles to the path of the light. When this ray hits the polarizing filter, only those vibrations, and the components of all the other vibrations which are parallel with the *axis plane of the polarizer* will pass through the filter and will continue in the same plane to the screen.

An ideal polaroid filter should have a transmission coefficient of 50%; however, extra losses on the surfaces and in the actual material may reduce the transmission coefficient down to 40%. This means that the light loss from the projector through the polarizing filter will be 60%.

FILTERS MUST BE COOLED

It is obvious, then, that these filters will get quite warm and they should be kept cooled by a continuous air blast. The filters shown in *Figure* 3 are provided with air blowers which serve to keep them cool.

The plane of polarization for the left-hand machine is 45° from the horizontal, sloping up to the *left*. That for the right hand machine is 45° from the horizontal, sloping up to the *right*. You will note that *this formation gives the two projectors polarized light planes which are at* 90° *to each other*. This relationship is very important because it is a part of the optical mechanism for viewing stereoscopic pictures. The filters in the port frames must be aligned exactly and should not be per-

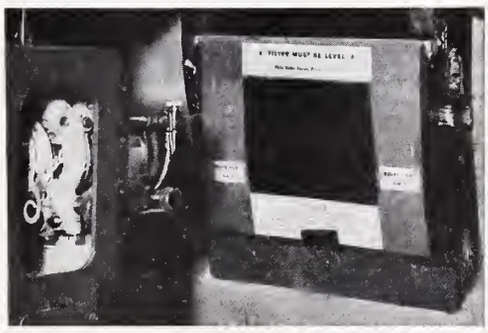


FIGURE 3—Port filter shown in position.

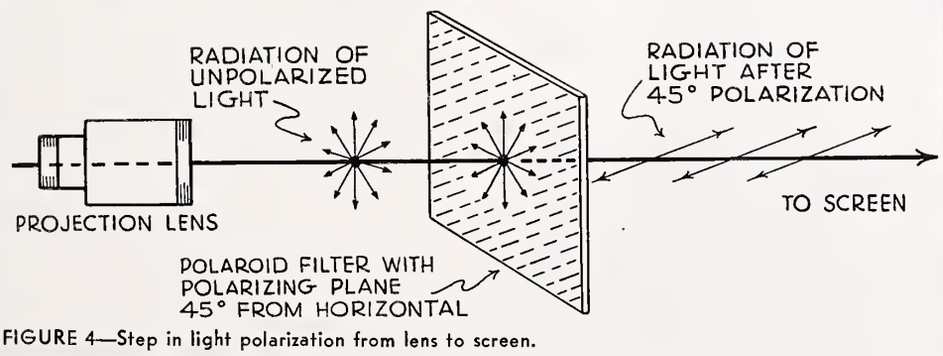


FIGURE 4—Step in light polarization from lens to screen.

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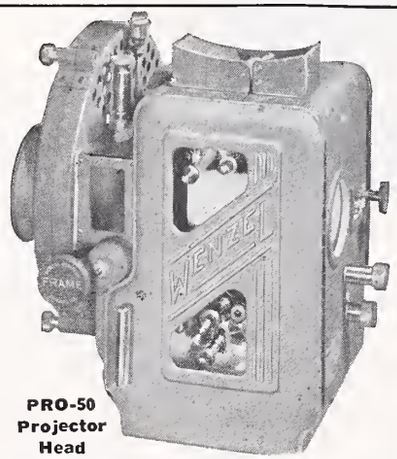


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mitted at any time to wave or to bulge out of line.

The two light beams leaving the projection ports are polarized at an angle of 90° from each other and must remain that way, even when they are reflected from the screen to reach the spectators' eyes. It is extremely important that during this process of reflection the polarization content of each light beam should not be tampered with or changed.

The spectator is provided with glasses which contain filters polarized at angles to agree exactly with those of the filters in the projection ports. In other words, the left eye lens polarized 45° up to the *left,* and the right eye lens polarized 45° up to the *right.* Now if the light reaching the spectator has not been jumbled, his left eye will see only the picture projected by the left-hand projector, and his right eye will see only the picture projected by the righthand mechanism.

METALLIC SCREEN REQUIRED

The projection screen material or surface plays a very important role in this process. It is absolutely necessary that the polarizing plane of the light beams remain unchanged during reflection so as not to disturb the 90° axial separation of the two beams, otherwise distortion and loss of light will occur. For that reason a metallic rather than a matte screen surface must be used.

The screens installed for stereoscopic projection are surfaced with an aluminum bearing coating material which, for best 3-D results, should contain a minimum of non-metallic pigment. It has been determined that under good commercial conditions, the leakage of vision from one eye to the wrong picture is as low as fifteen-hundredths of one percent.

In the light of the above discussion, let us summarize what must be done, and what must be checked or changed, in the projection room in order to project the stereoscopic pictures:

1. Both projectors must be synchronized and interlocked. Almost all mechanical interlocks so far used have been tailor-made for specific installations. The most flexible interlock is the electrical type using two selsyn motors.

2. As indicated in *Figure* 1, the regular projector drive motors must be wired from a common switch so they will be energized together. The selsyn drives must be provided with common power as well.

3. New 24-inch magazines must be installed to handle the 23-inch reels. Bench rewinders for these large reels must be raised off the benches with spacers to accommodate the larger reels. When setting the new magazines on the projectors, the

(*Continued on page* 41)

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NOTE: See small type under advertser's name for proper reference number where more than one kind of product is advertised.

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), backlighted panels (1B), and changeable letters (1C). All dealers.	16
2	American Seating Co. Auditorium chairs. NTS and direct.	3
3	Armour & Co., Fresh & Smoked Sausage Dept. Frankfurters. Direct.	23
4	Ashcraft Mfg. Co., C. S. Projection arc lamps. Unaffiliated dealers.	32
5	Ballantyne Co., The Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 92, 104, 112, 115, 125, 132.	20
6	Bausch & Lomb Optical Co. Projection lenses. Direct and branches and dealers in all major cities.	30
7	Berezny Eng. & Mfg. Co. Drive-in car counter. Direct.	19
8	Breuer Electric Mfg. Co. Vacuum cleaners. Direct.	39
9	Carbons, Inc. Projection carbons. Franchise dealers.	29
10	Coca-Cola Co., The Soft drinks (10A), beverage dispensers (10B). Branches in principal cities.	2nd Cover
11	F & Y Building Service, The Architectural design and building service.	41
12	General Electric Co., Electronics Div. In-car speakers. Direct.	15
13	GoldE Mfg. Co. Sand urns. Direct.	34
14	Griggs Equipment Co. Auditorium chairs. Direct.	15
15	Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers marked * and NTS.	41
16	Heywood-Wakefield Co. Auditorium chairs. Dealers: 8, 10, 14, 24, 32, 56, 100, 103, 123.	11
17	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	17
18	International Projector Corp. Projection and sound systems (18A), in-car speakers (18B). NTS.	4th Cover
19	Kroehler Mfg. Co. Auditorium chairs. Unaffiliated dealers.	38
20	LaVezzi Machine Works Projector parts. All dealers.	32
21	Manley, Inc. Popcorn seasoning (21A), popcorn machines (21B). Offices in principal cities.	24
22	Marsh Wall Products, Inc. Decorative wallpaneling. Direct.	13
23	Mills Industries, Inc. Soft ice cream freezer. Direct.	25
24	National Carbon Co., Inc. Projection carbons. All dealers.	4
25	National Super Service Co., Inc. Vacuum cleaners. All dealers.	17
26	National Theatre Supply Distributors.	6, 16
27	Poblocki & Sons Drive-in screens (27A), portable debris cart (27B), marquees (27C), box offices (27D), theatre fronts (27E), poster cases (27F), portable snack-bar (27G). NTS and direct.	19
28	Radio Corp. of America In-car speakers. Dealers marked *.	4th Cover
29	Raytone Screen Corp. Drive-in screen paint. Unaffiliated dealers.	34
30	RCA Service Co. Projection and sound maintenance service.	20
31	Robin, Inc., J. E. Motor-generators. Direct.	33
32	S. O. S. Cinema Supply Corp. Distributors.	15
33	Sportservice, Inc. Concession service. Direct.	17
34	Strong Electric Corp. Spotlight. Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 90, 91, 92, 96, 97, 98, 100, 102, 104, 105, 106, 107, 108, 110, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 128, 129, 130, 131, 132, 21.	31
35	Theatre Seat Service, Inc. Theatre chair rehabilitation service. Direct.	41
36	Vallen, Inc. Curtain controls and tracks. Direct.	16
37	Wagner Sign Service, Inc. Changeable letter signs: Front-lighted panels for drive-ins (37A), back-lighted panels (37B), changeable letters (37C), mechanical device for changing letters (37D). Dealers: 1, 8, 10, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 90, 91, 97, 99, 100, 103, 106, 107, 108, 113, 114, 117, 118, 119, 121, 122, 124, 128, 130, and NTS, Detroit.	5
38	Wenzel Projector Co. 24-inch magazines (38A), 23-inch reels (38B). Direct.	34
39	Westrex Corp. Foreign distributors.	13
40	Williams Screen Co. Projection screens. All dealers.	33
41	Wrigley, Jr., Co., Wm. Chewing gum. Direct.	27

EDITORIALLY

HOT CHOCOLATE DISPENSER, page 26

New hot chocolate dispenser with temperature control unit. Marketed by Helmco-Lacy. Postcard reference number E42.

FROZEN CUSTARD FREEZER, page 26

New twin-head, two-flavor continuous freezer for frozen custard and all types of soft frozen products. Offered by Mills Industries, Inc. Postcard reference number 23.

LAMP AND RECTIFIER FOR 3-D, page 37

New reflector arc equipment for 9mmx20-inch and 10mmx20-inch positive carbons; also a continuous-duty tube rectifier capable of supplying 75-85 amperes for trims using 9mm rotating positive carbons in an angle-trim lamp. Made for dual arc requirement of two-film stereo pictures by Strong Electric Company. Postcard reference number 34A.

GEAR TYPE INTERLOCK, page 38

Gear reduction type projector interlocking equipment for 3-D projection. Marketed by Motiograph. Postcard reference number E43.

TWO NEW CARBONS, page 38

New positive carbon for condenser type high-intensity lamps and new 7mm suprex carbon in two lengths added to projection carbon line of National Carbon Company. Postcard reference number 24A.

PREFABRICATED PANELS, page 39

Prefabricated, prefinished panels for ceilings and walls. Made by Marsh Wall Products, Inc. Postcard reference number 22A.

DRIVE-IN REPLACEMENT SPEAKERS, page 40

New speakers, one 4 inches square; the other 5¼ inches square. Announced by Permoflux Corporation. Postcard reference number E44.

3-D SUPPLY KIT, page 40

A packaged 3-D kit with supplies for conversion of projection to 3-D motion pictures. Announced by RCA Victor Division. Postcard number E45.

24-INCH MAGAZINES, page 40

New magazines of 24-inch diameter for 3-D projection. Marketed by Edward H. Wolk. Postcard reference number E46.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the March 1953 issue—

....

....

....

....

NAME_____

THEATRE or CIRCUIT_____

STREET ADDRESS_____

CITY_____ **STATE**_____



Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from index of Advertisers on preceding page

ALABAMA

1—Gnomon Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Ferris Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1806 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1864 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Prodeny Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 343 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORDAO

Denver:

12—Graham Brothers, 948 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Briant & Sons, 925 New Jersey Ave., N. W.*
16—Ben Last, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 208 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

23—Capitol City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 291-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 391 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. C. Ansley Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Ber, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1162 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2132.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hedges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alex Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 28 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 46 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1304 Wyandotte St.

St. Louis:

59—McCarty Theatre Supply, 3338 Olive St.
National Theatre Supply, 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1010 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 982 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 402 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 854 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
133—Theatre Equipment Co., 1714 Logan St.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
90—Ohio Theatre Equipment, 2108 Payne Ave.
91—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

92—American Theatre Equipment, 165 N. High St.
93—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

94—Dayton Theatre Supply, 111 Volkenand St.
95—Sheidon Theatre Supply, 627 Salem Ave.

Toledo:

96—American Theatre Supply, 439 Dorr St.
97—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

98—Century Theatre Supply Co., 20 N. Lee St.
99—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
100—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

101—Modern Theatre Supply, 1935 N. W. Kearney St.*
102—Portland Motion Picture Supply, 910 N. W. 19th St.
103—B. F. Shearer, 1947 N. W. Kearney St.
104—Theatre Utilities Supply, 1987 N. W. Kearney St.
105—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

107—Alexander Theatre Supply, 84 Van Bramm St.*
108—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
109—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:

110—Vincent M. Tate, 1820 Wyoming Ave., Forty-Fort.

RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

112—American Theatre Supply, 318 S. Main St., Sioux City.

TENNESSEE

Memphis:

113—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
114—Tri-State Theatre Supply, 818 S. Second St.

TEXAS

Dallas:

115—Hardin Theatre Supply, 714 South Hampton Rd.
116—Herber Bros., 406 S. Harwood St.
117—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 398 S. Harwood St.
118—Southwestern Theatre Equipment, 2910 Jackson St.*

Houston:

118—Southwestern Theatre Equipment, 1522 Austin St.*

San Antonio:

120—Alamo Theatre Supply, 1803 Alamotos St.

UTAH

Salt Lake City:

121—Intermountain Theatre Supply, 264 E. First South St.
122—Service Theatre Supply, 256 E. First South St.
123—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

124—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

125—American Theatre Supply, 2300 First Ave., at Bell St.
126—Inter-State Theatre Equipment Co., 2224 Second Ave.
127—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
128—B. F. Shearer, 2319 Second Ave.

WEST VIRGINIA

129—Charleston Theatre Supply 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

130—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
131—Ray Smith, 710 W. State St.
132—Theatre Equipment & Supply, 841 N. Seventh St.

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about Products . .

★ news and views of the market and its sources of supply

Strong Lamp and Rectifier Announced for 3-D Projection

In response to the dual arc requirements of two-film stereo motion pictures, the Strong Electric Company, Toledo, Ohio, has announced reflector arc equipment for 9mm x 20-inch and 10mm x 20-inch positive carbons to provide trims of one-hour burning rate; and also a continuous-duty tube rectifier capable of supplying 75-85 amperes for trims using 9mm rotating positive carbons in an angle-trim lamp. This equipment is described below by Arthur Hatch, vice-president in charge of engineering for the manufacturer.

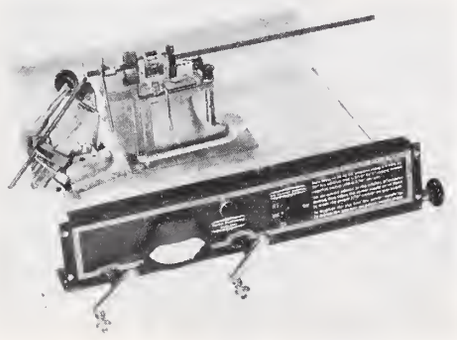
THE SUDDEN and intense interest of exhibitors in three-dimension pictures, caused by announcements of the coming availability of three-dimension features, has resulted in a rush to convert projection equipment for this type of presentation. In many instances that have come to our attention the exhibitor has not realized the limitations of his projection lamps and arc power supply sets because his main interest has been drawn to the unusual necessities of most of the new 3-D systems—coupling of the projectors, polaroid filters and glasses, and non-diffusing screens—to say nothing of the actual booking of such 3-D features.

Third-dimension picture projection calls for simultaneous operation of two or more projectors and projection arc lamps. Since both projectors run simultaneously, the conventional changeover is impossible, unless four or more projectors are used. To make this duplication of equipment unnecessary, reel sizes have been increased to accommodate up to 5000 feet, so that ordinarily only one intermission is necessary during the average feature.

This increase in reel size demands lamphouses with a burning time of at least 58 minutes without retrimming to permit the 50-minute running time, the 2-minute burning-in time, and a 10% safety factor. Most projection arc lamps in use now were designed to project only two double reels without retrimming, and they cannot be used for three-dimension presentations without two or three intermissions during a feature—a highly undesirable condition.

The second consideration with regard to projection lamps is not as obvious as the first. It concerns the increase in illumination from the lamphouse, which is necessary to overcome the losses introduced by the filter at the projector, and the spectacles worn by the audience.

Although both projectors operate simultaneously and the projected pictures are superimposed, one over the other on the screen, only one picture is seen by each eye. Hence, since the visual sensation of rightness as sensed by one eye is not addi-



Burner mechanism of lamp "90,000-8 (3-D)."

tive to that sensed by the other eye, the brightness value from both projected images is only equal to the brightness of one.

Moreover, the light from these projectors has been reduced to approximately 50% by the filter at the projector before it hits the screen. It is true that the non-diffusing type of screen does somewhat increase the apparent brightness to the viewer, but the net effect is offset by the approximately 15% loss in the spectacles worn by the viewer, and the general trend toward a larger size for 3-D to overcome the size-reduction illusion.

As a rule of thumb, the net brightness to the viewer for 3-D projection will be approximately 40% of the brightness formerly obtained on two-dimension pictures with the same projection-lamp light delivery.

STRONG LAMP "90,000-8 (3-D)"

Strong Electric Corporation therefore has announced a reflector arc lamp cataloged as "90,000-8 (3-D)" for three-dimension projection. This lamp accommodates a 20-inch trim of carbons which will burn continuously for a full hour at 78 amperes (using 10mm positive and 5/16-inch negative), or at 95 amperes (using 10mm positive and 11/32-inch negative).

The position of the positive arc crater in the Strong "90,000-8 (3-D)" is automatically maintained at the exact focal point of the reflector by means of the exclusive "lightronic" crater positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the "Bi-metal Lightronic Tube," Once the arc has been struck, the crater positioning and the gap length are automatically maintained without manual adjustment.

This feature is important in 3-D projection because with the long burning period it is virtually impossible to maintain the position of the crater exactly at the focal point of the reflector without frequent manual corrections, unless an automatic positioning system is built into the lamphouse.

The optical system comprises an elliptical reflector 16½-inches in diameter with a resultant speed of *f*/1.9 to match the currently available high-speed *f*/1.9 projection lens. The mirror and its tilting mechanism are an integral part of the back door of the lamphouse, which swings out to allow easy cleaning of the reflector and convenient trimming of the lamp.

The "90,000-8 (3-D)" features unit construction whereby the various components are instantly removable for clean-

ing and inspection. The lamphouse is finished in attractive gray wrinkle with chrome trim and weighs 165 pounds. There is an arc imager, an ammeter for reading the current at the arc, an automatic trimming and framing light, and an inside dowser system.

TWO-LAMP POWER SUPPLY

A rectifier or generator burn-out will be the first indication to many exhibitors that they have overlooked a very important factor in converting to three-dimension pictures.

Almost without exception, present rectifiers in use for 35mm projection arc supplies are designed to withstand operation for 20-minute "on," 20-minute "off" cycles only. The intermittent "off" cooling period is necessary to avoid temperatures within the equipment which will damage and break down the electrical insulation and result in a burn-out.

Generators likewise are designed for use under the present projection practice of dual operation only for a 3- to 5-minute period each 20 minutes. Operation of two lamps from one generator for lengthy and repeated periods will cause overheating of this type of equipment, and consequent burn-out.

Many exhibitors will learn, to their sorrow, that although their present arc power supply equipment will deliver the required power for the extended periods as required, the cumulative effects of the resultant overheating will result in failure. Furthermore, this failure may not occur in days or weeks, but perhaps in several months. Failures of this type will certainly not be covered by any manufacturer's guarantee and the exhibitor will have to bear the cost of repairs or new equipment, plus the loss of a few showings inasmuch as there is no chance of limping along on one projector with any of the 3-D systems now in use.

Accordingly, Strong announces a continuous-duty rectifier catalog "95,008 (3-D)," companion to the "90,000-8 (3-D)" lamp for 3-D projection arc supply. This new rectifier will meet the requirements for 3-D projection under continuous-duty cycles for current ranges of 75-85 amperes when using a 9mm bare positive carbon in an angletrim lamp.

Transformer taps provide adjustment to compensate for supply voltage variations through a range of 10% above, or 10% below, the rated a.c. input voltage through the output rating range.

The complete electrical and mechanical assembly consists of three transformers, six tube sockets and manually - operated output control handle which actuates the eight-point rotary switches that are employed to increase or decrease the output power even when the arc is burning.



Rectifier "95008 (3-D)"

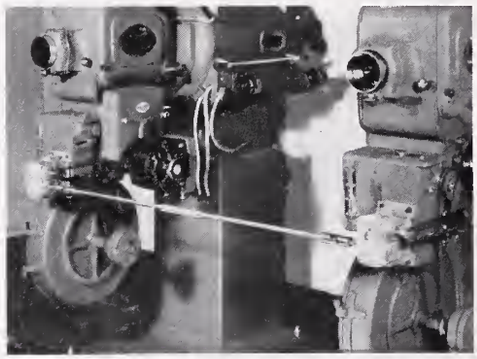
Higher - power 3-D rectifiers for use with lamps burning 10mm carbons are also in production and will be available for delivery in the near future by Strong.

Strong Electric Corporation is also announcing the establishment of a special department to handle the problems of exhibitors and equipment-supply dealers in connection with 3-D lighting and power problems. They will be glad to assist to the extent of their specialization in their field if a problem is outlined for them to consider.

Gear Reduction Type Interlock Equipment

GEAR REDUCTION type projector interlocking equipment for third-dimension projection has been marketed by Motiograph, Inc., Chicago. This mechanical system (pictured herewith) is available for immediate delivery.

It interconnects the soundheads through gear reduction boxes mounted in front of



the soundhead castings and joined by a slowly revolving cross-rod. It is adaptable for use with any make or model of mechanism, the announcement states, "except certain obsolete models having unorthodox drives."

Equipment for electrical interlock (selsyn motors) is furnished on special order only, the company adds. It can be used under the same conditions as the mechanical system, with the motors replacing the two gear reduction boxes.

New Straight H. I. and 7mm Suprex Carbons

A NEW positive carbon for condenser type high-intensity lamps in the larger theatres which, however, do not require the full maximum light of National "Hitex" carbons; and a new 7mm suprex carbon in two lengths, have been added to the projection carbon line of the National Carbon Company.

Designated as the 13.6mm x 22-inch "Regular H-I Positive Carbon," it is designed for operation between 125 and 160 amperes, to provide a much wider current range than previous carbons for similar service.

Advantages of the carbon, according to the firm, include 15%, or more, longer life with equal light at the same current, also a cooler light giving less heat at the aperture, and lower carbon cost per hour of operation. The announcement from National Carbon states:

"The cooler light is of considerable significance because it permits this carbon to be burned at 10 amperes higher current to give approximately 10% more light with



KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

no increase of heat at the film aperture."

The shipping case is identified by the letter "P" after the lot number on the end panel. It is explained that orders should be placed through regular distributor channels by catalog number LO115.

The 7mm suprex positive is for variable feed lamps and is available in 12-inch and 14-inch lengths. Rated at 42-50 amperes, "it gives more light at the same carbon consumption," the announcement declares. "Moreover, it gives the same light at less current and lower carbon consumption than its predecessor."

The new suprex carbon can be ordered through regular distributor channels by Order No. LO521 for the 12-inch, and LO525 for the 14-inch. The older 7mm suprex carbon will continue in use for 1-kilowatt fixed ratio lamps.

Prefabricated Panels For Ceilings and Walls

PREFABRICATED, prefinished hollow-core panels designed for ceilings and walls in commercial interiors have been marketed by Marsh Wall Products, Inc., Dover, Ohio, manufacturers of Marlite plastic-finished wallpanels.

Known as "Korelock," the panels are constructed with an interlocking wood core between two sheets of Masonlite Duolux. The face of the panel has the baked Marlite finish, and the back is sealed and baked. The wood core provides a tongue and groove design for concealed fastening.

The panels can be quickly and easily installed, the company points out, without the use of backing materials, adhesives, clips,

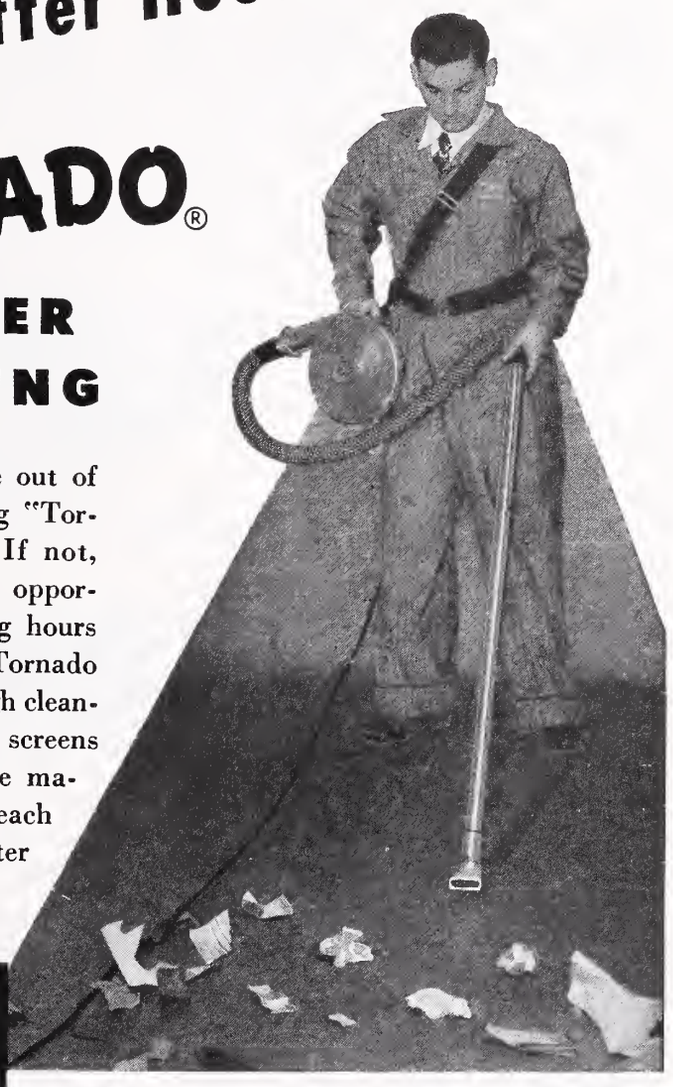


division mouldings, and bracing. An ingenious tongue and groove system with special Marsh "Vee" joints provides easy, accurate fitting for a finished appearance without the use of mouldings. The tongues are pre-drilled for screw-type nails to assure permanence and exact positioning of the panels.

Available in two sizes—24x48 and 24x96 inches—the panels can be cut with regular carpenters' tools when fitting is required around windows, doors, columns, etc. They are manufactured in cream and white in a satin semi-lustre for maximum light reflection; and in distinctive wood

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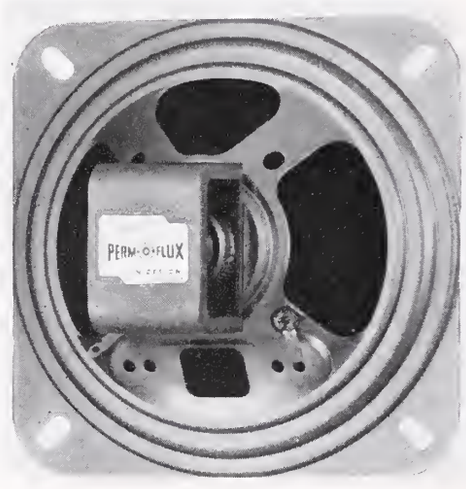
5100-B NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

patterns, which include mahogany, walnut, gray prima vera and natural prima vera. The panels can be cleaned simply with a damp cloth.

Two Sizes of Drive-In Replacement Speakers

TWO NEW drive-in theatre replacement speakers, one 4 inches square and the other 5¼ inches square, have been announced by the Permoflux Corporation, Chicago and Glendale, Calif. The company points out that the voice coil gap is made larger than usual because their experience has shown that "a very large percentage of drive-in theatre speaker failures result from rubbing voice coils, due to warping of the voice coil or corrosion of the voice coil gap."

The larger gap is designed to insure that the voice coil will not rub. To restore full sensitivity to the larger gap, a 1.47 ounce



magnet is used instead of the one ounce size more commonly found in outdoor speakers, the company explains.

Metal parts, including the voice coil gap, have been given a dichromate treatment designed to prevent corrosion. A special cork gasket is used, instead of the ordinary water absorbent paper type, to prevent warping of the cone due to swelling and buckling of the gasket. The cone is water- and fungus-proof.

Both models have the 1.47 oz. Alnico 5 magnet and 3.2-ohm voice coil. They are supplied bulk-packed, 18 to a standard carton, and are not sold in broken carton quantities.

Williams Pushes 3-D Screen Production

PRODUCTION of metallic screens for three-dimension projection is now taking the entire facilities of the Williams Screen Company, Akron, Ohio, according to a report from Harry C. Williams, president. These screens are produced from seamless plastic, and it is stated that they remain permanently flexible, have perforation with no projecting fibres to impede sound or collect dirt, are fungus-proof and unaffected by moisture. Each screen is shipped with a protective coating the announcement points out.

Recent installation of these Williams' 3-D screens include Loew's Aldine, Wilmington, Del.; Settos' Ohio, Indianapolis; Loew's Palace, Memphis; Washington Theatres' Haltnorth, Cleveland; Loew's State, New Orleans; Switow's Kentucky, Louisville; Loew's Broad in Columbus and the Valentine in Defiance, Ohio; Loew's State, Louisville; and Setto's Ranger, Lima, Ohio.

3-Dimension Kit for Projection Conversion

A PACKAGED "3-Dimension Kit" embracing supplies for conversion of projection to 3-D motion pictures, has been announced by the Theatre Equipment Section of RCA.

Included in the package are two selsyn interlocking motors; a mounting plate which can be attached to the two soundhead motor mounting bolts, a silent chain, and two sprockets to couple the motors, with special screws for attaching the sprockets to their respective motor shafts.

Also provided are upper and lower 24-inch film magazines to replace the conventional magazines, and two small blowers to keep the polarized filters in the projection ports cooled so they will not deteriorate. The lower film magazine is equipped with a special belt-driven film takeup.

Independent RCA theatre supply dealers are now prepared to supply the kit as well as an additional power supply unit that may be required in some projection booths for simultaneous operation of both arc lamps at the desired amperage, according to the company.

The announcement adds that recent engineering studies have shown RCA's "Seamless Silver" screen is well suited to 3-D films.

Polarizing filters for projection, and polarized spectacles for patron use, are not a part of the RCA kit.

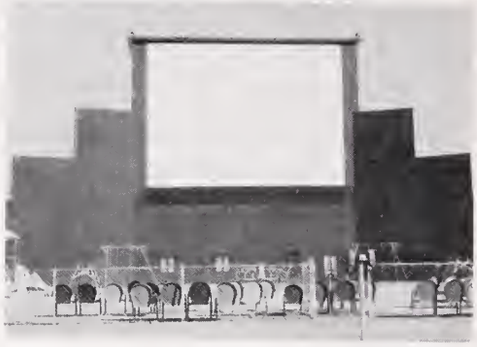
24-inch Magazines For 3-D Projection

MAGAZINES of 24-inch diameter for third dimension projection have been marketed by Edward H. Wolk, Chicago. Holding 5,000 feet of film, they have steel bodies and covers of extra strength to absorb the additional film weight, with dimensions ample to prevent the reels from rubbing against the walls.

Cast-iron brackets and hinges allow for increased stress, strain and weight. Takeups operate on ball bearings. The magazines have large glass windows to permit operators to view the reel conveniently during operation.

Distribution is through authorized theatre equipment dealers for delivery in late April and early May, according to the Wolk announcement.

"PERMASCREEN" INSTALLED



Screen tower of the Brewer drive-in at Pauls Valley, Okla., following installation of a "Permascreen," the vitreous enamel screen material developed for drive-ins by Poblocki & Sons, Milwaukee. The drive-in is owned and operated by L. E. Brewer, who has commented that as a result of the new screen, "the picture is fully 50% more brilliant, the definition and depth of focus clearer and more distinct, with no distortion from the angles."

Multi-Clean Takes Over G-E Industrial Cleaners

GENERAL ELECTRIC heavy-duty (industrial) vacuum cleaners are to be manufactured under a new trade-name by Multi-Clean Products, Inc., St. Paul, Minn. The latter has announced purchase of the manufacturing facilities of the Industrial Vacuum Cleaner Department of G-E, including production dies, patterns, fixtures and inventory.

Multi-Clean is constructing a new factory at St. Paul where production of the line will soon begin.

•

OVER 400 METALLIC SCREENS

Installation of more than 400 Walker metallic screens during the last two months is reported by National Theatre Supply. Pointing out that only part of these installations were in theatres showing third-dimension pictures, W. J. Turnbull, vice-president of NTS, said that the screen is also suited to regular pictures as well as television, adding:

"It is custom-coated for the particular requirements of each theatre, considering such factors as width and length of the auditorium, angle of projection, and type of light sources used."

3-D Comes to Theatre Projection

(*Continued from page* 34)

pedestals may have to be pulled back to prevent the uppers from striking the front walls. Also if the lower magazine strikes the projector pedestal, a common fault with the older types, wedges must be manufactured locally to offset the magazines forward for clearance.

4. The projectors must be aligned on the screen perfectly. Projectors must be moved and relevelled until the test film images projected by both machines coincide exactly. Any change in angle, or in spacing between images, will cause severe eye strain.

5. The filters must be installed on the porthole frames so they are centered on the projection light beam and so the top edge is perfectly level. The filters should be handled carefully and cleaned, with a "static master brush" *only* (this "brush" gives the filter material a positive electrical charge to repel dust, which is negative). Each filter must be installed in front of its proper projector. Spare filters come in pairs—they cannot be swapped from machine to machine. Small electric blowers should be mounted so as to produce the greatest amount of cooling of the filters without causing them to flutter. Excessive heat on the filters will cause them to bulge and will ruin them.

6. Picture changeover mechanism should be rewired to make both dowsers operate in common rather than in opposition. It may be necessary to install reversing switches to permit shifting from normal to stereoscopic operation, and vice versa.

7. Lenses should be of the finest; carefully matched for maximum light, field and focal length.

LAMP OPERATION

8. Since both projectors must be able to operate close to an hour, continuously, both arc lamps must be similarly capable of feeding positive and negative carbons without interruption. In some cases this cannot be done with lamps operated as usual. In such instances it will be necessary to reduce the arc current somewhat, or increase the carbon size in order to lengthen the burning time of the carbons. Lamps which are equipped with rotating carbons will not have to undergo such an adjustment.

It is possible, for example, to operate for 50 minutes with 8mm suprex positives burned at 60 amperes, and 9mm suprex at 65 amperes. However, due to the insertion of the filters and viewing spectacles,

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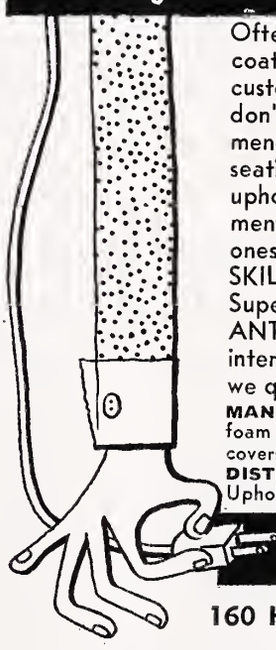


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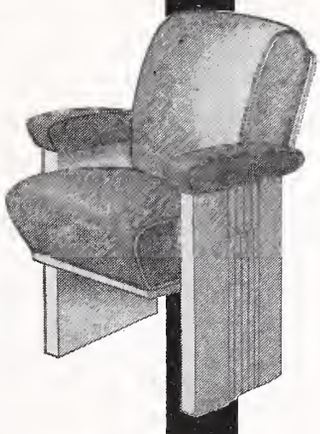
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Selsyn Production Increased Eight-Fold

With Selsyn motors of the size being used for third-dimension motion picture projection "scarce as hen's teeth" early in February, the General Electric Company has increased production from a "normal" rate of 75 per week, to 600 a week, according to a company spokesman in New York, who said that the sudden demand, amounting to "many times 600," was due to orders from supply dealers and theatre operators as well as from Natural Vision, producers of "Bwana Devil."

Delivery of the self-synchronous "motors," which are rated at 60 cycles with 50 ounce-inch torque displacement, is not to be expected at the 600-a-week rate until the end of March; however, delivery of about 24 a week is believed possible at a much earlier date.

the light loss to the spectator may be over 60%, so reduction of light is just about impossible in theatres which may just be up to standard even for normal projection. Here the solution can only be new lamp equipment.

9. Since both lamps must be operated together and continuously, special attention must be given to d.c. generating equipment, along the following lines:

Where projection rooms are equipped with single generators, these machines normally are capable of handling one arc only for any substantial duration of time. Usually the overload of the second projector can be sustained only for a few minutes. Trying to operate both arcs steadily on these generators will eventually produce breakdown. In this case a second generator, or a proper rectifier must be provided for the second arc.

Where rectifiers are used, it may be possible to operate continuously if the rectifiers were originally built for such duty. The transformer windings, and especially the rectifier plates, must not be overheated beyond their safe operating temperatures. In these cases the manufacturer should be consulted and his recommendations faithfully followed.

Where d.c. is supplied from city mains, no special changes are required.

There are some cases where, although a spare generator exists, the regular *and* spare generators have been connected to the power mains by means of double-throw switches in order to save on connected load charges. In this case new a.c. connecting switches must be provided, and the mains must be checked to see if they are of sufficient capacity for both lamps.

The new aluminum surfaced screens required for stereoscopic projection are quite directional. The light reflected from these screens produces considerable gain in the center of the house (even overcoming some of the loss from the port filters), but it drops off very rapidly for the sides of the house, going below the reflection of a regular white screen. Considerable research must be conducted in this area to help out theatres with wide auditoriums.

THE FIELD PROBLEM

The changes which are being produced with the arrival of third dimensional projection of any type naturally are still in a state of great flux. With major producers dealing with the technique separately it is impossible for major items of equipment to be manfactured with any degree of standardization.

This lack of co-ordination places the main burden of smooth, continuous operation entirely in the hands of the theatre engineer and projectionist. Upon their grasp of the new theories, their knowledge of field conditions, their ingenious installations and their alert operation will greatly depend the future of 3-D motion pictures in the theatre.

[*Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.*—ED.]

Carbon Burning Rates Relative to 3-D Reels

WHETHER light source changes would need to be made at a specific theatre for third-dimension (stereo) projection, and what these adjustments might be, can be judged by the burning rate of the positive carbons used in the trim for regular operation requiring a single projector. Below are burning rates in a comprehensive range of trims practicable for 3-D, at representative current conditions that should supply basic guidance (they are from the latest National Carbon Company manual).

With reels no larger than 23-inch diameter being yet available or otherwise feasible, projection of a 3-D feature calls for interruption of the picture by at least one intermission. This is the pattern introduced by "Bwana Devil"; that production, however, is also available in three as well as two sections. Footages and running times of "Bwana Devil" are as follows:

ONE INTERMISSION: *Section* 1 (includes 485-foot prologue explaining use of spectacles)—4076 feet, or 45½ minutes; *Section* 2—3544 feet, or 40 minutes.

TWO INTERMISSIONS: *Section* 1—2604 feet, or 29 minutes; *Section* 2—2462 feet, or 27½ minutes; *Section* 3—2554 feet, or 28½ minutes.

Reels of 23-inch diameter and 5-inch hub hold approximately 5000 feet for a total running time of 55 minutes.

Positive carbon burning rates in inches-per-hour are as follows:

Condenser Lamps:

13.6x22—8½ inches at 125 amps, 68v; 17½ inches at 150 amps, 78v.

H. I. Reflector Lamps:

9x17½ rotating—12½ inches at 75 amps, 44v; 16 inches at 80 amps, 45v.

9x14 suprex—15½ inches at 75 amps, 45v.

9x20 rotating—14 inches at 75 amps, 52 amps, 52v; 22 inches at 85 amps, 58v.

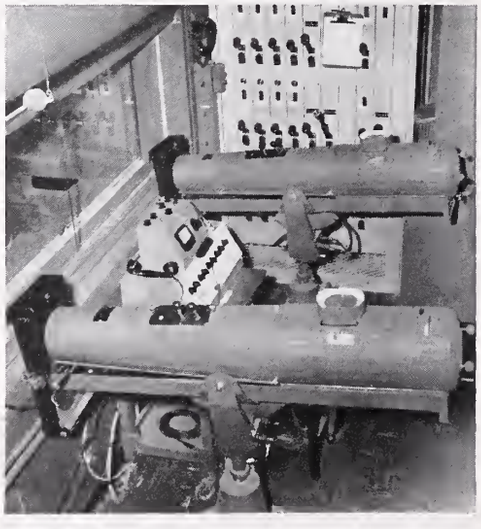
10x20—20 inches at 100 amps, 60v.

8x14 suprex—15 inches at 70 amps, 40v; 11 inches at 65 amps, 38v.

It at least is highly questionable whether low-intensity arcs are competent for the projection of 3-D pictures; in any case, the burning rates are so slow as not to be a factor.

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SPOTLIGHTS FOR FLOOR SHOWS



High-intensity arc spotlights with automatic arc controls, manufactured by the Strong Electric Corporation, Toledo, are used by a number of Las Vegas hotels to light stage and floor shows. Typical of the hotels' control rooms is the one at the Sands Hotel, shown above. Space has been conserved by using adjustable, self-regulating transformers with these spots, rather than spotlights that require heavy rotating equipment. A trim of carbons burns 80 minutes. Using a two-element, variable-focal-length, objective lens system, together with a silvered glass reflector, the hotels can procure a sharp-edge spot from head to flood. The horizontal masking controls can be angled 45° in each direction. Fast-operating, six-slide color boomerangs permit the embellishment of any act by the use of light of any color.

Organizing and Training a Staff

(*Continued from page* 20)

control is one which fills the ramps from the front—as, for example, making available to the earlier arrivals the first seven ramps of a twelve-ramp theatre.

In all fairness to the patron arriving early, he should not be directed to park his car toward the end of a ramp when there are more preferred locations starting from the center of, say, Ramp 8, and continuing towards each driveway at equal distance. A reasonable stopping point before actually reaching the outer edges is five speaker posts *in* from each driveway. Upon reaching this point, I recommend immediately changing to Ramp 9 and proceeding in a similar manner for later parking.

Occasionally you will get patrons who greatly prefer to go into a ramp farther back than those which attendants are filling before the first show. The attendant may indicate to the driver to enter, say, the seventh ramp, whereas he wants to enter, perhaps, the ninth, which is still closed. To get the driver to enter the seventh ramp instead takes a bit of tact if the attendant is to create good-will instead of its opposite, with the chance of an argument. This kind of situation can usually be handled satisfactorily by indicating to the driver that he can park in the open ramp now, and as soon as the ramp he wants is open, the attendant will come and notify him.

Then the attendant should be sure to keep his promise. When he does, the patron may decide to stay where he is; but even if he stays, he is pleased with this kind of attention and the theatre has made a friend.

Another reason for systematic parking is protection of speakers. We all are familiar with the "Sunday driver." He is the one who attempts to park his car in a radius turn only 6 feet away from the speakerpost, when he should be 26 feet away! Every driver should be directed into a proper location next to the speaker post. In this manner he will not be placed so close to the post as to make it impossible for him to open the door of his car should he wish to get out, or so far away from the post as to prevent another car from parking alongside at all. Unless this method is followed consistently, it is not unlikely for a driver to hit the post, or catch his bumper in the speaker cord hanging down from the speaker itself.

HANDLING EXIT TRAFFIC

It is equally important for management to be efficient in assisting the patron to leave the theatre, especially at the break of a complete performance. Immediately *after intermission time,* and then again *at the end of the feature,* a trailer similar to the following should be screened:

"For the safety and convenience of everyone, you are kindly requested to follow traffic directions upon entering and leaving the theatre. . . . Thank you."

I have observed that at some drive-in theatres there are no attendants in evidence upon the break of a show. With all the noise of horns blowing, scratched fenders, and the aggressive driver maneuvering for position to beat the other fellow out it is a wonder that the operation has any business after a short time.

A procedure that produces a smooth flow of exit traffic is to divide the theatre into two sections, each representing about half the capacity—in a twelve-ramp layout, for example, from the first to the seventh ramp for one section, and ramps 8 to 12 for the second.

With this method, we let out ten cars at a time from the lower ramps into one lane of traffic leading either to the main highway or to a secondary artery away from the premises.

Where the ramps become much longer and the traffic moves more rapidly, a count of fifteen cars can be permitted to exit conveniently—that is, fifteen from Ramp 8, then stop; next fifteen from 9 and stop; fifteen from 10, fifteen from 11, fifteen from 12, then fifteen from 8, etc.

In a 600-car theatre you might have 400 cars leaving, some from every ramp. This will take the playing time of three 78-rpm non-synch recordings.

One good procedure when cars are leaving in such large numbers is for the manager or owner to be out on the exit drive waving "good night" to his patrons. This friendly gesture is "icing on the cake."

Management of a drive-in is interesting. By his enthusiastic example, the manager can surround himself with a staff of employes who also find it interesting — and that's a feeling that will wipe off on a large part of the patronage.

Theatre Men Against the River

(*Continued from page* 10)

dictions call for 40 or 50 feet above normal level, there's much hard, cold and fast work ahead for every able-bodied man and boy. Every alert downtown businessman has his own detailed plans for every move, and a trained emergency squad with equipment standby.

The three downtown theatres, all owned and operated by the Shea Circuit, are entrusted in such emergencies to the sole judgment of three Marietta flood veterans, Durward Duty, resident manager; Lloyd Miller, assistant manager; and Arthur Hanold, chief technician and maintenance man. Each has had more than 25 years of experience in guiding showshops through freshets, and again and again the wisdom, planning, speed and quiet efficiency of these three have saved many thousands of dollars.

The Colony is the big luxury house, having 1200 seats with the finest modern furnishings and equipment and a huge, fully-rigged stage. It plays the first-runs, occasional road companies and stage units.

Across the principal business street is the smaller, older Putnam, 600-seat "action house."

Around the corner is the newest house, the Ohio, seating 585 and dedicated to roadshow type pictures and art-house films. It caters to the students of Marietta College.

All three theatres, like most newer downtown business places, have been built with special flood resistant construction. Floors are sloped and walls are such that all can be hosed down easily when the waters recede. Sewers can be blocked off so that the water cannot back in but must enter from the street level. All outside doors are specially heavy to resist pressure. Equipment is installed so that it can be moved hastily and without too much damage. And there is a specially designated uptown storage place for every item.

When the signs say the water will reach 40.5 feet, which will put it in the front rows of the Ohio, the lowest theatre, Duty, Miller and Hanold swing into swift action. A local contractor has a standing agreement to supply immediately twenty strong-backed men and sufficient trucks.

Out goes everything except the screen, which is rolled up to a place of safety just below the ceiling. Six bolts are removed from each of the 585 seats; special wrenches are ready, and special boxes for each type bolt. In turn follow the drapes, carpets, exit-lights, doors, light fixtures, heating equipment motors, speakers, toilet fixtures, display frames, box-office equipment, rectifiers and other electrical apparatus. Two big tractor-trailers have brought with them blocks and tackle to remove projection heads and others heavy pieces. A high-level warehouse, under lease, has a special place for every item.

The crew moves with quiet efficiency and speed, speed, speed. It takes the twenty men, with the three toiling managers, ten hours to clear the house. (It usually takes a little whiskey, too; one has to guard against pneumonia! Marietta has a traditional "whiskey-stage" of the river; some worthy burghers drink then who never touch a drop at other times.)

The last item out of the Ohio theatre is an aluminum boat which is stored for such

occasions. It is equipped with oars, ten pair of high boots, and rubber coats for the staff. It may now be time for the tired crew to move to the Putnam, which stands a few feet higher. Here the whole routine is repeated and the equipment goes to another rented warehouse.

The big Colony is just across the street but a few feet higher, and sometimes it can be saved by gambling with sand-bags. But that's a touch-and-go business; you'd better be mighty sure! The circuit has complete confidence, however, in its three veteran guardsmen, Duty, Miller and Hanold, and without question the bills get okeyed—even the "$40 for whiskey."

"Don't dare touch that item," Gerald Shea, head of the circuit in New York once told a new auditor. "That money was well spent, and if those fellows say they needed, bought and used that liquor, they well deserve it."

The Colony, the bigger house, is a tougher job, but it does have safe, upstairs storage—a big balcony and upper dressing-rooms—and the equipment doesn't have to leave the building. To move the three houses takes the emergency crew 30 hours of continuous, fast, hard, cold, and often round-the-clock labor. Floods usually come in miserably cold weather, when the early spring rains melt the mountain snows.

With the crest comes brief rest, a day or two, sometimes several, with nothing to do but keep an eye on properties. The three managers take turns in eight-hour shifts. Nights are cold when the lapping waters are but a few feet below the second-floor office.

In the return, the process is just the reverse, and just as well-planned and methodical. The receding waters are followed inch by inch with high-pressure hoses; a special, heavy-duty pump drains the basements and lower auditoriums into the muddy streets. Heating equipment goes back first and is turned on full power. As fast as walls and floors dry, the equipment is returned piece by piece. Extra boxes of new bolts are ready to replace units lost, broken or rusted. In a few days the theatres are reopened.

Fresh bright displays in cases and windows follow the water receding down the street, literally foot by foot. Mariettans take great pride in the speed with which they achieve "business as usual." In a few days, out-of-town sight-seers, who have seen the flooded streets in the papers and newsreels, are amazed to find no trace of the flood where a week ago water stood 10, perhaps 20 feet deep.

This happily doesn't happen *every* year. The Putnam has been flooded but 12 times since it opened in 1915. The Colony's three most recent floods were in '37, '43 and '48. The lower Ohio theatre has had it four times in the last five years.

THEATRE MANAGEMENT

(*Continued from page* 15)

coming up which would benefit from endorsement by some particular group of patrons, by all means arrange a screening to which a selected number may be invited.

"Sneak previews" usually come at the end of the run of another picture and are shown in place of the final show. This cuts out overtime resulting when a sneak is thrown in on a so-called "Midnight Show."

EMPLOYEE MEETINGS

The amount of time to be set aside weekly for meetings with your employees will, of course, depend largely upon the size and type of operation you conduct. If yours is a closely knit organization, you may not need many formal employee meetings; but if yours is more an administrative position with a great many employees and separate departments, it will be found that regularly scheduled meetings with the employees are not only helpful but absolutely essential to a smooth operation.

If a meeting with employees is to serve a real purpose, it must be handled in such a manner that there can be a frank exchange of ideas and full airing of any suggestions, complaints or general criticism which arise on either side. If some of the complaints seem unusually rough and surprising, the use of an employees' suggestion box might be undertaken. This might serve to take some of the sting out of comments offered first-hand in an assemblage where no time is available to dig up the answers.

Personal criticisms by either the manager or the employees should be discouraged at these group meetings for many obvious reasons. They are much better settled in privacy by the parties involved. On the other hand, that personal pat on the back, with congratulations for a job well done, will be most welcome while all the other employees are assembled and witness the act. This will please the recipient and encourage the others to work for similar recognition.

OPENING DAY ROUTINE

It is generally accepted policy that the manager will watch the first complete show on each change of program. This is to see if there should be any changes in the scheduled times, that it is a smoothly run show, and that any minor details of the presentation, such as lighting and musical effects, are properly handled. Occasionally, also, it is found desirable to edit the newsreel and the trailers to meet local conditions.

Haven't you sometimes said, "I simply do not have time to think"? Frequently the theatre manager must feel that way, caught as he is between rapidly changing pictures and the multitude of daily details requiring his personal attention. In spite of this, or because of it, he simply *must* set aside time on his weekly calendar to *think*.

TIME TO THINK

This time, short though it may be in actual hours, can be more profitable than all the other hours of the week. Here is time to re-orient himself and figuratively climb above the trees to get a good look at the forest as a whole. His primary course of action should be directed to the ultimate success and *profit* of the theatre as a business institution without too many distracting detours for minor matters. It is most important—*take time to think!*

The next installment in this series will be concerned with floor operations and the service staff.

Charlie Jones Says

(*Continued from page* 17)

pictures. Leo tied several dogs to various lamp posts around town, fed and cared for them, and a sign near them read, "I'm waiting here for My Pal Gus." Simple, cheap and effective. Showmanship.

Today I saw a report that the Conn Instrument Company loaned the biggest bass drum in the world to a theatre to exploit "Stars & Stripes." Now what's to hinder you from getting some empty butter-milk emulsion drums that the farmers use, or some old hat boxes, paint them up, string them to look like drums, put the title and dates on the faces of your "drums" and hang them in the right spots around the towns you bill?

It might not be the *biggest* drum, but quantity will make up for quality and *people will talk about the picture.* Why? Because it was advertised *differently.* And naturally you'd want your high school band to play a concert either in front of your theatre or on the stage the night you open with "Stars." 'Twon't cost anything except some passes. See what I mean?

Well, I gotta be off to my coping saw and butter-milk drums and paint brushes. What's my hurry? I don't play it until the middle of April! . . . This would be a good business if you didn't have to work so hard at it.

Charlie



Now more than a million RCA speakers offer you proof of performance, proof of dependable operation in all kinds of weather.

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RCA draws upon a broad background in electronics and design to bring you the finest sound reproduction a drive-in speaker can deliver. In the RCA speaker you'll find only the best in speaker design. **No extra attachments to impair speaker performance—no non-functional elements.**

For trouble-free operation, for the finest in sound, it will be worth your while to check RCA speakers and RCA prices. In the wide range of RCA speaker models, you'll find there's a speaker that's right for your operation and right for your budget. **Remember you'll be getting the industry's only million-proof speaker.** Contact your RCA Theatre Supply Dealer now.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.
In Canada: R C A VICTOR Company Limited, Montreal

"Neither RAIN, NOR SLEET, NOR HEAT OF DAY..."

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T. M. REG. U. S. PAT. OFF.

IN-A-CAR SPEAKERS PROVED EFFECTIVE* IN ALL WEATHER!



To get a true picture of the on-the-job qualities of SIMPLEX IN-A-CAR SPEAKERS, a number of speakers were taken directly from stock and subjected to the toughest test of all . . . two full years of day and night exposure to the weather's worst — sun, wind, rain, and cold.

At the end of the two years, these speakers were given a rigorous performance test . . . *and they still sounded clear and loud enough to be in the radio in your home!*

Isn't this exactly what you want? Year-in, year-out quality, *without* worrying about the cost of repairs and premature replacement? Your good business sense tells you to specify . . .

Simplex

T. M. REG. U. S. PAT. OFF.

IN-A-CAR SPEAKERS

- **Manufactured by International Projector Corporation**
- **Distributed by National Theatre Supply**

* By General Electric, at Electronics Park

MARCH 7, 1953

MOTION PICTURE HERALD

"Full Potentialities of This Business Yet to be Realized"

—S. H. Fabian, president of new Stanley-Warner Theatre Co.

HOLLYWOOD ON THE MARCH

—by Martin Quigley

REVIEWS *(In Product Digest)*: CALL ME MADAM, THE STORY OF THREE LOVES, MA & PA KETTLE ON VACATION, PONY EXPRESS, THE PRESIDENT'S LADY, THE GIRL WHO HAS EVERYTHING, THE GLASS W L, SAN ANTONE, ONE GIRL'S CONFESSION, WHITE LIGHTNING, LUXURY GIRLS, SEXTETTE

Better Theatres for MARCH

3-D Projection Requirements
Drive-In Staff Organization
Management for Beginners

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

M-G-M's "THE NAKED SPUR" BREAKS DENVER AND SATURATION ROCKY BIG TECHNICOLOR ADVENTURE PICTURE

THE EXHIBITOR SPEAKS!

(This telegram is typical of Colorado, Wyoming, New Mexico, Nebraska, Texas whirlwind.)

"'NAKED SPUR' OPENED TO LARGEST NUMBER OF ADMISSIONS IN THE HISTORY OF ANY THEATRE OR ANY ATTRACTION IN DENVER. CAMPAIGN IS TALK OF THE TOWN. HOLDING THEM OUT EVER SINCE OPENING. THIS IS A TOP HIT!"

—Harris and John Wolfberg, Paramount Theatre, Denver



"SHOWS WHAT HAPPENS WHEN YOU'VE GOT

ALL RECORDS IN WORLD PREMIERE IN MOUNTAIN TERRITORY BOOKING... THRILLS HAPPY AUDIENCES NATIONWIDE!



GET A LOAD OF M-G-M's TECHNICOLOR DYNAMITE!

"THE NAKED SPUR"

Just a few of the stunts that echoed through the nation: Colorado Legislature honors James Stewart and party with presentation of Gold Nugget Awards! Governor Dan Thornton proclaims "Hollywood in the Rockies Day"! Mayor Quigg Newton of Denver declares citywide "James Stewart Day"! Silver Dollar Award to James Stewart by Denver mayor! Girl Scout honor citations to M-G-M players! "Naked Spur" Mine presented to James Stewart! Denver's top civic, social event! Greatest news coverage ever given motion picture by Denver press! 27 radio and TV shows, parades, civic ceremonies greet "Naked Spur" stars!



M-G-M presents James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker in "The Naked Spur" with Millard Mitchell; color by Technicolor; written by Sam Rolfe and Harold Jack Bloom; directed by Anthony Mann; produced by William H. Wright



A PICTURE AND GET BEHIND IT!" —Hollywood Reporter

They called her
The Blue Gardenia

...AND THERE WAS NOTHING LILY-WHITE ABOUT HER!





WARNER BROS. PRESENT

ANNE BAXTER · RICHARD CONT

THE B GARDE

with RAYMOND BURR · JEFF DONNELL · RICHARD ERDMAN · GEORGE REEVES and NAT 'KING' COLE introducing the new mood melody 'BLUE GARDENIA' SCREENPLAY BY CHARLES HOF

TRADE SHOWING MARCH 11

ALBANY
Worner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
20th Century Fox Screening Room
290 Franklin Street 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 2:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

WASHINGTON Warner Theatre Building













E · ANN SOTHERN

LUE

ENIA

PRODUCED BY
FMAN · ALEX GOTTLIEB · DIRECTED BY FRITZ LANG DISTRIBUTED BY WARNER BROS.

The story's a sensation and so's the campaign!

See the pressbook—it's ready for you now at National Screen exchanges!

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 1:30 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.
13th & E. Sts. N.W. • 7:30 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Dovenport St. • 1.30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

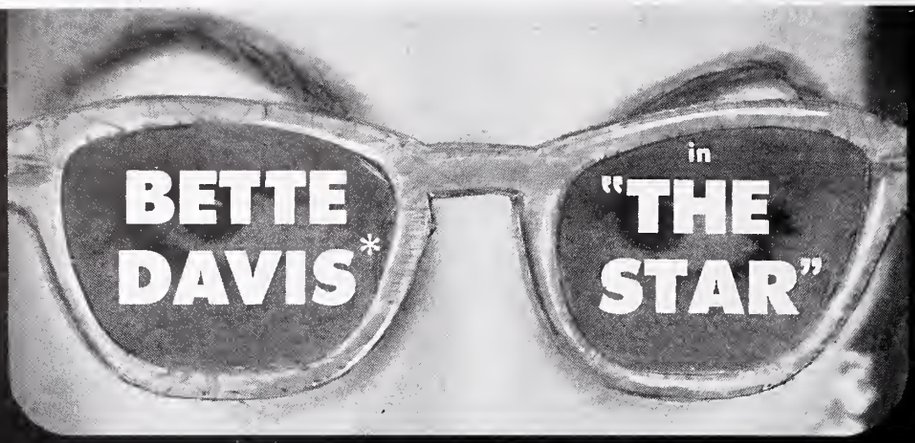
PORTLAND
Stor Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.



SMASH BUSINESS!

Hippodrome, Cleveland!

6th SENSATIONAL WEEK!

Rivoli, New York!

11th RECORD WEEK!

4-Star, Los Angeles!



* Nominated for Academy Award!

Bert E. Friedlob presents **BETTE DAVIS** in **"THE STAR"** co-starring STERLING HAYDEN with Natalie Wood • Warner Anderson • Minor Watson June Travis • Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER • Original Story and Screenplay by KATHERINE ALBERT and DALE EUNSON • A BERT E. FRIEDLOB production • Released by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 10

March 7, 1953

ON THE MARCH!

By MARTIN QUIGLEY

HOLLYWOOD — The contemporary scene in the world's capital of motion picture production is vital and exciting. It is a far cry—and a notable betterment—from the preceding period. In morale it is essentially a switch from "Where are we drifting?" to "Let's Go!"

Rather surprisingly, it seems suddenly to have dawned on Production that merely to be intent upon improvement in quality and economical operation was not enough. With this realization it came to be recognized, at long last, that the medium itself, aside from subject matter and the ever-present problems of administration, was capable of essential technical improvement in its challenge to public attention.

Historically, it probably will be recorded that Cinerama and the first Natural Vision picture, together with the attendant public reaction, fulfilled their supreme function, not in what they demonstrated in technical or artistic development but rather in the fact that a consequence of their appearance was the sounding of an alarm that the industry had been dozing at the switch.

These innovations drove home the realization that there have been lying about, in some instances for many years, a number of technological betterments of the medium which could serve to give it greater stature, scope and power. Various of these have long been within easy reach but it seems to have been like a case of a person who, walking along with head bowed in concentration upon his immediate problems, had failed to look up and ahead where he could have seen the solution he was seeking.

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As to what may be expected out of Hollywood in the months ahead this much is certain:

The motion picture theatre is going to become a place of greater challenge and interest to the amusement-loving public. Already there are clear indications of an awakened public interest in motion pictures. The industry is again appearing as an institution that is on the march. The down-beat attitude of the past several years has disappeared and in its place there is an attitude of anticipation, expectation and curiosity.

The motion picture in its essential technological character is going to be changed and improved—improved not in the fashion of the addition of some mere gimmick or novelty but improved in a manner that will give it greater stature, power and scope. Deficiencies and inadequacies which have long failed to be rightly appraised will be remedied. The result will be a medium that even in its first developmental days will have a new freshness and appeal and will admit of both spectacular effects and dramatic power never previously possible.

To attempt at this point to form an opinion as to just what process, format or technical character upon which the re-vitalized Screen will be based would involve a departure from the function of comment and an intrusion into the area of prophecy. There are, however, good reasons for believing that eventually there will be developed a perfected combination of various of the schemes and techniques which are now under highly skilled study and experimentation.

But fortunately for purposes of meeting the immediate necessities of both the theatre and the producer it is not going to be required that the business world of motion pictures sit back with folded hands awaiting some promised day when the scientists and technicians will come up with their finally perfected devices.

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Happily, there is to be an interim period—or perhaps several of them—during which pictures with new elements of power and challenge will be ready for the theatres and for a public with a re-awakened interest in theatrical entertainment. Such pictures are not in any blueprint stage. There are now several of them in work and due for completion within the next several weeks.

These pictures will not be specimens of the full, new power and effectiveness toward which the motion picture is headed, but if portions of some of them which have lately been viewed here prove to be a fair indication of what the completed pictures will be there will be no need for apology or alibi. They are startling and impressive. They reveal the possibilities of dramatic realism and effectiveness never previously within the range of motion pictures in the conventional format which, incidentally has virtually remained unchanged, with the exception of sound and color, since its earliest days.

The introduction of depth and perspective in motion pictures is in no true sense merely the adding of a novelty gimmick. The true, realistic living picture is one with depth and perspective. The public came arbitrarily to assume depth and perspective on the screen. But any such arbitrary assumption falls far short of the real thing in its ultimate satisfactions. The new pictures will have the real thing. In the early future they will also communicate sound and the spoken word to the audience in a manner that will be true and real—a long step from the conventional method under which the patron's imagination must compensate for inadequacies in sound transmission.

And—very importantly—the screen image will break out of the confining strait-jacket in dimensions and proportions in which it has for so long been held.

It is a bright and inspiring horizon that faces the industry. It will not, of course, be conquered without compensatory headaches and heartaches. But the great good news is that the motion picture is again on the march, with the helping hand of technology coming to the aid of the entertainment prowess which it already possesses—bringing it to a still more commanding position in the preferences of the amusement-seeking public.

Letters to the Herald

Be Optimistic

To the Editor:

If theatre managers—in fact, all theatre personnel—would talk optimistically instead of pessimistically about the theatre business, there would be no obituary columns. If the public has an idea that a store is going broke or is on the rocks, that is a sure sign that it will close sooner than expected. However, if the public has the idea that business is very good—whether it is or not—then you usually find that business will increase and be healthy. I am just one of the many proud managers that runs theatres for Famous Players. I love my business and really enjoy getting tieups, not only on the sure hits. The harder a picture is to sell, that is the one I like to go after. Believe me, it's fun advertising.—*F. TICKELL, City Manager, Famous Players Canadian Corp., Medicine Hat. Alberta.*

Plea for Westerns

To the Editor:

A plea from a small town exhibitor!

This is a vital plea for small exhibitors for more of the old time Westerns with the old Western stars.

For years, Saturdays in small towns have been Western days, and I mean just that. A Western is a film with plenty of shooting and horses and riding in it, not the present day version of shoot-'em ups.

Leave the big name stars to make the love dramas and musicals, and give us the Tim Holts, Charles Starretts and Smiley Burnettes to play our Westerns. No one cares about opera singing in a Western. Even Gene Autry and Roy Rogers have gotten in the modern class Westerns, and believe me, patrons do not like it and business is falling.

I was very lucky in having Smiley Burnette on my stage several weeks ago, and if



Smiley Burnette and friend

the producers could see what crowds came to see him they would see just why we need more old-time Westerns. [See cut].

I would like also to say that if we had more like Smiley Burnette to spread good will, it would help us all. He is one of the friendliest persons I have ever met and he took the liberty of standing in my lobby and talking and shaking hands with his fans when he could have been in hiding between shows as many do.

I am enclosing a picture I hope you will print. It is a picture of Smiley, shaking hands and talking with a girl who couldn't see his show as she is a victim of paralysis and unable to walk. He didn't do this for advertising purposes. I took the picture so the girl could have a snapshot. It made her very happy.

Give us more of this. Don't let the big stars take over the Western field. We do not like it, and our patrons surely do not.—*HOWARD McGILL, Manager, Elmore Theatre, Eclectic, Alabama.*

Anaglyph Details

To the Editor:

I think Mr. Leventhal must be your source for information on the details of the anaglyph stereoscopic motion pictures which he and my father, Frederick E. Ives, made in the early twenties, as I had no contact with the project.

I do not know whether this was the first time the anaglyph idea was used with motion pictures, or whether any very novel processes were used in their production. What I do remember was that my father stressed the fact that what made the thing practical was not a scientific advance but the development of a manufacturing process for the viewing spectacles which made them so cheaply that they could be thrown away after use. This makes any spectacle-using scheme feasible, and applies also to the polarization method.—*HERBERT E. IVES, Upper Montclair, New Jersey.*

[Editor's Note: The Ives-Leventhal 3-D films were described in the article, "The Story of 3-D from 1613 to 1953," on page 14 of the *Herald* of February 21. Dr. Herbert E. Ives is a distinguished physicist, who from 1919 to 1947 was associated with the Bell Telephone Laboratories where he did work in optics, pioneering in the development of means of transmitting pictures over telephone lines.]

Bit of History

To the Editor:

Referring to your interesting history of 3-D in the February issue of the Herald, may I make one addition out of memory?

In the last column on page 16 you refer to Hammond's Teleview in 1922. Now, I distinctly remember this or a similar system being both advertised and reported in the old *Moving Picture World* prior to 1919. It ran briefly in some New York City theatre about that time, possibly as early as 1916. If you have access to files of the *World* which have their advertising sections intact, I am sure you will find both the advertising and the articles I refer to, if you will carry your search from 1916 to 1920, inclusive.

Please do not construe this as being primarily critical of your efforts. Rather it is in appreciation of your efforts to preserve the fast fading early history of the art and the industry.—*CHAUNCEY L. GREENE, Minneapolis, Minn.*

[Editor's Note: Readers who recall the year of the first Hammond Teleview demonstration are invited to write giving details.]

In the 'Better Theatres' Section...

Exhibitors express themselves candidly on a variety of aspects of refreshment vending, from price policies to merchandising aids, service methods to profits, in responding to the fifth annual Theatre Sales Survey. This comment is reported in *Better Theatres* for March, with this issue of the Herald. Their statistical replies, together with the "champion" brands named in the poll, will be reported in the 1953 Guide Edition of *Better Theatres* (to appear March 21st).

A series of articles for the younger managers and staff members aspiring to become managers, begins in *Better Theatres* for March. Entitled "Motion Picture Theatre Management," the series is by Curtis Mees, who himself started in the theatre field as an usher.

MOTION PICTURE HERALD

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LOEW'S stockholders told profit increase anticipated Page 12

FABIAN, taking Warner Circuit, voices renewed faith Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

ADOLPH ZUKOR honored as nation doffs hat to pioneer Page 17

3-D front this week finds seven films scheduled for process Page 20

YATES, in London, calls 3-D move just studio "hysteria" Page 22

BOX OFFICE Champions for the month of February Page 24

TAX fight leaders see "chance" of repeal this session Page 24

INDUSTRY offers "compromise" to FCC on theatre television Page 26

RANK hits back as Pearl Brothers plan advertising films Page 28

PRODUCTION of film on Mexicans rouses sharp controversy Page 28

NPA approved construction of 20 houses in fourth quarter Page 29

NEWBERY named to succeed Grainger in Republic sales post Page 31

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

SERVICE DEPARTMENTS

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1749

The Release Chart Page 1752

ON THE HORIZON

▶ Being arrested three times is enough for Charles McGee, owner of the North 29 Drive-In Theatre, Charlotte, N. C. He's fighting back against the blue laws, and asking a few loud questions. The main one is, if this city can close film theatres on Sundays, why doesn't it close the television station? Mr. McGee, with whom the police are familiar because he insists on opening his house before 9 P.M. on Sundays, last week asked Superior Court Judge J. Will Pless to order police chief Frank N. Littlejohn to desist. He said the arrests are not only discriminatory but unreasonable and arbitrary.

▶ Following the lead already taken by almost all other major companies, 20th Century-Fox this week agreed to have clips of its forthcoming product shown on television. The company has concluded a two-year agreement with Ed Sullivan whereby sequences of forthcoming films will be used on his CBS-TV show, "Toast of the Town," at the rate of about one a month. And like the other companies, 20th-Fox, too, will permit players connected with the pictures to make non-performing appearances on the program.

▶ Though no final decision has been made, all early signs point to the Justice Department going to trial with the 16mm anti-trust case. Intimates say Attorney General Brownell's present inclination is to refuse to drop the case, and rather to take the industry's needs into consideration later, after the case is decided, in determining what relief should be sought.

▶ Allen B. DuMont Laboratories is trying to decide what action to take to get around the Federal Communications Commission's ruling that it is controlled by Paramount Pictures. One possibility is asking the federal courts to reverse the finding; another is to accept the finding, but redouble its efforts to get Paramount to sell out its stockholding.

▶ The salary of Pennsylvania State Board of Censors officials would be increased under a bill introduced last week in the state legislature. The chairman's salary would be increased from $5,500 to $7,500 annually and the vice-chairman and secretary's from $4,500 to $7,000.

▶ Eric Johnston, president of the MPAA, was to testify Friday before a Senate Foreign Relations subcommittee studying the Government's overseas information program—the Voice of America.

▶ Looks as if Republic is getting more and more international. It will have not only British pictures, but Italian and even German ones, maybe. President Herbert J. Yates, who left New York last week for six weeks in Europe, will talk in Rome about joint production with the Athena Company, and also is expected to go to Munich to study production there.

The HERALD INSTITUTE of Industry Opinion

Report on Advertising

For the first time, the combined thinking of the industry on this important subject has been ascertained. All three of the Institute's Panels—thoroughly representative of Production, Distribution and Exhibition—have evidenced keen interest in their study of questions dealing with: more informative advertising copy; the need for creation of new advertising styles; misrepresentative appeals; expenditure allocations; comparative newspaper rates; pre-selling through national magazines; and trade advertising policy. The Institute's Report on the subject will be published in next week's *Herald*.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble oddress, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivon, Vice-President ond Treosurer; Roymond Levy, Vice-President; Leo J. Brady, Secretory; Martin Quigley, Jr., Editor; Terry Romsoye, Consulting Editor; Jomes D. Ivers, News Editor; Chorles S. Aoronson, Production Editor; Floyd E. Stone, Photo Editor; Roy Gollogher, Advertising Monoger; Gus H. Fousel, Production Monoger. Bureaus: Hollywood, Williom R. Weover, editor, Yucco-Vine Building, Telephone GRanite 2145; Chicogo, 120 So. LoSolle St., Urben Forley, odvertising representotive, Telephone, FInonciol 6-3074; Woshington, J. A. Otten, Nationol Press Club; London, Hope Williams Burnup, monoger, Peter Burnup, editor, 4 Golden Squore. Correspondents in the principol copitols of the world. Member Audit Bureou of Circulotions. Other Quigley Publicotions: Better Theotres, published thirteen times o yeor as Section II of Motion Picture Herold; Motion Picture Doily, Motion Picture ond Television Almonoc ond Fame.

This week in pictures



THE FIRST CONVENTION for the Allied Theatre Owners of Oklahoma. The scenes at the left are of some of the principals at the meeting in the Biltmore Hotel, Oklahoma City. Left, above, seated: Volney Hamm, circuit owner; Claude Motley, Video Theatres vice-president; and Ray G. Colvin, Theatre Equipment Dealers Association executive director. Standing: Earl Snider, Tulsa, the unit's treasurer; Leon J. Bamberger, RKO Radio sales promotion director; Mrs. L. H. Goerke, Canton; and Eddie Jones, Tulsa, membership committee chairman.

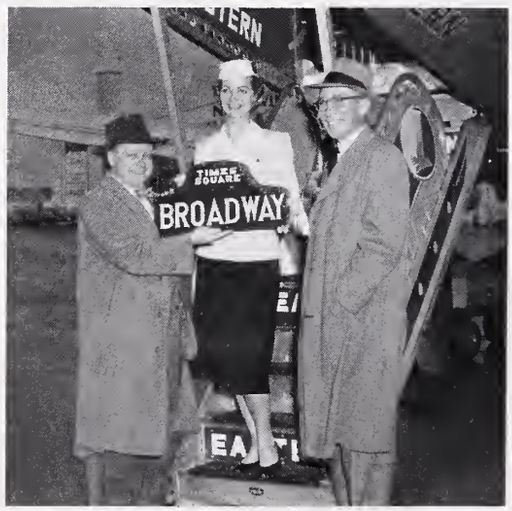


AT LEFT, below: Vernon McGinnis, Tulsa, the unit's board chairman; Bernard J. McKenna, secretary, also of Tulsa; Harold Bowers, president, Tulsa; Wilbur Snaper, National Allied president; Abram Myers, general counsel; and Bill Jones, Skiatook.



by the Herald

SCREENING, of Columbia's "The Legion at Bat," in New York. Some of the principals above are Harry Foster, East Coast production executive; Solita Palmer, composer; Paul Lavalle, band leader; and Emerson Yorke, producer.



DELIVERY, from Manhattan, to Nashville, for the opening of Warners' "She's Back on Broadway" at the Tennessee Theatre. Stewardess Sunny Clapp gives the sign to Mayor Ben West and Crescent Amusement executive Kermit Stengel.



CECIL B. DeMILLE holds forth in New York, following a visit to the Paramount home office. Mr. DeMille, asked about the current big question—three-dimension pictures — opined he would be cautious on two counts: he doesn't want to plunge, but he doesn't want to be left behind. His next, in some dimension, will be "The Ten Commandments."



BOB HOPE, comedian and world traveler (to entertain at the fronts), met an outpouring of sentiment the evening of February 27, in New York. Above, at the Friars Club dinner: George Jessel, Bernard Baruch, Milton Berle, Mr. Hope, Alben W. Barkley. Guests, from Washington, Broadway, Hollywood, were reminded Mr. Hope's pictures have grossed more than $162,000,000.



MIDWEST RALLY, right, at the Hotel Muehlbach, Kansas City. Around the table are Walter Branson, head of table, RKO Radio assistant general sales manager; William Brooker, publicity; James Lewis, branch manager; Giff Davison, Salt Lake City manager; Sidney Kramer, short subjects manager; Marvin Goldfarb, Denver; Al Kolitz, Rocky Mountain manager; Harry Gittleson, Mr. Branson's assistant; Max Rosenblatt, Omaha; Don Conley, Des Moines.



ON THE SET, of MGM's "Young Bess," the stars are Stewart Granger, Deborah Kerr, Charles Laughton, and Jean Simmons.



SOME OF THE FRIENDS whom Ethel Merman welcomed Monday evening to 20th-Fox's "Call Me Madam" screening. From left: Mrs. Spyros Skouras, Irving Berlin, Miss Merman and Mr. Skouras, company president.

J. M. SCHENCK LEAVES FOX

Says Resignation Due to Fact Other Interests Take All of His Time

HOLLYWOOD: Joseph M. Schenck, executive production head of 20th Century-Fox, has resigned his post, it was disclosed last Thursday.

In a letter submitted to Spyros P. Skouras, president, and Darryl F. Zanuck, production vice-president, Mr. Schenck said he was withdrawing because of his theatre and other interests apart from the company were commanding his entire attention. He is the major owner of the United Artists Theatre Circuit and has other financial interests which take up his time.

Voices Regret at Move

In leaving the company Mr. Schenck expressed great regret at severing an affiliation that began in 1932 when he and Mr. Zanuck formed 20th Century Pictures. After two years this company was taken into a merger with Fox Pictures Corp. to become 20th Century-Fox, with Mr. Schenck as chairman of the board and Mr. Zanuck as head of production. A few years later, following the death of Sidney Kent, Mr. Skouras became president of the company and the three executives remained at the helm ever since.

On receiving Mr. Schenck's letter of resignation Mr. Zanuck said:

"I know that Joseph Schenck's continuance with the company for several years now has entailed a sacrifice on his part of the time needed for his many other personal interests.

"Ours has been a long, harmonious and happy association and I don't think there has been a comparable one in the history of the motion picture industry. Like everyone who has known him, I have the highest affection and respect for him and I'm sorry he will not be in our official family."

Available for Counsel

"Everyone in the 20th Century-Fox organization will share my regret at his departure and will remember his services to the company with gratitude. We are all happy that he will always be available for the counsel that has been so valuable in helping to build our great organization."

Mr. Skouras also expressed deep regret in New York and said his resignation would leave a void in Hollywood production and executive ranks. Mr. Schenck has been in the industry since the earliest days of silent pictures. He began as producer of pictures starring Norma and Constance Talmadge and Buster Keaton and was both president and chairman of the board of United Artists, from which company he resigned to join with Mr. Zanuck in forming the 20th Century Pictures Co.



JOSEPH M. SCHENCK

While he continues in theatre operations, his departure from 20th Century-Fox marks the first time in 40 years that his name will be absent from the production end of motion pictures.

Extend RKO Sale Dates For Cincinnati Houses

WASHINGTON: The Department of Justice has agreed to extend for 60 days the deadline for RKO Theatres to sell two first run houses in Cincinnati. The original disposal date was February 28, but since the company has not been able to sell the theatres, the date was moved to April 29.

Stereo-Cine Plans Film of Marciano-Walcott Bout

The Rocky Marciano-Joe Walcott heavyweight championship fight at the Chicago Stadium April 10 will be filmed as a three-dimension motion picture to which United Artists has acquired sole distribution rights, it was announced Wednesday by William J. Heineman, vice-president of UA in charge of distribution, and James D. Norris, president of the International Boxing Club. These will be the only films of the fight for theatrical exhibition. Filming will be handled by the Stereo-Cine Company in association with Sol Lesser, Raphael Wolff and Sherrill Corwin.

20th-Fox Votes Dividend

The board of directors of 20th Century-Fox have voted a quarterly dividend of 25 cents per share of common stock, payable March 28, 1953, to holders of record March 10.

See Rise in Earnings of Loew's, Inc.

Charles C. Moskowitz, Loew's, Inc., vice-president and treasurer, forecast a rise in earnings to 40 cents per share for the first 28 weeks of the current fiscal year, compared to six cents earned in the first 12 weeks, at the company's annual meeting of stockholders in New York last week.

The meeting was marked by charges leveled against management by individual stockholders. The charges brought out details on Loew's plans for 3-D and CinemaScope, economies and other matters. Also revealed was a loss of $134,000 sustained in the sale of 11 theatres as required by the consent decree, the breakdown of theatre and production-distribution profits, the profits made on candy and other phases of Loew's operations.

Rename Management Slate

Despite the objections, over 4,000,000 proxy votes were garnered for the reelection of the 11-member management slate of directors. Immediately following the meeting, the board reelected the present officers, headed by Nicholas M. Schenck, president.

The estimated rise of net earnings to 40 cents per share was cited in answer to expressions voiced by stockholders over the drop in dividend payments and the market value of the stock.

In the light of the unsettled conditions brought on by 3-D, Loew's has reduced its production schedule, Mr. Moskowitz said.

Loew's current inventory of conventional films was put at $80,000,000. However, Mr. Moskowitz told stockholders that 3-D "won't come overnight" and that it is still to be decided whether it's a novelty or here to stay.

Mr. Moskowitz, in response to a query, said that breaking down the over-all operations of Loew's in the fiscal year of 1952, which ended August 31, earnings were divided 43 per cent from theatre operations, compared to 46 per cent in the previous fiscal year. He said that 38 per cent of Loew's film income was derived from the foreign market. He also said that $970,000 was earned during the last fiscal year from the sale of candy in Loew's theatres. On the over-all operations of the company he assured the stockholders that "considerable" further economies are planned.

Reelect Other Officers

Besides Mr. Schenck, the following officers were reelected: Mr. Moskowitz, vice-president and treasurer; J. Robert Rubin, William F. Rodgers, Dore Schary, Edgar J. Mannix, Howard Dietz, Joseph R. Vogel, Benjamin Thau, Marvin H. Schenck, J. J. Cohn, and Louis K. Sidney, all vice-presidents; Leopold Friedman, vice-president and secretary; Jesse T. Mills, controller and assistant treasurer.

FABIAN, TAKING WARNER CIRCUIT, VOICES FAITH

New Stanley Warner Has 300 Units; Head Sees Gross Over Last Year

Simon H. Fabian, president of Fabian Enterprises, reaffirmed his faith in the motion picture industry Monday by the not-so-simple gesture of taking control of the new Stanley Warner Corporation, nee Warner Theatres, comprising some 300 theatres in all parts of the country and representing physical theatre assets in the neighborhood of $70,000,000.

At his first press conference in his new role as president of Stanley Warner, Mr. Fabian observed Tuesday that he had been in the theatre industry since 1914 and "in my opinion, the potentialities of the business in this country have yet to be fulfilled." Concerning the more immediate future, he predicted that gross theatre receipts this year would be well ahead of last. Mr. Fabian is in the business to stay.

The transfer of Stanley Warner stock to Fabian enterprises Monday followed the actual divorcement of Warner Brothers Pictures and Warner Theatres at a simple ceremony Saturday in Wilmington, Delaware. It was the result of the decision of the brothers Warner to keep their interest in the production company at the time of divorcement and dispose of their interests in exhibition. The Warner family's 24 per cent stock interest in the theatre company last December was estimated to have a market value of approximately $9,625,000.

Following the stock transfer Monday, the meeting at which Mr. Fabian was elected president was held in the Warner Brothers New York office building, where headquarters of the new Stanley Warner Corporation will be maintained, at least for the next three years.

Other Officers of New Company Named

Other officers of the new company include Samuel Rosen, executive vice-president, a position he also holds with Fabian Enterprises; David Baird, chairman of the finance committee; Harry M. Kalmine, formerly president of Warner Brothers Circuit Management Corporation, vice-president and general manager; Nathaniel Lapkin, vice-president, and W. Stewart McDonald, vice-president and treasurer.

Also named were Frank Kiernan, controller; David Fogelson, secretary; Miles Alben, assistant secretary, and James M. Brennan, assistant treasurer. Directors of the new firm are Mr. Fabian, Mr. Rosen, Mr. Baird, Mr. Kalmine and Moe A. Silver.





THEIR FIRST MEETING. Directors and the officers they elected, of the new Stanley Warner circuit, as they met Monday evening in New York headquarters and took over the large Warner circuit. Seated are Harry M. Kalmine, vice-president and general manager; David Baird, chairman of the finance committee; S. H. Fabian, president; Moe A. Silver, director, and Samuel Rosen, vice-president. Standing, W. Stewart McDonald, vice-president and treasurer; David Fogelson, secretary; Nathaniel Lapkin, vice-president, and Charles Schwartz, counsel. At the right, the scene Tuesday afternoon, as Mr. Fabian, Mr. Rosen and Mr. Kalmine met the press.

Photos by the Herald

At the New York press conference Mr. Fabian explained that his two corporations would be run as entirely separate concerns, with all buying, booking, etc., being carried on as before. Also, he said, all personnel changes contemplated were made before actual control of the Stanley Warner corporation passed to the Fabian group. No more changes or reduction of personnel are anticipated, he said, adding that he plans to visit personally the various zone managers within the next two months.

Of the 300 Stanley Warner theatres now in active operation, about 25 still must be disposed of under terms of the Consent Decree. Thus, with the 57 Fabian theatres, the Fabian group will represent approximately 332 theatres, all of which will eventually go into the fold of Theatre Owners of America. Other vital statistics offered by Mr. Fabian include the facts that: in the two circuits there are now a total of 13 theatre TV installations; Stanley Warner has in use or on order about 200 3-D installations and Fabian between 25 and 30 for its theatres.

He also revealed that Cinerama's contract for lease of the long-dark Warner theatre in New York can run with options for five years. The wide-screen attraction is due to move from the Broadway to the Warner about June 1.

Mr. Fabian, like other industry figures, is enthusiastic about the new wide-screen and three-dimensional features. "There is no question about the interest they have generated in the picture business," he said, "and when they (the producers) really learn how to use the medium, there's no telling how far they will go."

Mr. Rosen said at the press conference that the Stanley Warner Corporation already has made 75 bookings for Warner Brothers Pictures' forthcoming Natural Vision feature, "House of Wax."

See Famous Players Using Closed TV in Toronto

TORONTO: The closing, by Famous Players Canadian Corporation, of the half-century-old Victoria theatre has started trade talk that the house will be used for closed television or telemeter productions when the circuit obtains the necessary license.

...THE "HOSTESS WIT

FOR YOUR EAS



STARRING

ETHEL MERMAN · DONALD O'CONNOR · VERA-EL

PRODUCED BY
SOL C. SIEGEL · WALTER LANG
DIRECTED BY

with BILLY DE WOLFE • HELMUT DANTINE • WALTER SLEZAK • STEVEN
CHARLES DINGLE • EMORY PARNELL • PERCY HELTON • Based

THERE'S NO BUSINESS LIKE 20

H THE MOSTEST...
TER BOXOFFICE!!

"Madam"



MUSIC AND LYRICS BY

...Len · George Sanders · Irving Berlin

GERAY • LUDWIG STOSSEL • LILIA SKALA
on the Musical Comedy "Call Me Madam"

SCREEN PLAY BY
ARTHUR SHEEKMAN



CENTURY-FOX BUSINESS!

Terry Ramsaye Says

FOR THE CUSTOMERS—This mid-day in the twentieth century seems late to be saying it again, but it is more than obvious that the picture makers could do well to find out about their customers. Remarks about that have been in these pages under this signature now for more than twenty years.

The other day Adolph Zukor, who has been intensively present and observing of the scene for fifty years right now, was moved to remark on the same subject in person, in Hollywood, before the Motion Picture Industry Council.

Reporting that speech, Motion Picture Daily *has said: ". . . persons responsible for selecting subjects and making pictures should acquaint themselves personally with audience preferences by attending theatres in all sections of the country, in all size cities and towns, regularly . . . the preview-room judgment is seldom a dependable guide to public demand. . . ."*

The concept seems simple, obvious. It is.

The reasons that the principle is not applied are complexly smart in detail and dumb in general. The ultimate decisions are made by few men, all of them by reason of their eminence and success remote, far remote, from the customers. Those who report to them owe their positions to them and generally their answer had better be "yes" or "marvelous." They of course in turn are remote from the customers, too, so that makes little difference. They can never be wrong telling the boss he's right. That goes for the boys and girls on down the line.

The factors at influence so conspicuously include the current box office figures, last year's box office figures, the Academy Awards of last year and the year coming up, what Louella says, what Cholly Knickerbocker says, what Hedda says, what Bosley Crowther has laid on the line and a miscellany of press cuttings from the more favorable remarks selected in the publicity office from the flow from the three hundred and odd pundits who write for the periodical and world press from, in and about movieland, commonly rewriting press releases and each other. There is of course, too, the highly influential flow of "they say" right at hand from the cocktail hours up and down Sunset Boulevard, reported by scouts, outriders and the local press. However, that insular condition is enlivened by exploratory excursions. Those consist of taking off in a pressure-sealed airplane flying a mile or two over the United States from Hollywood to New York. There a study of the public pulse is made by lunching at "21" and in acute cases the Colony or the Chambord by day, and examination by night of some shows on the expiring Broadway stage and the hot spots. The study may be extended to night flight to London, Paris and the Riviera, or way stations.

While Mr. Zukor has suggested study of "audience preferences by attending theatres" of all sorts, it would seem relevant to suggest a step further into the potential audiences that are not there. The audience in the house has bought something. The problem seems to be more about those who didn't buy. Out there is where the larger problem is.

One might futilely suggest for contact with the customers a three-or-four-week incognito excursion among the commonality in a modest automobile, without benefit of chauffeur or swank, taking in motels and wayside camps, some loafing in tank town pool halls, small town store shopping expeditions, taking in maybe some local meeting of the little city council, conversation with gas station attendant between customers, movie consultation with the more lively waitress at Jake's Hamburger Heaven, a meeting of the Grange, and all along the line an intensive reading of the local papers. All this to be done with a lot of listening and only enough talking to keep the talk going.

The revealments would be surprising. Maybe it might cut down the abundance of windblown pontificating in some high places. This business could do nicely with some high priced executive humility, certainly due in the face of where their business has gone, is going.

This industry of the motion picture changed hands completely back there between 1912-1916 because "independents" had come up from the nickelodeons, who knew the customers far better than the early day mechanics and bumblers of the Patents control period. Those nickel tradesmen knew the customers and took over. They prospered long, extravagantly, and presently came to a state of social and economic isolation in which they knew no one at all except each other. Many of them used to make quite a bit of money out of each other. Now it has come down to the last guy on the line, the box office customer.

Mr. Zukor is so clearly correct, from the perspective of fifty years a-trying. It would be appropriate to know the customer a whole lot better—his life, his taste, his buying power. A motion picture admission is worth exactly what he is willing to pay for it, in the very open market which has so many pastime offerings, so many luxury temptations. He can take it or leave it these days. There are other things to buy, other things to do, other places to go, and he has a car. It is just that simple.

Fox Sets 4 Easter Films

In what was termed "the strongest product array for any holiday season in its history," 20th Century-Fox will make available four major productions, two in color by Technicolor, during the Easter holidays, the company has announced.

The holiday lineup will see in release "Tonight We Sing," musical in color by Technicolor with David Wayne and Ezio Pinza; "Call Me Madam," with Ethel Merman, in color by Technicolor; "The President's Lady," with Susan Hayward and Charlton Heston, and "Man on a Tightrope," with Fredric March and Terry Moore.

Extensive promotion plans have been started on the pictures.

60 More Theatres Are Divested by AB-PT

American Broadcasting-Paramount Theatres Tuesday completed on schedule the divestiture of another 60 theatres, representing a total to date of two-thirds of the 180 divestitures required by the Federal consent decree. In the most recent divestiture 60 theatres were disposed of in the past six months, according to Walter Gross, vice-president. The company has another six months in which to dispose of the final 60 theatres and complete the divestiture program. Also disposed of in divestiture action were several theatres in the Interstate Circuit of Texas group.

10,000 Request Detroit Tickets for Cinerama

Mail orders for the "This Is Cinerama" engagement at Detroit's Music Hall, starting March 23, this week were reported already in excess of 10,000. The Detroit opening is the second in the nation. Now in its fourth month at the Broadway theatre in New York, the attraction is scheduled to be moved in the near future to the Warner theatre, another big New York house.

RKO Signs Distribution Pact With Walt Disney

A new distribution agreement between RKO Radio and Walt Disney Productions was signed Wednesday, it was announced by J. R. Grainger, president of RKO, and Roy C. Disney, president of Walt Disney Productions. The first of the films to be released under the terms of the new pact will be "The Sword and the Rose," in color by Technicolor.

A NATION DOFFS HAT TO ADOLPH ZUKOR, PIONEER

All Fields of Endeavor Are Represented at Jubilee Dinner to Executive

Outstanding representatives of every phase of American life paid tribute to Adolph Zukor, chairman of the board of Paramount Pictures, at a Golden Jubilee Dinner, Wednesday night, at the Waldorf-Astoria in New York.

In celebration of the fiftieth anniversary of the opening of Mr. Zukor's first Penny Arcade, one of the seeds from which grew the motion picture industry, an elaborate entertainment program an an equally elaborate group of speakers were presented to the guests.

Herbert Bayard Swope the Chief Guest Speaker

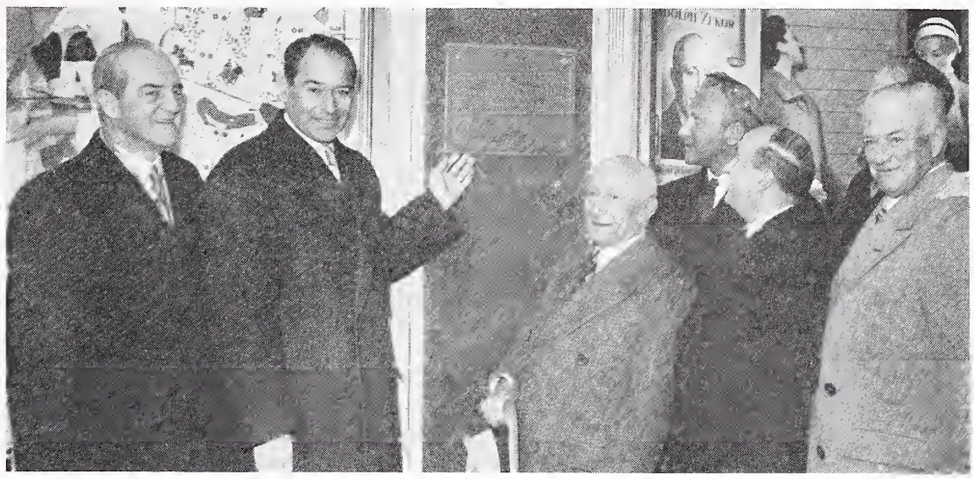
Heading the speakers' list was Herbert Bayard Swope, who served as the keynoter of the evening. Bob Hope and Rosemary Clooney topped that segment of the program which was devoted to entertainment. Althouhg the affair was one of national participation, it was only one of a series of year-long salutes sponsored by Variety Clubs International.

The dais was filled with an impressive group of celebrities from every facet of the industry—chairmen of the board and top executives of all the major motion picture producing and distributing companies, allied industries, the leading motion picture circuits and the film industry trade press. The speakers and the entertainers were renowned personages. But the highlight of the evening was the first showing of "The Adolph Zukor Story," a film featurette of Mr. Zukor's life.

This commemorative short, produced by A. J. Richard and Russell Holman of the Paramount organization, depicted many incidents in Mr. Zukor's personal life and his fabulous business career from the earliest days of the industry. It traced Mr. Zukor's vision in the promotion of his new entertainment venture in a tiny converted store on Union Square in New York to his present day leadership in the motion picture industry.

Impelletteri Among Speakers at Dinner

Those who addressed the guests included Vincent R. Impellitteri, Mayor of the City of New York; Nathaniel L. Goldstein, Attorney-General of New York State; Robert J. O'Donnell, ringmaster, Variety Clubs International, and Barney Balaban, president of Parmount Pictures Corporation and a long-time associate of Mr. Zukor. Canon Edward N. West of the Cathedral of St. John the Divine, gave the invocation.



by the Herald

***SITE OF THE FIRST ZUKOR THEATRE** in New York, now Ohrbach's department store, is marked by a bronze plaque, unveiled Tuesday by the 14th Street Association at ceremonies at Union Square, honoring Adolph Zukor, Paramount board chairman. Mr. Zukor 50 years ago opened his penny arcade at 48 East 14th Street. Above, Jerome Ohrbach, president of the store, shows Mr. Zukor the plaque. At the left, Ned E. Depinet, industry executive; at the right, behind Mr. Zukor, Ian Mitchell, chairman of the Association; Harry Brandt, exhibitor leader; Robert J. O'Donnell, chairman of the Adolph Zukor Golden Jubilee; and, behind Mr. O'Donnell, A. W. Schwalberg, Paramount Distributing Corp. president.*

The speakers paid glowing tributes to the half-century leadership the elder statesman of the motion pictures has given to the industry. In expression of their gratitude for the work he has done to help film entertainment grow to its present proportions, they declared him "Mr. Motion Pictures."

Cite Zukor's Faith And Perseverance

References were made to the perseverance and persistence which Mr. Zukor possessed in fighting the apathy of his business associates, whose faith in this medium of entertainment was limited. It was only one week after he opened the doors of the Penny Arcade that others, who sat back and waited while he planned, took cognizance of his success by promoting similar emporiums throughout the country.

Mr. Balaban eulogized Mr. Zukor as a man whose traditions symbolized something bigger than Paramount and bigger than the motion picture industry. He said that his accomplishment was in the pioneering and establishment of mass entertainment for the whole world.

"If any one man is responsible for making the movies a world institution, it is Adolph Zukor," Mr. Balaban declared. "This gigantic achievement entitles him to the gratitude of hundreds of millions of people who have been the beneficiaries of his vision, his courage and his ability."

As president of Paramount, Mr. Balaban said that what he had done "was to merely build upon the solid foundation of what Mr. Zukor's vision had created before me."

Typical of the outstanding figures in national life who accepted the invitations of Golden Jubilee Dinner chairman Harry Brandt, Simon H. Fabian, treasurer, and Robert J. O'Donnell, international chairman, and took part as honorary chairmen of the affair, were: General Lucius D. Clay; United States Senators Herbert Lehman and Irving Ives, and 15 members of the House of Representatives.

Every medium of communication joined in this tribute to Mr. Zukor. There was not a branch of the industry or any of its allied fields that was not represented.

Earlier in the day, Mr. Zukor was honored in two ceremonies sponsored by the 14th Street Assoication in New York. Included in the ceremonies were the presentation of a commemorative illuminated scroll by the organization to Mr. Zukor at a luncheon of industry leaders and officials, at Luchow's, and the unveiling of a bronze plaque on the site of the arcade, now occupied by Ohrbach', one of the city's largest stores.

Scroll Describes Zukor As Man of Foresight

The scroll reads: "Through the vision and foresight of Adolph Zukor in opening on Fourteenth Street the world's first penny arcate on March 4, 1903, there was born the world-wide motion picture industry as we know it today. . . ."

Upon accepting the scroll, Mr. Zukor told the members of the association, "To succeed in business, trust the public's attitude toward the product you are selling rather than your own." He advised theatre owners, "If you think you know it all, it's time for a change." Expanding this idea, he said that the theatre operator should watch the audience's reaction to a picture to determine if it will do good business.


'Hans' Across
'Hans' Sockeroo Seattle
Terrific total leads town
'Hans' Gigantic Frisco
Unheard-of business at Stagedoor
'Hans', 9th, L. A. Nifty
Upbeat sensation at Beverly Hills (9th wk.) and Palace (5th wk.)
'Hans' Bests 'Best Yrs.' In Denver
Miracle opening tees off record run
SAMUEL GOLDWYN
presents
Hans Christian
starring
Danny Kaye
and

The Country...!



'Hans' Boffo Buffalo
Pacing field by big margin

'Hans' Happy In 9th, Hub
Holdover sensation at Astor, Boston

'Hans', 2nd, Wows Chi
Great in holdover at Oriental, Chicago

'Hans' B'way 13th Wk. Smash
13th session tops previous socko 6 wks. in day-date Criterion, Paris, N. Y. run

'Hans', 3rd, Thrills Philly
3rd wk. terrific following smash 2nd

'Hans' Huge Pittsburgh
Off with a bang at the Fulton

'Hans' D. C. Smash
Socko start at Metropolitan

'Hans' N. Orleans Knockout
Sizzling 2nd wk. after whopping opener

'Hans' Miami 10 Wk. Mop-Up
No let-up in torrid take

Andersen

COLOR BY TECHNICOLOR

FARLEY GRANGER *introducing* JEANMAIRE

Directed by CHARLES VIDOR · *Screenplay by* MOSS HART
Words & Music by FRANK LOESSER · *Choreography by* ROLAND PETIT

7 Properties Scheduled As 3-D Films

Seven new properties were scheduled for three-dimension production in Hollywood this week. At the same time Warner Brothers and Columbia were racing to see which would be the first major company to deliver a 3-D feature to the nation's exhibitors. United Artists' "Bwana Devil" is regarded as an independent production.

At midweek it looked like Warners' "House of Wax," filmed in the Natural Vision process and WarnerColor, would be the winner. The film is now scheduled to open at the New York Paramount April 8. Columbia expects to have its first 3-D Natural Vision feature, "Fort Ti," on the screens by April 21. Thus, if "House of Wax" is delayed, the Columbia entry may emerge first.

Included in the seven new 3-D features announced this week is Columbia's second venture in the medium, "The Man Who Lived Twice," filming of which began last weekend with the company's own two-camera system, which has not yet been given a name.

MGM, currently shooting "Arena" in its own 3-D system, announced two more to be shot similarly. The first is "Brigadoon," screen adaptation of the Broadway musical comedy which will star Gene Kelly and be directed by Vincent Minnelli. The second is "Huckleberry Finn," scheduled for Danny Kaye, with Mr. Minnelli also directing.

Universal added "Carmilla," the story of a female vampire, to its 3-D list with Ross Hunter producing. Now shooting at the same studio in a like process is "It Came from Outer Space." Independent producer John Huston announced in Rome his intention of filming "Matador" in 3-D in a "European process." The production is scheduled for shooting late this year in Spain with Jose Ferrer starred.

Another independent, Andrew Stone, has set "Tarantula" for filming in 3-D, with location shots to be made in Honduras. The week's one new addition to 20th Century-Fox's list of productions in CinemaScope is "12-Mile Reef," set to go before the cameras in Florida April 6 with Robert Webb directing Terry Moore and Robert Wagner as stars.

RKO was reported filming a documentary short subject on the Louisiana Purchase in New Orleans this week with the Norling 3-D camera it acquired several weeks ago.

Discuss 3-D Installation

Problems involving installation of 3-D projection equipment will be discussed by Ralph H. Heacock, product manager of the RCA theatre equipment section, at the 18th annual convention of Independent Theatre Owners of Ohio at the Deshler-Wallick Hotel in Columbus April 7-8.



THE NATURAL VISION 3-D camera at two major studios. Above Jack Warner shows it to R. J. O'Donnell, Interstate circuit chief, at the Warner studio where it is being used to shoot "House of Wax." At right it is being used on location by a Columbia crew shooting "Fort Ti." The two pictures, now scheduled for April release, are in a race to be the first major-produced 3-D feature in release.

Dunningcolor Puts New 3-D System on Market

Carroll Dunning, color pioneer, last week in Hollywood entered the three-dimensional sweepstakes with Dunningcolor Corporation's single camera system, offered to producers by exclusive licensor Nat Levine on terms competitive with Natural Vision. Dunningcolor's terms are analogous to Natural Vision's on productions costing up to $250,000, and higher than NV's above that figure. The Dunningcolor camera feeds two negatives past twin lenses, set abreast one and three-tenths inches apart, thus dispensing with the mirrors used in most three-dimensional systems. Two projectors and polarized viewers are required.

Clarify Sol Lesser's Stereo-Techniques Deal

Sol Lesser's Stereo-Techniques organization will handle the distribution of its three-dimensional program only on the first 1,200 accounts and then will turn the subjects over to a national distributor or state rights companies, it was reported in New York this week. On the basis of the current business on the 3-D program, the series of Stereo-Techniques will gross between $900,000 and $1,000,000 in its first 1,200 engagements. So far, about 200 dates have been played.

An important and significant aspect of the 3-D situation, productionwise, is the cost of the use of the available 3-D cameras at the studios. William R. Weaver, Hollywood editor of the* Herald, *discusses the matter in detail in the Hollywood Scene this week, page 30.



"Bwana Devil" Gross Near Total of $1,000,000

United Artists' "Bwana Devil" is expected to mark up a gross of approximately $1,000,000 in the comparatively few engagements it will have played by the end of next week. Total receipts last week already were over the $700,000 figure. An indication of the public interest in three-dimensional films was seen particularly well in St. Louis where "Bwana Devil" brought in $41,900 at the Ambassador in its first week. A total of $15,000 usually is considered a good week's gross at that house.

Set March 16 for Preview Of 20th-Fox CinemaScope

The first press and public showing of CinemaScope, 20th Century-Fox's wide-screen process, will be held at the New York home office on or about March 16, the company announced this week. To be shown are "rushes" of "The Robe," which the company currently is shooting in the CinemaScope process and color by Technicolor. Spyros Skouras, 20th-Fox president, will be on hand for the demonstrations.

It's a Pleasure! For Paramount To Date You In April with –

THE GIRLS OF PLEASURE ISLAND

Color by Technicolor



1,500 MARINES on a South Pacific island in a love-battle for three never-kissed cuties played by the

GALS FEATURED IN "LIFE"
—on cover and in picture-story—
as exciting new talent . . .

WORLD PREMIERE IN KOREA, MARCH 19
with the three girls in person—before GI audience in Seoul. Watch the headlines! Then look for the

AMERICAN WEEKLY 4-COLOR AD
breaking Sunday, April 19, in 23 big-city papers to 33 million readers . . .

PLUS HEAVY LOCAL PENETRATION
as hard-hitting campaign spreads nationwide to every point of sale!



starring
LEO GENN
DON TAYLOR
with
GENE BARRY · ELSA LANCHESTER

and introducing
DOROTHY BROMILEY · AUDREY DALTON · JOAN ELAN

BIG THINGS COMING!

3-D SANGAREE
Soon—Color by Technicolor

George Stevens' SHANE
—in July
Color by Technicolor

Produced by PAUL JONES · Directed by F. HUGH HERBERT and ALVIN GANZER
Written for the Screen by F. HUGH HERBERT · Based on the novel by William Maier

Paramount Pictures

YATES CALLS IT 3-D 'HYSTERIA'

In London, Says True 3-D As Yet Is Not in Sight; Defends TV Policy

LONDON: Herbert J. Yates, president of Republic Pictures, here to launch the company's sales convention and, in particular, his "Fair Wind to Java," unburdened himself of a number of "off the cuff" observations on arrival.

About 3-D, Mr. Yates said Hollywood has largely given itself over to hysterics. True 3-D is not even in sight, he said. Of some of his Hollywood confreres, he remarked: "They're like a man drowning in the Atlantic and grabbing at a floating matchbox. . . . I have given firm orders to my own people to concentrate on making 20 good pictures a year and to forget all about this business of glasses and wide screens."

Claims Freedom to Sell

Mr. Yates went on to defend Republic's policy of selling films to television, a delicate subject in this land in which the Cinematograph Exhibitors Association has vowed that its members will not trade with a producer who services TV. As a producer of motion pictures, Mr. Yates claimed the right of any manufacturer to sell his wares in any profitable market.

Television, he says, is here and will grow into the world's biggest entertainment medium, if indeed it is not so already. Film is, and more so in the future will be, its food. The motion picture business has to face the inevitability of some kind of integration with the putative enemy. As the manufacturer he will trade with both classes of retailer and make film for theatres and TV.

Plans 12 Short Features

Mr. Yates said that the newly registered Republic Productions (Great Britain), Ltd., will make 12 "B" pictures slightly over 3,000 feet in length here. The pattern will be set by the first three, to be made by R. G. Springsteen; the others to be made by British technicians. Mr. Yates said experiments have shown that an acceptable package program can be made up of a good feature, a newsreel and one of his 30-minute pieces.

He declined to comment on a suggestion that a 30-minute picture is just what TV needs but said he will set up similar production projects in any country that he finds convenient.

Mr. Yates said Republic's sales of films to television last year brought his company $3,000,000. He reckons on $5,000,000 from that source this year, clear enough indication that more sales to TV are in prospect.

Back in the United States, an exchange of letters between Mr. Yates and Jack Kirsch, president of Allied Theatres of Illinois, on the sale of films to TV, was disclosed.

In hitting the sale of 104 Republic pictures to TV, Mr. Kirsch called it an "act of bad faith." He asked whether this was the "kind of cooperative spirit the exhibitors of the nation can expect from Republic Pictures now and in the future? Is this the kind of consideration and treatment they are to receive after supporting your company for so many years, during good times and bad, and making it possible for Republice Pictures to become one of the leading producing companies in the industry?"

Cites Production Loss

In a reply, Mr. Yates cited losses of over $1,000,000 in 1950, 1951 and 1952, suffered by Republic when "theatres discontinued playing B pictures and lower cost Westerns," and asserted that his first responsibility was to the company's stockholders.

Mr. Yates' letter of February 21 in response to the exhibitor leader's letter of January 27 said that the solution to the crisis of the company was to eliminate the production of B pictures and to establish a program of 18 de luxe productions during 1953 costing from $750,000 to $2,000,000 each. In view of the directors' feeling that the necessary financing of $5,000,000 could not be procured from the company's stockholders, and not wishing to stop production of pictures, "I agreed that we must seek other sources of revenue and the only other source was to sell some of our old pictures to television."

Pointing out that the "entire industry, production, distribution, and exhibitors were getting into TV," he asks "why the attempt to make a goat of Republic Pictures, whose loyalty has never been questioned."

"Bwana Devil" Booked For Four Rank Houses

LONDON: J. Arthur Rank announced Wednesday that "Bwana Devil," the Natural Vision 3-D picture, would open in four London theatres March 20. Earlier this week Mr. Rank announced it had been decided to equip all the 551 theatres in his British circuit with the three-purpose Stableford screen, claimed to be suited for the screening of 3-D, panoramic or standard two-dimension pictures.

Altec to Equip for 3-D "Wax"

Altec Service Corporation will install the 3-D equipment at New York's Paramount theatre for the premiere showing there starting April 8 of Warner Brothers' Natural Vision feature, "House of Wax."

Senate Will Press Film Trade Probe

WASHINGTON: The Senate Small Business Committee, at a meeting February 27, agreed on more details of its proposed investigation of film industry trade practices.

It was decided that the 1953 phase of this investigation would get going in earnest this week, when committee investigator William D. Amis will start out again to confer with and listen to the complaints of exhibitor spokesmen. Mr. Amis spent portions of last year listening to the views of west coast theatre owners. This week he'll start talking to theatre owner spokesmen here in Washington and in New York, and then go on to Chicago, various southern cities and other points.

A committee spokesman said Allied was preparing a formal presentation for the committee and would undoubtedly be among the witnesses at the coming public hearings.

The committee Friday also approved plans for the hearings to be held by a subcommittee headed by Senator Schoeppel (R., Kans.). The hearings are scheduled to start about the end of April, and run for about two weeks.

The Justice department has been sounded out for its views, it was learned. The department has taken the stand—according to this report—that most of the matters involved in the exhibitor complaints are now involved in various anti-trust suits pending in the courts, and that the matters should be left for the courts to decide. The Committee's position, it was reported, was that many independent exhibitors cannot afford to take their troubles to court, and so the Congress must look at the problem.

The Federal Trade Commission has told the Committee that it has received many exhibitor complaints, but has channeled them to the Justice Department, feeling that it was more the type of problem that should be handled by the anti-trust division of the Justice Department.

Coast Un-American Hearings Will Be on Television

WASHINGTON: The House Un-American Activities Committee Wednesday agreed to televise the coast hearings to start March 23. The hearings will resume the committee's investigation of the film industry, but will also cover TV and other industries. Committee members said the television would be on a pooled basis.

Hughes Stock in Trust

WASHINGTON: The Justice Department and attorneys for Howard Hughes have agreed on a stipulation putting Mr. Hughes' RKO Theatres stock back in trust with the Irving Trust Company. The stipulation has been presented to the New York Statutory Court.

OO-LA-LA Such MOO-LA-LA

in

MOULIN ROUGE



Capitol Theatre, N.Y.C.

SECOND WEEK GROSSES EXCEEDED RECORD-BREAKING OPENING WEEK! FEB. 23rd BUSINESS BROKE A 33 YEAR RECORD FOR THE BIGGEST MATINEE AT THIS THEATRE!

Carib, Miami, Miracle Theatres–Miami

"BIGGEST OPENING DAYS COMBINED GROSS IN HISTORY OF THESE THEATRES. AUDIENCES TERRIFICALLY ENTHUSIASTIC. ANTICIPATE LONG SUCCESSFUL ENGAGEMENT. 'MOULIN ROUGE' IS REALLY RED HOT."

–Sidney Meyer

RED HOT—and how—all over!

LOS ANGELES—Fox-Wilshire: **GREAT IN ITS 11th WEEK!**

SAN FRANCISCO—United Artists: **BROKE HOUSE RECORD FIRST WEEK!**

PHOENIX—Fox: **THE S.R.O. SIGNS ARE OUT!**

TUCSON—Fox: **SMASH OPENING—AND SOARING!**

BOSTON—Orpheum: **SIMPLY SENSATIONAL BIZ!**

WALTER WINCHELL says: **"Superb! The critics embraced it with 4 stars!"**

ROMULUS presents JOSÉ FERRER in John Huston's "MOULIN ROUGE"

Color by Technicolor • with ZSA ZSA GABOR • SUZANNE FLON

And Introducing • COLETTE MARCHAND • A ROMULUS Production

Directed by JOHN HUSTON • Screenplay by Anthony Veiller and John Huston

From the Novel "MOULIN ROUGE" by PIERRE LA MURE

thru UA

7 ACADEMY AWARD NOMINATIONS!

Box Office Champions For February, 1953

BAD AND THE BEAUTIFUL
(Metro-Goldwyn-Mayer)

Produced by John Houseman. Directed by Vincente Minnelli. Written by Charles Schnee. Cast: Lana Turner, Kirk Douglas, Walter Pidgeon, Dick Powell, Barry Sullivan, Gloria Grahame, Gilbert Roland.

HANS CHRISTIAN ANDERSEN
(RKO-Goldwyn)

Produced by Samuel Goldwyn. Directed by Charles Vidor. Written by Moss Hart. Technicolor. Cast: Danny Kaye, Farley Granger, Jeanmaire, Joey Walsh.

MISSISSIPPI GAMBLER
(Universal)

Produced by Ted Richmond. Directed by Rudolph Mate. Written by Seton I. Miller. Technicolor. Cast: Tyrone Power, Piper Laurie, Julia Adams, John McIntire.

NAKED SPUR
(Metro-Goldwyn-Mayer)

Produced by William H. Wright. Directed by Anthony Mann. Written by Sam Rolfe and Harold Jack Bloom. Technicolor. Cast: James Stewart, Janet Leigh, Robert Ryan, Ralph Meeker, Millard Mitchell.

NIAGARA
(20th Century-Fox)

Produced by Charles Brackett. Directed by Henry Hathaway. Written by Charles Brackett, Walter Reisch and Richard Breen. Technicolor. Cast: Marilyn Monroe, Joseph Cotten, Jean Peters.

THE STOOGE
(Paramount)

Produced by Hal B. Wallis. Directed by Norman Taurog. Written by Fred F. Finklehoffe and Martin Rackin. Cast: Dean Martin, Jerry Lewis, Polly Bergen, Marion Marshall, Eddie Mayehoff.

Allied Convention Heads Hold Boston Meeting

The chairman of the various committees for the National Allied convention, to be held in Boston, October 5-7, met Tuesday in Boston with Norman Glassman, general chairman, to make progress reports. The major topic of discussion at the meeting was the transportation problem for the members. In order to expedite this situation, the chairmen have taken a survey of the various modes of transportation and the costs and time factors involved. Copies of this survey are being sent to Allied units.

Eastman Kodak Sales Hit All-Time High

For the third consecutive year, Eastman Kodak Company net sales have hit an all-time high. This year they were up six per cent to $575,022,750, according to the annual statement released Monday by Thomas J. Hargrave, chairman, and Albert K. Chapman, president. The statement pointed out that the high sales volume was due to "important sales gain in photograph and the increased volume of government and defense business." Consolidated net earnings were $45,803,851, equal to $2.74 a share of common stock.

Universal Gives "Desert" 3-Territory Pre-Release

Universal this week announced a series of three territorial pre-release engagements starting March 11 for "Desert Legion," adventure film in color by Technicolor starring Alan Ladd. The film opens at the Majestic, Brownsville; at Corpus Christie; the Lafayette, Buffalo; and Riviera, Binghamton, March 11. The Minneapolis engagement at the Radio City begins March 13. The film, an April release, is featured as a part of the company's current Charles J. Feldman Silver Anniversary Drive.

IFE Says It Will Spend $150,000 on "Anna"

A total of $150,000 will be spent by the IFE Releasing Corporation on its English-dubbed Italian import, "Anna," Jonas Rosenfield, Jr., vice-president for advertising, exploitation and publicity, announced at the New York office Monday. The money will be for cooperative advertising with theatres in 400 locations. The decision follows successful engagements in New York, San Francisco, Buffalo, Chicago and elsewhere.

Will Rogers Salute Fund Passes $100,000 Total

The Will Rogers Memorial Hospital Christmas Salute fund has received $107,512.70 up to and including February 28, it has been announced by Charles J. Feldman, national distributor chairman, and Sam J. Switow, national exhibitor chairman. A tabulation of contributions received from each exchange area reveals that in most of the territories the local chairmen have passed their 1951 totals. The drive will close at the end of March.

Texas Drive-In Meeting

The annual meeting of the Texas Drive-In Association will be held April 14-15 in the Adolphus Hotel in Dallas, it has been announced by Charles Weisenburg, president of the organization.

See 'Chance' Of Repeal of Ticket Tax

There is "a good chance" that the Federal 20 per cent admission tax will be repealed at this session of Congress, it was declared Tuesday by Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, in a statement issued through the Council of Motion Picture Organizations.

Disregard Unhappy Rumors

The statement urged the industry to disregard discouraging rumors regarding tax repeal and to continue "the fine spirit of cooperation that has so far been shown in the repeal campaign." Mr. Cole and Mr. McGee also asked people in the industry, especially state and Congressional repeal campaign committee members, to hold themselves available for further assistance to the campaign as help may be necessary.

"Having just spent considerable time in Washington," the two co-chairmen said, "we are greatly encouraged by the prospects of repeal at this session of Congress. Our optimism is based on information given us by leading members of both Houses of Congress who are in closest touch with legislation pertaining to tax matters.

An immediate aim in Washington, the chairmen said, is to obtain an early hearing before the House Ways and Means Committee on "the bill which has been chosen as the one best suited for our purposes. This measure is H. R. 157, introduced by Representative Noah M. Mason of Illinois."

"To impress upon the Ways and Means Committee the necessity for early action on the Mason Bill, we have brought to Washington delegations of exhibitors from the districts represented by members of the Committee and other key leaders of Congress."

Among other things the committee is having a short film produced at the MGM studio to present the industry case to congressmen. Also Sindlinger and Co. is conducting a survey which will set forth facts and figures to prove the need of relief.

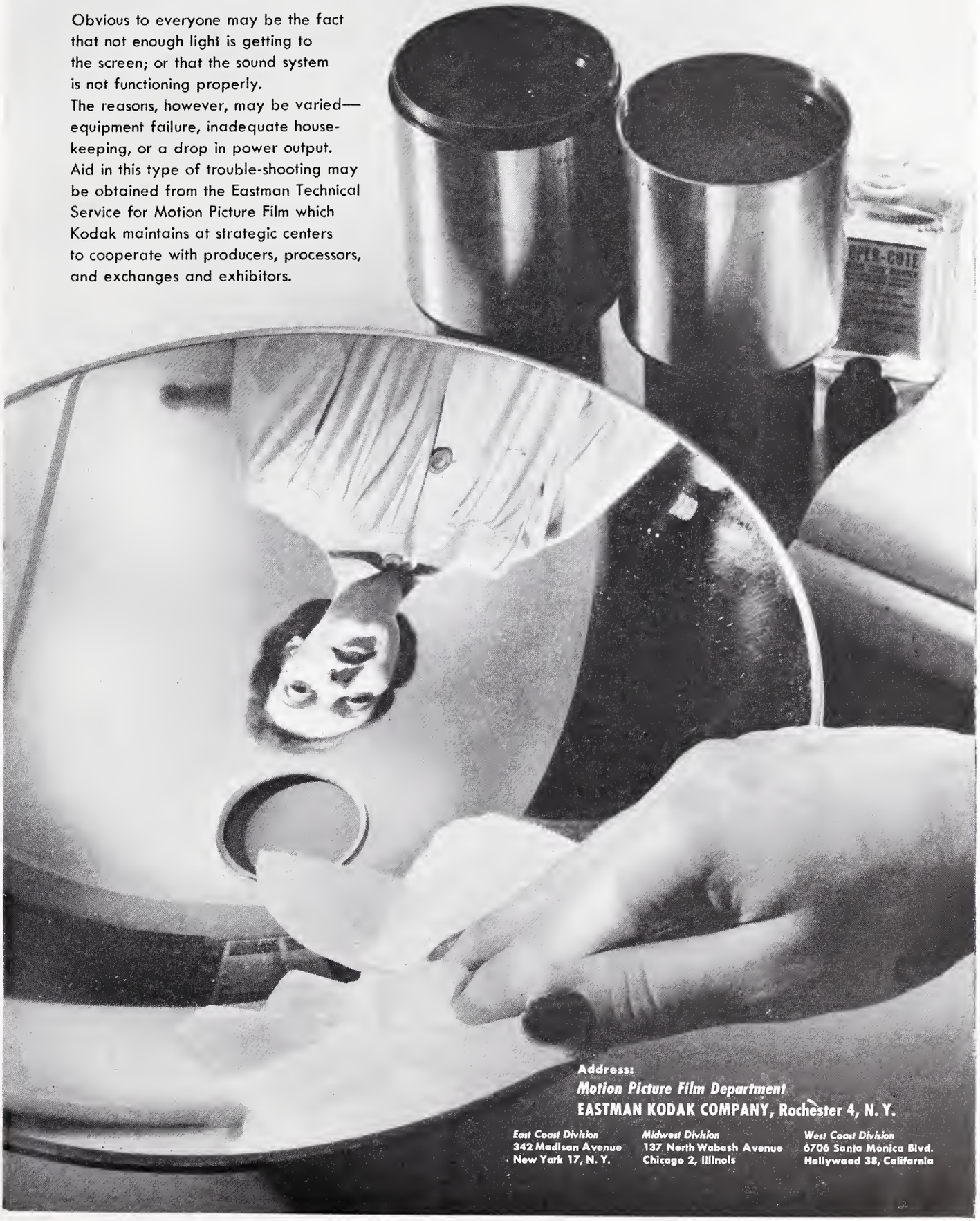
Set Hearings "After Easter"

Hearings in Washington on proposals to eliminate or reduce the admissions tax and other Federal excise levies have been tentatively set by Republican members of the House Ways and Means Committee "some time after Easter."

A special three-man sub-committee set up at a secret meeting of GOP members last Friday, drafted a tentative agenda for the committee for the coming year. Members of the sub-committee emphasized that they could well be reversed by the full committee when the matter is presented to them. They also emphasized that even if the hearings are held this year, actual legislation might go over until the following year.

"Light housekeeping . . . a necessity"

Obvious to everyone may be the fact that not enough light is getting to the screen; or that the sound system is not functioning properly.
The reasons, however, may be varied—equipment failure, inadequate housekeeping, or a drop in power output.
Aid in this type of trouble-shooting may be obtained from the Eastman Technical Service for Motion Picture Film which Kodak maintains at strategic centers to cooperate with producers, processors, and exchanges and exhibitors.



Address:
Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Avenue	137 North Wabash Avenue	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 2, Illinois	Hollywood 38, California

OFFER THEATRE TV COMPROMISE

Film Interests' Petition to FCC Asks Authorizing of Common Carrier

WASHINGTON: Last week the question of channels for theatre television turned up in a new light.

After taking a buffeting from Federal Communications Commissioners seemingly baffled by the industry's concept—or lack of concept, according to the FCC—of how and by whom theatre television channels would be operated, industry attorneys offered a "possible compromise solution" to the Commission.

Petition Is Filed

National Exhibitors Theatre Television Committee attorney Marcus Cohn and Motion Picture Association of America attorney Vincent Welch filed a petition asking that the FCC authorize a common carrier, transmitting only large screen television programs, to share frequencies not allocated to common carriers.

They also proposed certain "safeguards," in the event the Commission grants the petition, to insure cooperation from other common carriers sharing the frequencies.

If the Commission grants the compromise proposal, the petition said, the industry "will interpose no objection" to dropping the current theatre television hearing for exclusive theatre TV channels.

Specifically the petition asked the Commission to "authorize the use of the current common carrier frequency bands by a limited or restricted common carrier furnishing only a theatre television transmission service (including associated audio transmission) suitable for theatre or other large-screen television operations, such service to be available to all persons engaged in the showing of large-screen television programs for entertainment, educational or governmental purposes."

Ask "Policy Statement"

If the Commission approves the request, they asked that it also issue a "policy statement" to the effect that all common carriers using the frequencies should cooperate in settling any conflicts "through advance joint consultations." The policy statement should also include, they went on, the Commission's expectation that in cases where the theatre television common carrier cannot transmit a program beyond a certain point the other common carriers will provide interconnection which will be "technically equivalent" to the facilities provided by the theatre television carrier.

Until now the industry's stand has been for exclusive, unshared channels for theatre television transmission. It has suggested as possible locations for the channels three portions of the spectrum, some of which are now allocated to common carriers, such as the American Telephone and Telegraph Company and Western Union.

Although the petition does not specify who would be the common carrier furnishing the theatre television service, one industry attorney said that it would be neither A T & T nor Western Union. It would be, he said, a common carrier specifically set up by the industry to transmit all theatre television programs.

Called "Unprecedented"

The petition called "unprecedented" in an allocations hearing the extent of the information which the FCC asked for in an attempt to clear up what the Commission described as "seeming inconsistencies" in the record. Nevertheless, the petition went on, the industry has "attempted to give and will continue to give" all information.

Although the industry is convinced the most rapid and efficient development of a nationwide theatre television service can be best assured by allocating exclusive frequencies for theatre television transmission, the petition said, several factors have led to the decision to ask for shared frequencies.

One contributing factor, the petition declared, was the testimony of A T & T witnesses during the hearing to the effect that "the company can and will make an effort to provide facilities of the quality required by the theatre television industry."

A second factor was a question asked by the Commission when it interrupted the hearing several weeks ago to ask eight clarifying questions about the industry's theatre television case. The FCC asked why it wasn't feasible for a common carrier offering only a theatre television service to operate on the frequencies already allocated to common carriers.

Decided on Compromise

Bearing these two points in mind, the petition said, and after having given careful consideration to the time and expense involved in supplying the information requested "to the satisfaction of the Commission," the industry decided to offer the compromise.

In asking the Commission to issue the policy statement protecting the theatre television common carrier, the petition pointed out that "because of the very substantial investment required, persons interested in establishing a theatre television service cannot undertake the development of the service on the mere hope that it will receive the necessary cooperation from existing common carriers" now furnishing a television transmission service.

"This is clear," the petition continued, "from the fact that the primary common carrier furnishing such service has twice been involved in proceedings before the Commission concerning its refusal to permit the interconnection of its video intercity transmission facilities . . . with facilities furnished by others."

A policy statement from the Commission would make it clear, the petition said, "that the Commission intends to assure the theatre television industry reasonable opportunity to establish and develop a nationwide theatre television service. Such a policy declaration would encourage the industry to go ahead with the development of a theatre television service."

Variety Club Of New York Sets Charity

Variety Club of New York, Tent No. 35, last week announced its initial charitable project, the formation of the Variety Club Foundation to Combat Epilepsy. Disclosure of the plan was made by Edward Lachman, club president, at a luncheon last week.

Mr. Lachman revealed the new foundation will devote its efforts primarily to epilepsy and all related treatment, research, study, teaching and public information.

The immediate objective of the foundation, he said, is the support of the newly designated Variety Club Clinic for Epileptic Children at the Neurological Institute at Columbia-Presbyterian Medical Center. While the directors of the foundation were not announced, Mr. Lachman said William German, of William German, Inc., would head the project and that he had donated $1,000 personally to the enterprise.

Dr. H. Houston Merritt, of the Neurological Institute, and Dr. William Caveness, his associate, will direct the Variety clinic. Both doctors spoke at the luncheon.

Also speaking at the meeting was Jack Beresin, international chief barker, who announced that a charter had just been granted for a tent in Hamburg, Germany, and that a new tent soon would start in Cairo, Egypt.

Atlas Lists Stocks In Film Companies

Shares in three film companies were among the holdings released in a report Thursday by the Atlas Corporation on its holdings as of the end of last year. The company holds 25,000 shares of Paramount Pictures stock valued at $703,125; 76,500 shares of RKO Pictures, valued at $315,562; and 93,050 shares of Walt Disney Productions, valued at $504,825.

Defeat Censorship Bill

The Massachusetts House of Representatives rejected last week a bill which would have provided for censorship of all foreign films brought into the state.

VARIETY CLUBS INTERNATIONAL

17th ANNUAL CONVENTION

MEXICO CITY

MAY 18 - 19 - 20 - 21 1953

All Mexico Invites The Showmen Of The World to Variety's Most Colorful Convention

COME EARLY AND STAY LATE!

REGISTRATION: Barkers $40.00
Ladies $25.00

MAKE RESERVATIONS NOW

LUIS MONTES
General Chairman

GEORGE HOOVER
International Chairman

MAX GOMEZ
Executive Director

CONVENTION HEADQUARTERS:
Hotel Reforma
Mexico City, Mexico

RANK HITS BACK ON AD FILMS

Company Reacts to Move of Pearl Brothers with 3-D Subject in Color

by PETER BURNUP

LONDON: J. Arthur Rank's Theatre Publicity, Ltd., reacted swiftly to the challenge of the brothers Ernest and Charles Pearl, who formerly controlled the concern but who lately broke away to implement their own ambitious plans.

Mr. Rank's people now announce they are making the world's first 3-D advertising film in color—in the Stereo-Techniques process. The film publicizes a well-known brand of English cigarettes and will open next month with "Bwana Devil" at Rank's Marble Arch Odeon in London, the Gaumont Glasgow, the West End Birmingham and the Gaumont Leeds. Subsequently it will play at other C.M.A. theatres.

Breaks A.B.C. Tradition

The Pearl brothers announced earlier that their newly formed company, Pearl and Dean, Ltd., has entered into an exclusive long-term advertising film contract with Associated British Cinemas. The arrangement breaks a long-standing convention in A.B.C. whose 450 theatres have never previously accepted screen advertising.

The Pearl contract provides not only for a three-minute programme of so-called "filmlets" throughout the circuit but also, at the will of the advertisers, two-minute "national" advertising films. The Pearls, moreover, entered into other contracts which give them access to 3,000 independent theatres for the screening of the two-minute "nationals" irrespective of agreements which the theatres in question may have made with other contractors for "filmlets" screening.

Leading advertising agents describe the new setup as the most rational approach to date to screen advertising technique.

Beaverbrook Olive-Branch

With the outer world entirely unaware of the development and in an atmosphere of pronounced stealth, the Beaverbrook newspapers have made the first olive-branch approach to film trade leaders.

The appeasement step was taken by Lord Beaverbrook's son, Max Aitken, with Murray Silverstone as the go-between. Nothing, it is understood, was committed to writing but Mr. Aitken orally undertook to curb his father's writers if his kiss-and-make-up overtures were accepted.

No comment is momentarily available from MGM, whose Sam Eckman, Jr., led the movement withdrawing display advertisements from the offending sheets. It is significant nevertheless, that other American companies have resumed advertisements with the *Express* group.

Officials of the Rank Organization which took unilateral action in the matter state that, so far as they are concerned, the ban still holds.

Incomplete Picture

Exhibitors here claim that the just issued Board of Trade statistics paint a woefully incomplete picture. The figures show a reduction of 2.2 per cent and 5.1 per cent, only, in the total number of admissions in the comparable periods of 1951 and 1950, respectively. But this comparative stability in business should be seen against the background of increasingly high running costs, say theatre men. Under successive post-war agreements, theatre employees, for example, have been given substantial pay raises. Now under negotiation is a further demand by Tom O'Brien's N.A.T.K.E., which, no matter which way it goes, is expected to cost theatres an additional £1,000,000 annually.

▽

Republic lately registered a company here, Republic Productions Ltd., for the production at a still-to-be-named British studio of 12 "B" pictures each slightly over 3,000 feet in length. Herbert J. Yates, president, now here, said he had experimented with that sort of product in the U. S. and found that an acceptable package programme can be made up of a good feature, a newsreel and one of the 30-minutes pieces. He declined comment on the suggestion that a 30-minute feature was just what TV needed. Depending on Board of Trade approval, doubtless already obtained, the films will come in for Quota benefit and Eady largesse.

Levy Urges Formula For Use of Bidding

A three-point formula for the use of competitive bidding was offered this week by Herman Levy, general counsel of Theatre Owners of America, in an analysis of important decisions in the Milwaukee Towne Corporation and the Chicago Jackson Park anti-trust cases. In both cases, Mr. Levy said, the decisions emphasized that competitive bidding should "result in the determination of fair and reasonable film rentals" and should only be used when it does so. The TOA counsel said that in his opinion this approach to the problem should be adopted by all distributors, and that competitive bidding should be employed only when the distributors feel, sincerely and honestly, that its use will eliminate a definite threat of litigation; that it is the only way of arriving at a "fair and reasonable" rental; and further that the bid accepted constitutes a "fair and reasonable" rental for the particular theatre.

U.S. Picture On Mexicans Stirs Storm

A controversial film being made in Silver City, N. M., about Mexican mine workers, touched off repercussions in Washington, Hollywood and Mexico City.

The Mexican actress, Rosaura Revueltas, was taken in custody last week at Silver City by immigration officials on the charge of illegal entry. Meanwhile George Negrete, executive secretary of the Mexican National Association of Actors, declared that the Association had invoked a ban against all American actors now working in Mexico. He said this was in retaliation for the detention of Miss Revueltas by the United States.

In Washington Commerce Department officials said present export control legislation was certainly broad enough to permit the Administration to ban export of the film, but they indicated they doubted the advisability of such a step.

Representative Donald Jackson (R. Cal.) had asked the Commerce, State and Justice Departments whether anything could be done to prevent exports of valuable propaganda for the Communists.

In Hollywood the Screen Actors Guild rejected a request from the Mexican Actors Guild for intervention in behalf of Miss Revueltas.

The SAG reply to the MAG read in part: "We will always protect the wages and working conditions for actors of all nationalities working in the United States for film producers who have signed our basic agreement. We want you to know, however, that Miss Revueltas was working for a non-union company, not signatory to our contract." The untitled film in which the Mexican actress was working had been condemned by SAG and the AFL Film Council previously.

Columbia to Distribute Yorke Legion Subject

A one-reel subject, "Legion at Bat," produced and directed by Emerson Yorke and featuring the American Legion Junior Baseball League, will be distributed by Columbia. The picture, shown last week in New York to the press and to baseball and Legion executives, tells the story of the American Legion League with its 16,318 teams, each sponsored by Legion Post; the major league stars of today who have come from the Junion League ranks; and details in excellent highlight the exciting moments of last year's Junior League World Series game in Denver between Cincinnati and San Diego. Narration is by Bill Stern and Rip Collins, former major league star, was technical advisor. "Legion Ball," the official Legion Junior Baseball song, by Solita Palmer, which is featured in the film, is a strong selling point.—J. D. I.

Urges No TV Licenses for Film Firms

WASHINGTON: Rep. Springer (R., Ill.) of the House Interstate Commerce Committee has urged the Federal Communications Commission to follow a policy of denying television licenses to applicants from the motion picture, radio broadcasting and newspaper industries.

The Congressman's remarks were made to Paul A. Walker, FCC chairman, who spent a full day on the stand as part of the committee's routine review of the FCC.

Asking whether the FCC had given much thought so far to the question of denying licenses to the three media, Rep. Springer said he thought that those industries were in competition with television broadcasting. It might be possible, he said, that if a film theatre and a television station in the same town were owned by the same person, the TV station would suffer.

Rep. Springer told Mr. Walker that if the FCC doesn't face up to this issue before it gives out many more TV licenses it will find itself "in very hot water."

Mr. Walker replied that the Commission had no such policy as far as television licensees were concerned and had never considered anything along those lines. He referred to the recent American Broadcasting-United Paramount Theatres merger decision, in which the Commission had said that motion picture people should not be barred as television licensees.

In his prepared statement Mr. Walker mentioned the theatre television hearings as one of the major problems in which the commission is now engaged. He told the committee that the current theatre television hearing, now in recess, is not concerned with whether theatre television should be permitted to exist, but rather to the extent to which radio frequencies should be made available to it.

Homeland Settles Trust Suit with Distributors

WASHINGTON: An "improvement in run" led to a settlement last week of the Homeland Amusement Company's $750,000 anti-trust suit against the eight major distributors in Federal District court here. No other terms of the settlement have been disclosed. Homeland's action was for $250,000 damages, trebled, and for an injunction against an inferior clearance position. Alleging the distributors wrongly forced the company's Rex theatre in Baltimore to play films behind three competing Durkee first neighborhood run theatres, the Senator, Boulevard and Waverly, the suit named the Durkee circuit as co-conspirator. Robert E. Sher, attorney for Homeland, said that although all parties have agreed to the settlement in principle, it must still be reduced to writing and signed.

FCC Approves Record Group of TV Stations

WASHINGTON: The Federal Communications Commission approved a daily record number of 19 applications for television stations February 26. This brings to 260 commercial and 14 educational the number of applications granted since the freeze was lifted last July. Two new stations were granted to Idaho Falls and Pocatello, Idaho, while one new station was authorized for each of these cities: Decatur, Ala.; Valdosta, Ga.; Champaign, Ill.; Springfield, Ill.; Pittsburg, Kans.; New Orleans; Benton Harbor, Mich.; Sedalia, Mo.; Butte, Mont.; Elmira, N. Y.; Charlotte, N. C.; Durham, N. C.; Tulsa, Okla.; Scranton, Pa., and Eau Claire, Wis.

TV Grants Made to Firms With Theatre Owners

WASHINGTON: The Federal Communications Commission has made two commercial television grants to companies having theatre owning officers. One went to the Harkins Broadcasting Company at Mesa, Ariz., whose vice-president, Harry Nace, has theatre interests in Arizona and California. The other grant went to the C. W. C. Company, Inc., Wichita, Kan., in which one of the officers, Stanley H. Durwood, has theatre interests in Kansas and Missouri.

UA Television Sales At $250,000 in 6 Weeks

United Artists Television sales for the first six weeks of this year were in excess of $250,000, according to George Shupert, vice-president and general manager of the UA subsidiary which distributes films made especially for television advertisers. Mr. Shupert is currently conferring with executives on the coast about the possibilities of producing a second 13-week series of TV films. The company is now servicing six programs in 27 markets.

J. J. Loses Trust Suit Against 20th-Fox, Skouras

J. J. Theatres, Inc., Bronx, N. Y., last week lost its $3,075,000 anti-trust, which it had filed in Federal District Court, New York, against 20th Century-Fox and Skouras Theatres. After two hours of deliberation the jury ended the month-long trial with a verdict for the defendants. J. J. Theatres claimed that its Luxor theatre was unfairly discriminated against in favor of the Park Plaza, a neighborhood theatre. RKO Radio Pictures, Warner Brothers and Universal were named as co-defendants in the trial.

End Percentage Actions

Seven percentage actions in the Federal Court in West Virginia by the major film companies against the Newbold Circuit, operating theatres in West Virginia and Kentucky, were terminated Monday with the stipulation that all differences had been settled.

NPA Clears Permits for 20 Theatres

WASHINGTON: The National Production Authority authorized the construction of 20 drive-in and indoor theatres during the fourth quarter of 1952, NPA reported this week.

Two of the authorizations were made to Texas Consolidated Theatres, Inc., one for a $312,500 theatre to be constructed at Wichita Falls, Tex., and one for a theatre costing $199,500 at Vernon, Tex.

Other approved projects were these: Manchester Drive-In Theatre Corp., Bolton, Conn., $41,500; Cobian Theatres of Puerto Rico, Inc., Rio Piedras, P. R., $44,400; Kent Theatre Corp., Dover, Del., drive-in, $16,700; Connellee & Co., Aberdeen, Md., $55,000; Thomas H. Blash, Cumberland, Md., drive-in, $15,000; H. J. Gilbert, Princeton, W. Va., $152,326; Eastern Theatre Co., Inc., Goldsboro, N. C., drive-in, $56,900; H. D. Bowers, Kosciusko, Miss., $70,000; Gary Outdoor Theatre Corp., Gary, Ind., drive-in, $48,000; Donald W. Campbell, Newtown, N. D., $25,000; Minnesota Amusement Co., Minot, N. D., $93,000; Arcada Theatre, Holton, Kan., $102,800.

Also: Rowley United Employes Pension Fund, Little Rock, Ark., drive-in, $46,172; William R. Everill, Salt Lake City, drive-in, $20,000; John K. Cook, Tucson, Ariz., amount not given; W. R. Becker, Yuma, Ariz., drive-in, $14,500; Regina Perry, Yerington, Nev., drive-in, $24,000, and Jones Enterprises, Inc., North Bend, Ore., $71,950.

Tricolor Television Tube Inventor Issued Patent

Dr. Alfred N. Goldsmith, New York consulting engineer, has been issued a patent covering the invention leading to the first demonstrated direct-view, tricolor television picture tube, according to the March *Official Gazette* of the United States Patent Office. Dr. Goldsmith has assigned the patent to the Radio Corporation of America. The first demonstration of his invention was made in 1950 with the showing of R.C.A.'s all-electronic compatible color television system.

Louis Rothenberg Dies

Funeral services were held Monday for Louis Rothenberg, 66, veteran theatre owner and circuit operator who died February 27 in Boston following a heart attack. At one time he operated as many as 60 theatres in New England and New York.

Dewey Vanscoy

Dewey Vanscoy, 55, manager of the Lamax theatre, at Wilmington, Ohio, died February 28 at a Wilmington hospital.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ONE of the three pictures that went into production during the week of the year when the State tax assessors make their annual rounds of the studios (no time to be loaded with transportable taxables) is being filmed in the two-dimensional form that has been standard around here ever since motion picture production started.

The other two pictures are going in specialized forms that are as different, one from the other, as both are from the first. The Hollywood scene is, as a matter of fact, considerably less affected by the technological turbulence now agitating the industry at large than the foregoing may suggest, as witness the long list of productions published in an adjacent column. The switchover to new forms is not so general as newspaper reports have indicated.

20th-Fox Starts Work On Big Scale "The Robe"

The picture going in standard form and dimensions is "The Valley of the Headhunters," with Johnny Weismuller and Christine Lawson, which Sam Katzman is producing, for Columbia release, with William Berke directing.

The new undertaking without precise parallel in production history is "The Robe," Lloyd C. Douglas' famous novel, which 20th Century-Fox began shooting for (and should one say in?) CinemaScope. Frank Ross, who has had the property in preparation for a little more than 10 years, is producing the picture, in color by Technicolor, of course, and Henry Koster is directing the players, Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Dean Jagger, Jeff Morrow and Betta St. John, among a great many others. The studio invited a section of the lay press to witness the commencement of shooting on this precedental production, a proceeding which generated a good deal of columnar comment likely to redound to the prestige of the process and the picture.

Warners Goes Into Action On "The Burning Arrow"

The third new project of the week is "The Burning Arrow," Warner Brothers' second three-dimension picture. "The House of Wax" had been completed the day before as their first, and this makes the Warner studio the first (if this isn't getting too complicated) to place a second 3-D picture in production. The studio is using the Natural Vision Corporation camera and process, and will start another picture in it as soon as "The Burning Arrow" is completed. David Weisbart is producer of "The Burning Arrow," which is being directed by Gordon Douglas. The cast is headed by Guy Madison, Frank Lovejoy, Vera Miles and James Brown, and the picture goes in WarnerColor, as did "The House of Wax."

THE week witnessed what may turn out to have been the dawning of price competition in the 3-D equipment field, although this is still a seller's market and likely to remain so for a long time. The price publicity was precipitated in the course of a news conference marking the announcement of a new three-dimension camera made available to producers on a license basis by the Dunningcolor Corporation, an old-line color house active principally in the stereopticon-slide field during recent years, when a reporter inquired as to the terms on which a producer could use the equipment.

Cost Basis Indicated For Use of Cameras

The Dunningcolor camera, not yet actually in use but contracted for the starting of an unidentified picture March 15, is offered for use on a picture for 10 per cent of the production cost of the picture plus five per cent of the distributor's gross.

The Natural Vision 3-D equipment, used for "Bwana Devil" and by the Warner and Columbia studios, is furnished for use on a picture for $25,000 plus five per cent of the distributor's gross.

The Stereo-Cine 3-D equipment controlled by Sol Lesser has not yet been used by anyone but himself, but in an announcement some months ago he stated it would be made available to appropriate independent producers who would contribute 3-D features to a program of 12 per year, in the financing of which he and his corporate associates would participate.

Total Available Cameras Vary with 3 Companies

These are the three sources from which, so far, a producer or studio can obtain 3-D photographing facilities. Dunningcolor executives say they have two completed cameras, Natural Vision officers were to have eight completed units in service by the end of this week, and the Lesser organization, at last reports, had one. RKO has a contract for use of the single Norling camera in existence, and the MGM, 20th Century-Fox, Paramount and Universal-International studios are using their own.

In view of the manifest shortage of 3-D cameras and related equipment it is quite clear that price competition among the various sources of supply is not likely to wax keen for a good while. From the standpoint of quality, in equipment, in the uses to which it is put and in the product which eventuates, the conspicuous certainty that a substantial dollar motive will continue to be operative in behalf of 3-D from anvil to audience is reassurance of a kind the trade didn't enjoy in the period of changeover to sound.

THIS WEEK IN PRODUCTION:

STARTED (3)

COLUMBIA
Valley of the Headhunters (Katzman Corp.)

20TH CENTURY-FOX
The Robe (Color, CinemaScope)

WARNER BROS.
The Burning Arrow (Natural Vision 3-D, WarnerColor)

COMPLETED (3)

INDEPENDENT
The Moon Is Blue (Preminger-Herbert Prod., U.A. release)

UNIVERSAL-INTERNATIONAL
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

WARNER BROS.
House of Wax (Natural Vision 3-D, WarnerColor)

SHOOTING (29)

COLUMBIA
Fort Ti (Technicolor, 3-D)
The Wild One (The Kramer Co.)

INDEPENDENT
Donovan's Brain (Dowling Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellows Prod.)
Cocobolo (Robert L. Peters Prod., Lima Peru, Eastman color)

MGM
The Big Leaguer (Melbourne, Florida)
Saadia (Technicolor, French Morocco)
Arena (3-D, Ansco color)
Easy to Love (Technicolor)
Take the High Ground (Ansco color)
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor, Ceylon)
Sangaree (Pine-Thomas Prod. 3-D, Technicolor)
Untitled Comedy

20TH CENTURY-FOX
Blueprint for Murder
Inferno (3-D, color)

UNIVERSAL-INTERNATIONAL
Walkin' My Baby Back Home (Technicolor)
Back to God's Country (Technicolor)
It Came from Outer Space

WARNER BROS.
The Boy from Oklahoma
So Big
Blowing Wild (Mexico)
Three Sailors and a Girl (Technicolor)
The Marines Have a Word for It (formerly "Sulu Sea")
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)

Newbery Is NewRepublic Sales Head

Herbert J. Yates, president of Republic Pictures Corp., announced on Monday in London the appointment of C. Bruce Newbery as vice-president and director of sales of Republic Pictures in the United States to succeed James R. Grainger, former executive vice-president and general sales manager, now president of RKO.



C. B. Newbery

He also appointed Reginald Armour to the Newbery post as vice-president and chief executive officer of Republic's British Organization.

He announced that Richard G. Yates, former assistant to Mr. Grainger, will be assistant director of sales under Mr. Newbery.

It is expected that Mr. Newbery will leave London for New York next week to take up his new position. Mr. Armour assumed his new duties in the British Organization March 2.

On his return to New York Mr. Yates will attend several regional sales meetings with Mr. Newbery throughout the United States for the purpose of discussing with exhibitors and the Republic sales force the most ambitious program in the history of the company.

Similarly, Richard W. Altschuler, president of Republic International, who is now in London, is arranging a tour with Reginald Armour for a series of sales conferences with branch managers and exhibitors throughout Great Britain.

Harry Warner Speaks To Junior Chamber

Harry M. Warner, president of Warner Brothers, addressed the anniversary banquet of the Los Angeles Junior Chamber of Commerce at the Ambassador Hotel, Los Angeles, February 27. Mr. Warner reviewed film pioneering as it has grown from sound to three-dimensional production. Virginia Mayo was named as queen of Junior Chamber Week.

To Honor Noted Jurist

The Cinema Lodge of B'nai B'rith of New York will honor Judge Samuel Liebowitz, eminent New York jurist, at a special evening in his honor March 16.

Set Pioneers Dinner

The annual dinner-meeting of the Motion Picture Pioneers will be held November 12 at the Astor Hotel in New York.

People in The News

MORT BLUMENSTOCK, Warner Brothers vice-president in charge of advertising and publicity, has returned to his company's headquarters in Burbank, Calif., after conferring with home office executives in New York on campaigns for forthcoming product.

NATE J. BLUMBERG, chairman of the board of Universal, arrived in New York from the coast Monday; AL DAFF, executive vice-president, and BEN COHN, foreign department executive, returned this week from a South American trip.

DONALD MERSEREAU has resigned as associate producer and general manager of *Film Daily* and general manager of *Radio Daily*. He had been associated with JACK ALICOATE's trade publications for 30 years.

MARTIN STARR has entered his sixth year as drama critic and motion picture commentator for New York radio station WINS. Mr. Starr's programs have been on radio for 19 years.

LESTER W. ROTH, vice-president of Columbia Pictures, has been reelected vice-president of the American Jewish Committee. Mr. Roth is also a member of the Academy of Motion Picture Arts & Sciences.

ARTHUR B. KRIM, president of United Artists, returned to New York from Hollywood Monday after a three-week stay conferring with independent producers currently working with United Artists.

KLAUS LANDSBERG, vice-president of Paramount Television Productions, Inc., has been awarded the George Washington Honor Medal of the Freedom Foundation for his part in bringing the nation the telecast of an atom bomb explosion.

ALAN JACKSON, story and play editor of Paramount Pictures, has been appointed chairman of the motion picture division for the New York April Cancer Crusade.

WILLIAM F. JOYCE has been signed as associate producer of "The Joe Louis Story," it was announced Friday by STIRLING SILLIPHANT, the film's producer.

DAVID A. LIPTON, vice-president in charge of advertising and publicity of Universal Pictures, is in New York for two weeks of conferences with home office executives.

JOHN ROWLEY, vice-president of Rowley United Theatres, and PAUL SHORT, division manager for National Screen Service, have been appointed as co-chairmen of the 1953 Red Cross drive for the motion picture industry in Texas.

CECIL B. DEMILLE was presented with the Cleveland Film Critics Circle Award naming his circus production "The Greatest Show on Earth" as the best picture of 1952.

JAMES R. GRAINGER, RKO Radio president, has returned to New York from the coast.

MONTGOMERY ORR has been named manager and account supervisor of the west coast office of Monroe Greenthal Co., Inc.

WALTER SELTZER has been appointed executive assistant to JACK SAPER, general manager of Hal Wallis Productions. Mr. Seltzer will continue to serve as the company's director of advertising and publicity.

Veteran Projectionist Retires in New York

After 63 years in the industry, 23 of which were spent with the Capitol theatre in New York, Michael Berkowitz retired Monday. Among Mr. Berkowitz's contribution to motion picture technology were his construction of the Simplex projector, the Cinematograph and the Edengraph projectors, all built with the late Frank B. Cannock.

William Singleton Heads Associated Screen News

MONTREAL: William J. Singleton has been named president of Associated Screen News, Ltd., it was announced Monday by the company's board of directors. This action follows a decision by B. E. Norrish, the firm's founder, to retire from active direction of the company's affairs. Mr. Norrish, who remains as a member of the board, is one of Canada's motion picture pioneers. Under his direction the firm he founded in 1921 became the first permanent motion picture laboratory in Canada, and housed the nation's first permanent sound stage. His successor has served Asociated Screen News for almost 30 years in sales, advertising, administrative and executive positions. Mr. Singleton is president of the Quebec division of the Canadian Motion Picture Pioneers and vice-president of the Association of Motion Picture Producers and Laboratories.

To Film Life of Edison

Jules Levey, producer-distributor, announced Wednesday the signing of a contract with Admiral Harold G. Bowen, executive director of the Thomas Alva Edison Foundation, for the production of a motion picture to be based on the life of Thomas Edison.

The National Spotlight

ATLANTA

The Avondale theatre, Birmingham, Ala. has closed its doors on account of bad business. . . . Charlie Webb, who recently leased the Bocanita, Scottsboro, Ala., from the Word Theatres, has closed the theatre for extensive remodeling. . . . The Garden Hill theatre, owned by the Al-Dun Amusement Co., West Point, Ga., has reopened. . . . Peggy Duncan, of U-I, was married. Also Lucille Alls was married to James Hill. . . . The Astor Pictures of Georgia, will move into their new quarters about March 15. . . . Otis Smith appointed as assistant to manager Sam George of the Paramount theatre. . . . March 15 has been set for the opening of the new 300-car drive-in at Indian Rock, Fla., owned by Mrs. Sarah Higginbotham. . . . Mr. and Mrs. Pete Brice, general manager Pal Amusement Co., Vidalia, Ga., back after a vacation spent in Miami. . . . Harry Laskars has joined Warners.

BALTIMORE

Leon Back, Rome Circuit head in New York to view Cinerama. . . . Henry Fey, Eureka projectionist, died of a heart attack. . . . Frank L. Gibson, Sr., chief projectionist at Loew's, has returned to work after an illness. . . . Richard Dizon is new assistant at Rappaport's Little theatre. . . . Jack Levin, of the Irvington theatre, is in Florida. . . . Rex theatre case against the film companies has been settled out of court. The house, closed since January, will reopen sometime in April. . . . Allied Theatre Owners of Maryland's film committee met to discuss the 3-D problem. . . . Leon Back, accompanied by Lauritz Garman of the Uptown; Sam Temple, Durkee Circuit; and Morton Gerber, of District Theatres, attended the 3-D panel discussion in Philadelphia sponsored by the Allied Theatre Owners of Eastern Pennsylvania. . . . Ted Kirwan has returned from New York to his New theatre here.

BOSTON

Several theatres outside the Boston limits have been equipped for three-dimensional films, including the Rex, Manchester, N. H.; the Scenic, Keene, N. H.; the Saxon, Fitchburg; the Medford, Medford, and the Magnet, Claremont, N. H. . . . Officials of Interstate Theatres Corp. have decided to equip at least two theatres with 3-D systems in the near future, although neither the theatres nor the system has been selected. . . . Martin J. Mullin, president of New England Theatres Inc., has booked the Warner 3-D feature, "House of Wax" into the Metropolitan theatre for two weeks starting April 23, marking the second new-process film at play this theatre. "Bwana Devil" had a two-week engagement in February. . . . Clinton Harrington, formerly with ATC, is the new assistant manager at the Beacon Hill, Boston.

BUFFALO

Harry Berkson and Nate Dickman have leased the Delaware drive-in theatre. . . . The Lakeshore drive-in down in Lakewood opens March 5 under the management of Don Becker. . . . Jack Goldstein, sales manager of the local National Screen office journeyed to New York last week-end on business. . . . Edward J. Wall, Paramount field representative, was in to discuss campaign on "The Stars Are Singing," opening March 18 in the Paramount. . . . John Zimmerman, manager of UPT's Niagara theatre, is ill in a local hospital. . . . Members of Tent 7, Variety club, celebrated Fiesta Night last Saturday. . . . Smith & Constantine are reopening the Cameo theatre in Syracuse. It has been closed since last July. . . . Mike Carr has re-opened the State theatre in Caledonia. Mike formerly operated the World in Rochester. . . . Lillian Rosen, RKO-Radio exchange contract clerk, is recuperating at home from an operation.

CHICAGO

"Peter Pan" continues to do sensational business at the State Lake here, racking up $39,000 in its third week, and a total of over $150,000 in its first three sessions. . . . The New Garden, Canton, Ill., has been taken over by the Kerasotes Circuit as of March 1 from the Hainline Circuit. . . . Burtus Bishop, MGM midwest division manager, married Dolores Heling, Milwaukee model, February 14. . . . The Schoenstadt Circuit will operate the Starlite drive-in, Oak Lawn, Ill., this summer, with the opening set for March 27. . . . Leonard Grossman is reopening the Rena, Chicago, March 6. . . . The Ridge, Griffith, Ind., and Marks Bothers' Sunset, Chicago, and Double, Skokie, have announced that they will open March 6. . . . Ruth Clausen, formerly of the office of the Clark theatre, is working for Jim Booth in the furniture business.

WHEN AND WHERE

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CINCINNATI

Two pictures playing RKO houses simultaneuosly at advanced prices are making box office records. United Artists' "Bwana Devil" at RKO Albee and "Peter Pan," at the RKO Palace. . . . Willis Vance was elected president of Theatre Owners Corporation. Charles Ackerman was named first, and Louis Wiethe, second vice-president. Herman Hunt was elected secretary and Maurice Chase, treasurer. Rex Carr was reelected general manager and assistant secretary and treasurer. Directors, in addition to the officers, are Robert Strauss, Elstun Dodge, Jack Bauer, Sante Macci, Jerome Kuntz and John Hewett. . . . Services were held February 28, for Dewey Vanscoy, manager of the Lamax theatre, in Wilmington, Ohio, who died in the Clinto Memorial Hospital of a heart attack. He was 55. . . . Mitchell Blachschleger, United Artists salesman heretofore covering Kentucky, has been transferred to Columbus, Ohio, replacing Jack Frisch, resigned. James Curran, formerly with Republic, has joined UA as Kentucky salesman.

CLEVELAND

Frank Masek, National Theatre Supply manager, reports that 35% of the fifty 3-D equipment orders on his desk are for theatres located in smaller, northern Ohio towns. . . . Mori Krushen, U.A. exploitation director, and field representative Howard Pearl are here to set a big advance campaign on "Moulin Rouge" opening its third pre-release engagement at Loew's State on March 14. . . . J. R. Vogel announces a shift in local theatre management following the resignation of State theatre manager Vaughn O'Neil to go into another business. Sam Shubouf is transferred from the Park to handle both the State and Ohio, while Frank Arena is promoted from the Ohio to succeed Shubouf at the Park. . . . Wallace "Doc" Elliott return from the west coast to resume as Warner manager in Lima, O. . . . Jerry Koerner, former Columbia booker

(Continued on opposite page)

(Continued from opposite page)

who has been away from the industry several years, succeeds Jerry Whitesell, as MGM city booker. Whitesell is going into the TV business in Greenville, O.

COLUMBUS

Safety director Donald D. Cook said that the city will appeal to the Ohio Supreme Court the recent decision by the Court of Appeals which ruled that charity bingo operators cannot be arrested by police, even though "the games are lotteries and seem to violate the Ohio Constitution." Bingo has been banned by local ordinances. . . . The Federal Communications Commission formally approved the sale of local television station WTVN to the Taft family of Cincinnati. . . . Edwin S. Burdell, president of Cooper Union for the Advancement of Science, New York, denied rumors that the Grand theatre building here may be sold to a nationally-known hotel chain. . . . Mrs. Virginia Trannett, publicity representative of the Hartman, has returned to work after being injured several weeks ago.

DENVER

During the recent blizzard, general over this region, Frank Green, Universal salesman, was stalled outside Sidney, Neb., for 12 hours, and slept in his car. . . . Carl Mock, a theatre appliance salesman, was in the same storm, but his car was parked in town. . . . Bruce Marshall, Columbia salesman, has a new daughter, Jillann, born at Presbyterian. . . . Barney Shooker, on film row since 1919, was honored at a luncheon given by Robt. Hill, Columbia branch manager, in honor of Shooker's 20 years with Columbia as a salesman. . . . Merle Swank and Don Phillips have bought the McCook drive-in, McCook, Neb., from Hankey and Giddings.

DES MOINES

A 300-car drive-in theatre will be built on Highway 30 near Hawarden this spring. The theatre will be erected under the supervision of H. J. Lankhorst, Jr., operator of the Sioux and Comet theatres at Hawarden. . . . A survey by Vern Hagemann, operator of the Waverly theatre in Waverly, shows that Jane Russell and the other glamor gals are getting the brush-off there. Theatre fans in the area prefer Ma and Pa Kettle and pictures like "My Pal Gus" and "Cheaper by the Dozen.". . . The first 3-D showing in Des Moines was March 5 when "Bwana Devil" appeared at the Des Moines. In Davenport, three theatres are making plans for 3-D. They are the RKO Orpheum, the Capitol and Coronet. . . . J. J. Sparks, former RKO booker, has returned after two years' service with Uncle Sam. Upon his return, "Sparkie" was named RKO salesman.

HARTFORD

Sam Wasserman, Bob Hoffman, Alex Schimel, John Pavone and Sam Germaine have been named to a committee by Variety Club of Connecticut, Tent 31, to consider sponsoring one or more performances at Melodybrook Playhouse, summer tent theatre in Milford, Conn. The tent would use proceeds for charitable work. . . . Paul W. Amadeo, general manager of the Pike Drive-In Theatre Corp., Newington, Conn., is back at his desk, following surgery. . . . Sal Adorno, Sr., general manager of the M & D Theatres, Middletown, Conn., and Mrs. Adorno are in Phoenix, Ariz., on a vacation. . . . Joseph Giobbi, manager of the Crown theatre, Hartford, was married to Miss Loretta Dominie. . . . Walter R. Wilson, assistant manager, Paramount theatre, New Haven, recently wed Miss Catherine A. Nunziante. . . . Franklin Ferguson of the Bailey Theatres, New Haven, has been named general chairman of New Haven's observance of United Nations Week.

JACKSONVILLE

The Palace theatre had seven shows daily during the first run of "Peter Pan," instead of the usual five shows. . . . The Edgewood theatre is now managed by Robert Case, former drive-in operator in NewYork state. . . . The early spring weather is being welcomed by North Florida drive-in operators. . . . Mr. and Mrs. Carl Carter, operators of the Ribault, Air Base, and Ritz drive-ins, were vacationing in Key West. . . . Tommy Harper, new MGM publicity man for the southeast with headquarters here, has been looking over his territory. Emory Austin, former MGM exploiteer in Atlanta, has been advanced to a New York desk. . . . Austin Gilmore, theatre man from Sarasota, has been appointed to a publicity job here by Florida State Theatres. . . . Harry Botwick, FST executive, watched over the reopening of the enlarged Hillsboro drive-in at Tampa, now managed by Joe Taylor.

(Continued on following page)

EXHIBITOR-SHOWMAN SHOWS HOW IN POLIO DRIVE CLEANUP



The check for $2,750 represents the collection in the Polio Auction at the Delft theatre, Iron River, Mich., and is handed by Toni Sattler, wife of the theatre's manager, to E. Burr Sherwood, chairman of the county polio drive. George Sattler looks on at the right

IRON RIVER, Michigan: The major credit for the outstanding success of this year's Iron County March of Dimes campaign is given to local exhibitor George Sattler and his wife, Toni. An auction, held on the stage of Mr. Sattler's Delft theatre January 30, produced a neat $2,750 to push total campaign receipts over the $5,000-mark, $2,000 more than the goal set by the local polio committee. As a result, both Mr. Sattler and the industry he represents have come in for much favorable mention press-wise and unofficial.

The Iron River exhibitor got the auction ball rolling weeks in advance through his regular radio broadcast "Let's Go to the Movies" over station WIKB. Interviewing polio victims and visiting polio hospitals, Mr. Sattler also gave prominent mention to other campaign activities, including a benefit basketball game, a turkey shoot and a benefit dance. The biggest event, of course, was the Delft theatre auction, held in conjunction with a sale of baked goods in the theatre lobby. All articles, baked and otherwise, were donated by members of the community.

At 9 o'clock of the big night, Mr. Sattler threw open his doors to the public and for the next three hours there was spirited bidding for everything from dogs, turkeys, bicycles, plumber services and sacks of flour, to skis, record players, paint, spaghetti dinners and a week at a lake cottage. The auction was broadcast over WIBA and Mrs. Sattler accepted bids telephoned in by interested listeners. To keep the crowd in a buying mood, a mobile national guard kitchen unit gave out free coffee and doughnuts and other refreshments donated by local firms.

The results broke all previous country records and earned Mr. Sattler the lasting respect of his community, including that of E. Burr Sherwood, county polio chairman, who credited Mr. Sattler with having "spearheaded the drive's major campaign."

INDIANAPOLIS

"Bwana Devil" is getting a lot of attention at the Indiana, despite local excitement over the state high school basketball tournament and a heavy snowfall Sunday night. Estimates for the first week run as high as $40,000. . . . The Allied Theatre Owners of Indiana have postponed their southern regional film clinic, originally planned for March 24, until new dates are set for the Kentucky Allied convention. . . . Howard Rutherford, manager of Loew's, is vacationing in Miami for three weeks. . . . The Avalon, formerly operated by Earl Bell, is being converted into a neighborhood church. . . . Early bird drive-in operators here are getting ready for reopening scheduled about March 15.

KANSAS CITY

Winter storms continued to bypass Kansas City; but the territory has been hard hit. . . . Attendance was not extraordinary at first runs and subsequents in the last week of February. . . . Despite numerous obstacles to attainment of last year's high record of collections for the March of Dimes, the public contributed nearly $15,000 through audience collections and receptacles at theatres in Greater Kansas City, and more than $11,000 in Jackson County, Mo. . . . Preliminary reports on the results of the "Brotherhood" campaign at Kansas City, indicate that exhibitors have taken part more generally than last year, with consequent larger response. Several exhibitors gave their personal attention to the promotion in their theatre lobbies.

LOS ANGELES

Gail Parker, formerly with the Roy Dickson office, has joined the Paramount organization as booker, a position he previously had before his affiliation with Dickson. . . . Irish Ross, PBX operator at Metro, is back from a three-day vacation in Las Vegas. . . . "Chuck" Piercy, Preferred Theatres, became the father of a six-pound baby boy christened Charles Seth. Mother is the former Lucille O'Brien, FWC secretary to Frank Prince. . . . Jennie Pence, Warner contract department, returned from a three-day trip to Fresno. . . . E. V. Libby is the new operator of the Empire, formerly managed by Mort Goldberg. . . . Gerald Vacchio has succeeded Sammy Fradkoff as manager of the FWC Maywood, Maywood. . . . The new manager of both the Towne and Sierra theatres, in San Fernando, is showman James Wombel.

MEMPHIS

Four Memphis theatres are again operating "bank nights" with cash drawings. They are Linden Circle, Crosstown, Memphian and Frayser drive-in, all operated by M. A. Lightman Sr. Police ordered bank nights stopped last week but granted a five-week extension to permit the theatres to dispose of their jackpots of cash on hand. . . . M. A. Lightman Jr., Malco executive, was in New Orleans on business. . . . Walter Titus, southern division manager for Republic, New York, was in Memphis on business. . . . F. T. Murray, New York, manager of branch operations for Universal, was in town. . . . Russell Wilson, owner, Sunset drive-in, Calvert City, Ky., will open for the season March 8. . . . Jimmie Rodgers, former branch manager for Columbia, is improved at Kennedy Veterans Hospital where he has been seriously ill. . . . M. S. McCord, Little Rock, head of United Theatres Corporation, was in Memphis on business.

MIAMI

Stanley Weiner from the New York offices of Manor Films was in town working with Bill Dock of Florida State Theatres on publicity for the showing of "Leonardo Da Vinci". . . ."Call Me Madam" due for a "triple threat" Florida premiere at the Miami, Carib and Miracle on March 1. The same trio of theatres broke all opening-day box office records with the showing of "Moulin Rouge". . . . With Mitchell Wolfson offering the lease of the Plaza theatre on Miami Beach for a possible TV studio, and Southern Bell and American Telephone and Telegraph reporting facilities available, the next move for origination of nationally televised shows from this area is up to the stars and the networks, according to Hank Meyer, Miami Beach public relations. . . . Wometco started its 2nd annual Showmanship Contest on March 1. Contest runs 13 weeks and cash prizes total up to some $2,250.

MILWAUKEE

William J. Pierce will leave the Savoy theatre here, where he has been manager for 16 years, to take over as manager of a new outdoor theatre here. The new theatre is the Highway No. 15 outdoor theatre, owned by Mike Chesnick and Mike Rischman. It has a 527-car capacity and is expected to open as soon as possible in April upon its completion. . . . An autograph party was held in the lobby of the Alhambra theatre for Audie Murphy, Susan Cabot and Renate Hoy when they made a personal appearance in behalf of "Gunsmoke" which opened there last week. . . . Hugo Vogel, Theatre Equipment, joined his wife in Florida for a ten-day holiday. . . . "Ivanhoe" went into its 2nd week at the downtown Strand.

MINNEAPOLIS

Harry French, president of Minnesota Amusement Co., is vacationing in Florida. . . . Harry Walders, district manager for Italian Film Exports, was in contacting for distribution of his pictures. . . . Sherm Fitch, RKO branch manager in Sioux Falls, S. D., stopped here on his way back from the Chicago district sales meeting. . . . Ed Borgan, Universal exploiteer, was in working on "Desert Legion" opening at Radio City, March 13. . . . John Bollig, Sr., hopes to open his new drive-in at Garrison, Minn., about May 15. . . . The Hollywood, Cambridge, Minn., has tied in with local merchants and is offering free admission on Wednesday nights. . . . Ben Marcus, Columbia midwest district manager, was in. . . . Anton Schultz plans to open his Corral drive-in at Bismarck, N. D., sometime about April 10.

OKLAHOMA CITY

R. Lewis Barton Theatres, have bought the Agnew theatre from Video Theatres. The Agnew is the 13th theatre in the Barton chain in Oklahoma City. . . . Woody Minor is the new manager of N. W. drive-in theatre. He formerly managed a theatre in Wewoka, Okla. . . . Choc Hudson is the new manager at the Knob Hill theatre, one of the Barton Theatres. . . . Doyle Mowrey, city manager for the Commonwealth Theatres, Inc., operators of two drive-ins in Joplin, Mo., opened the Tri-State drive-in on West Seventh Street, February 27, nearly a month ahead of the originally scheduled date. . . . C. W. Tipton of Manilla, Ark., who operates theatres at Manilla, Monette and Caraway, has purchased three-dimension equipment for his theatres.

OMAHA

The State theatre gave Omahans their first look at three-dimension films. Seats were filled for the presentation of Sol Lesser's Stereo-Techniques program. . . . During a storm of near-blizzard proportions, four ambassadors from Hollywood plugging "Gun Smoke" drew hundreds of fans to the Orpheum. The four were Audie Murphy, Susan Cabot, Renate Hoy and Jesse White. . . . Funeral services were held for C. J. Kremer, 68, owner of the Rialto theatre at Stanton, Neb., since 1918, at the Methodist Church there. . . . Mr. and Mrs. Sherman Andress, Ponca, Neb., theatre owners many years, were feted at their son's home on their 61st wedding anniversary. . . . Max Rosenblatt, RKO branch manager, attended the 25th anniversary drive meeting at Kansas City to set preparations for the March 1 kickoff.

PHILADELPHIA

Melvin Fox, head of the independent Fox Theatres chain, will leave for Israel at the end of the month with recreation commissioner Fredric R. Mann, in behalf of the Allied Jewish Appeal. . . . The Ventnor, Ventnor, N. J., has been closed for renovations. . . . The Hammonton, Hammonton, N. J., is now operating Fridays through Mondays. . . . John Ivanitch, Truckville, Pa., is now booking and buying for the Penn, West Reading, Pa. . . . Monogram Pictures purchased the building which it presently occupies here for $10,000. . . . Theatre decorator David E. Brodsky has been named for a third term as president of the Downtown Jewish Orphan Home. . . . Louis Wakshul is now in charge of the film payment department at Allied Buying and Booking Service. . . . Charles Stiefel, veteran exhibitor, announced the engagement of his daughter, Esther, to Lenard B. Sternberg, assistant program manager of Radio Station WHAT here.

PITTSBURGH

Sam Gould, city manager for Warner Brothers in Greensburg, and who has been associated with Warners for more than 20 years, has resigned and will manage two theatres in nearby New Castle for the Norbert Stern outfit. . . . The Pittsburgh Tent of the Variety Club has inaugurated a new series of "King For A Month" dinners and will have Mayor Lawrence as first guest speaker. Bill Finkel and George Neff are chairmen of the affairs. . . . Gary McHugh, manager of the Squirrel Hill theatre since last summer, has resigned and has returned to New York to resume his career in the concert and opera fields. He has been succeeded by Earl Gordon of Toronto, who has

(Continued on opposite page)

(Continued from opposite page)

been with the chain for four years. . . . Willard Johnson who has been associated with Warner Brothers in Philadelphia for the past five years will come here as manager of the Belmar theatre in Homewood, replacing Tony Cotsoumbis who has resigned. . . . Werner Lund, the Carmichaels theatre owner, has been elected president of the Carmichaels Chamber of Commerce.

PORTLAND

Business is on the upgrade at nearly all first run theatres with most holdovers going strong. "Bwana Devil" opened at the Paramount with hiked prices. . . . The Broadway has announced that it will show WB's "The Wax Museum." . . . Orpheum manager Kenny Hughes has a big promotion on for "The Stars Are Singing". . . . Mayfair manager Herb Royster has a brand new auto. . . . William Consodine, MGM executive, wandering around town for a couple of days. . . . Walter Hoffman, Paramount field man, in town for a quick trip. . . . Also Max Bercutt, of Warner Brothers.

SAN FRANCISCO

United-California has closed the Diamond, Oakland and plans are to dismantle the building. . . . Irving Levin, San Francisco Theatres Inc., has inaugurated an art policy for the Balboa. . . . George Uribe has been promoted to assistant at Loew's Warfield by manager Boyd Sparrow. . . . Stanley Luce resigned as manager of the Paramount. . . . Audrey Dallas, bookkeeper, new to the industry, replaced Richard Lemon, resigned from United-Paramount. . . . Saiichiro Hattori, 74, part owner of the Lincoln, Stockton, died Feb. 20. He is survived by his widow and four children. . . . Dean Malcolm, second shipper, Warner Brothers, is the father of his first child, a son. . . . New officers for the Film Colony Club are Helene Shearer, president; Gladys Paul, vice president; Maude Rogers, secretary, and Jesse Cole, treasurer. . . . Mary Marquart, secretary to S. J. Gardner, MGM, is due back from vacation March 9.

TORONTO

Odeon Theatres' Odeon at Sapperton, B. C., is undergoing alterations and renovations. . . . Associated British-Pathe's color film of the Coronation, "Elizabeth Is Queen," will be released in Canada by International Film Distributors. . . . Gayety theatre, Montreal, has been purchased by the Bronfman family, owners of Seagram's Distillers, as an investment property. . . . Phil Pendry, local newsreel man for Warner-Pathe, is engaged to be married to Susan Monroe. Another of the film industry to become engaged is Mildred Stein, of National Film Board. . . . The Annual Variety Club ball game has been set for June 29. . . . Both of Canada's theatre circuits, Odeon and Famous Players, are co-operating to raise money for the National European Flood Relief Committee.

VANCOUVER

Joseph Branger, manager of the Tivoli theatre in Calgary, is back from a look-see at the studios in Hollywood. . . . Famous Player officials from the East said the local art shop under the management of Bill Baillee is second to none in Canada. . . . Shirley Turcott, of the Plaza staff, was hospitalized for appendix operation. . . . Micky Goldin, president of the Vancouver branch of the Canadian Picture Pioneers and manager of the Studio, hospitalized for a checkup. . . . Marge Dick, of the Odeon-Hastings, has resigned to raise a family. . . . Mary Brunt, from the Orpheum, is a new addition to the Vogue staff. . . . Lou Karp, local Famous Player, back from a Vancouver Island fishing trip. . . . The Vancouver branch of Canadian Picture Pioneers are holding their annual dinner and election of officers March 27.

Court Ruling Presages Sale of Swiss Firm

A Federal Court ruling in Washington has moved closer to completing the sale of the Swiss-owned General Aniline and Film Company to private business. The government took over control of the firm during World War II claiming the Swiss ownership was just a cloak to hide actual German control. However, since the Swiss owners are suing to regain their interest, the justice officials cannot sell the holdings to private American owners until the court litigation is settled. Chief District Court Judge Bolitha J. Laws has tentatively dismissed the Swiss suit and given the foreign firm three months to obey an earlier court order to produce thousands of necessary documents.

Michigan Allied Plans Convention April 27

Allied Theatres of Michigan will hold their annual convention April 27-29 at the Hotel Tuller Variety Club rooms in Detroit. The annual meeting of the Michigan exhibitors has been advanced to a Spring convention because of the immediate interest displayed in three-dimension projection. Engineers and other experts in this field will discuss progress, plans and development of three-dimensional films.

Canada Theatre Capacity Gained 25,000 in 1952

TORONTO: Capacity of theatres in Canada increased by some 25,000 seats in 1952. According to the latest tabulations, 52 standard theatres were opened. This is in addition to the 24 drive-ins opened. Already 1953 looks to be another record year as 33 theatres are under construction, and 17 are in the blueprint stage. During the past year, six 16mm situations were converted to 35mm. Largest of the theatres opened was Famous Players' Paramount in Edmonton with 1,400 seats, followed by the Alouette in Montreal with its 1,325 seats. Third on the list was the 994-seat Westwood in Toronto.

DeMille Wins Poll

The Independent Theatre Owners Association of New York has chosen Cecil B. DeMille the outstanding producer-director of 1952 and his "The Greatest Show on Earth" the top money-making film of the year, according to the results of a poll of 10,000 theatres in this country.

Welfare Unit Is Formed in Wisconsin

After many years of planning, Wisconsin industry leaders finally have achieved the realization of their dreams in forming a welfare organization to take care of all employees of the local motion picture industry. The first formal meeting of this organization, Showman's Guild, Inc., was held February 17 at the offices of the Fox-Wisconsin Amusement Corporation in Milwaukee.

All branches of the industry were represented at this meeting in which the aims and purposes of the organization were explained. After the group agreed on the need for this committee, a board of directors, consisting of 36 men, and an executive committee, made up of 12 men, were chosen.

Harold J. Fitzgerald, president of the Fox-Wisconsin Amusement Corporation, presided over the first meeting. He pointed out that an organization such as this one "can be a relief to those in need without embarrasment." Membership and help extended will be limited to people in the motion picture industry and allied organizations in Wisconsin and Upper Michigan. It does not include television, radio or night clubs.

Officers for the first term in this new organization are Harold J. Fitzgerald, president; Ben Marcus, first vice-president; A. D. Kvool, second vice-president; L. F. Gran, treasurer; Oliver Trampe, assistant treasurer; and Jack Lorentz, secretary.

Of the 36 board members, 12 are picked for a one-year term: 12 for a two-year term; and 12 for a three-year term. The 12 executive committee members and officers are chosen for one year only.

To Provide Blind With Sound Tracks Gratis

Sound tracks from films distributed by the American companies, transferred to 12-inch records, will bring Hollywood stories into the homes of the nation's blind without charge on a lending library basis. The project, called "Sightless Cinema," will be carried forward by the National Foundation to Entertain the Blind, a membership corporation chartered in New York State, of which Leon J. Rubenstein is executive director.

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MUST SELL. 1,500 SEATS TAKEN FROM Temple Theatre. Any reasonable offer accepted. Inquire: MANAGER, Loew's Theatre, Rochester, N. Y.

DRIVE-IN EQUIPMENT

STRONG MOGUL 75 AMP. ARC LAMPS WITH rebuilt metal reflectors $600. pair; in-car speakers with 4" cones $15.90 pair with junction box; underground cable $65M. Complete drive-in outfits from $1,595. (Send for lists.) Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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RECTIFIER BULBS, FIRST QUALITY, $4.75; changeovers, with footswitches, $42.50; parts for Simplex and Powers 30% discounts; sand urns, $4.95. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

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Legion Approves Six of Seven New Productions

The National Legion of Decency this week reviewed seven films, putting four in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; and one in Class B, morally objectionable in part for all. In Section I are "Gold Town Ghost Riders," "Hurricane of Pilgrim Hill," "I Love Melvin" and "Old Overland Trail." In Section II are "The Story of Mandy" and "The Three Musketeers." In Class B is "Devotion" because it "tends to condone illicit actions and to misrepresent religious practices; suggestive costuming, dialogue and situations."

Three Stores to Show "The Robe" Paintings

Twentieth Century-Fox has announced the selection of three additional department stores to exhibit the Dean Cornwell paintings for "The Robe." Currently on display at Davison-Paxon, Atlanta, the paintings will next be unveiled to the public at Macy's, Kansas City, March 16-21, and Macy's San Francisco, March 23-28. Invited groups of civic and social figures, as well as exhibitors will attend the openings of the film this fall.

File Damage Action for New Film Sale to TV

HOLLYWOOD: Producers of eight motion pictures, released in 1948 and 1949, have filed a $2,000,000 damage suit in Los Angeles Superior Court against distributors for selling new films to television. The action also asks for a restraining order to prevent further showings of the producers' films on television. The producers involved are Jack Schwarz' Equity Pictures, Inc. and Equity Films, Inc.; Orbit Pictures Inc. and Orbit Productions, Inc. The defendants are Chesapeake Industries Inc., Motion Pictures for Television, Inc., UA, Eagle Lion Classics, Eagle-Lion Films, Pictorial Films and Motion Pictures Unlimited.

3-State Group Resigns from Western Theatre Owners

Theatre owners of Washington, Northern Idaho and Alaska have officially resigned from Western Theatre Owners, Hannah Oppie, executive secretary, announced this week in San Francisco. The reason for the resignation was said to be that the group did not care for any outside contact and desired instead a strong statewide organization.

Plan Gala Circuit Show For Cerebral Palsy Fund

The entire proceeds from the opening night benefit premiere of the Ringling Brothers-Barnum & Bailey Circus at New York's Madison Square Garden, April 1, will go to the United Cerebral Palsy of New York City, Inc., Mrs. Leopoul Stokowski, chairman of the Circus Premiere Committee, has announced. Tickets for the gala performance will go on sale March 9 and range from $1.50 to $50 a seat.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Suppose Theatre Managers Should "Go Fishing"

PENNSYLVANIA publishers have come up with a novel idea to dramatize the newspaper's value to the community it serves. The State Association of Newspaper Publishers has invested $25,000 in *a motion picture* to tell their story. The 20-minute semi-documentary film shows the impact on a typical community when the home town newspaper suddenly suspends. The film is in 16-millimeter Technicolor and was produced entirely at State College, a college town that we remember. (We once took a train to State College and the train-crew stopped and assembled a plow en route, for a farmer along the way. That was forty years ago.)

The "actors" are residents of the community, and the newspaper around which the picture revolves is the *Center Daily Times*. The picture tells the story of the effect on various individuals and segments of the community when, for no apparent reason, the town's only newspaper suspends publication. The only clue is a sign on the paper's front door that reads, "Gone Fishing."

The immediate results are portrayed in a series of incidents dramatizing the absence of the newspaper in the daily life of individuals, businessmen, housewives, officials.

What the townspeople do about it makes an interesting and plausible denouement. What we could write that might follow the closing of the town's only motion picture theatre would lead into the same kind of situations. More than 60 prints of the Pennsylvania Newspaper Publishers Association film will be distributed in 23 states, by various groups connected with the newspaper industry. Through the rental of these prints, the Association will recover about half of the $25,000 investment, according to their own preliminary survey.

We've often said and we say again—that there should be industry films of industry problems, and NOT from Hollywood but on the "firing line" where our industry meets the public. Let's stop selling them the backstage technical secrets of the studios, and start telling them the human problems of the theatre manager at the point of sale, and how he can cope with community affairs, and meet these difficult matters at first hand, right where his audience lives, and not 3,000 miles away in a land of make-believe—(we even make-believe our public relations!)

THE PETER PAN STORY

The Walt Disney organization has added to the fund of pre-selling and advertising materials for "Peter Pan" with the production of a 16-millimeter Technicolor film, "The Peter Pan Story" for use in schools, under the direction of the Visual Instruction division of the Board of Education of the City of New York. A special brochure for teachers has been prepared with a limited number of prints are available. The film will go far towards obtaining all-out cooperation from school authorities in the presentation of "Peter Pan" in your town.

We suggest you apply for it well in advance, and you may also consider taking it personally to women's clubs or film councils, or even business men's luncheon clubs (for they are your partners in the pushing of "Peter Pan" merchandise)—and use this 15-minute color film as the basis of a brief talk, to introduce you, as the manager, and the subject which is nearest your heart—and pocket book — the motion picture theatre.

When "Peter Pan" was prospective in New York, this film was televised over Columbia Broadcasting System-TV, under the title "The Walt Disney Story"—it is still the basis of television programs in your trading area, and may be so used, with the full cooperation of Walt Disney and RKO-Radio Pictures. It tells and sells the story of Walt Disney's "Peter Pan" and you are supported in your endeavor by $25,000,000 in merchandising and cooperative advertising, from a multitude of sources.

Jack Eversberger, manager of the Warner's Sheboygan theatre, Sheboygan, Wis., sends tear sheets of an attractive double-truck that appeared in the *Sheboygan Press* as a salute by local business men on the theatre's 25th Anniversary. It's a splash that carries ripples of public relations right back to the loyal patrons of a substantial theatre property in a good town. Jack says, other managers who are trying to get their people theatre-conscious should accent the Anniversary, and capitalize the fact that every Main Street and neighborhood has reason to be proud of a well-conducted theatre, with a good record of fine entertainment. Editorial comment supported the array of cooperative ads on the sponsored pages, so it was a matter of community pride in ownership, with the applause of the editor. A cake and candles, wires from Hollywood, and flowers from the Florists Association, were among the gifts on display.

Television's active agents are rubbing their hands in the expectation that the valuable Hollywood inventory of conventional two-dimension pictures will be outmoded over night and available immediately for televising.

Exhibitors know, and they shouldn't hesitate to tell their local newspaper friends, that this just isn't so. Even if, in the extreme instance, 3-D becomes the universal standard—and that is a long way off—there would be a transition period extending over years during which thousands of theatres would be playing current and backlog films.

Alert showmen can do their industry a service right now by making sure that their newspaper friends, radio and television friends, and, of course, their customers, are not deceived into thinking that all they have to do is wait until 3-D revolutionizes the motion picture industry and the reservoir of Hollywood product will be ready for the living room. A little pressure within the industry wouldn't hurt either!

—Walter Brooks

Overseas Showmen Show Us Pictures

We've been saying there is more, and often better, showmanship overseas than we can find in our domestic mail, and here's proof of it, in pictorial form. You can't argue with the camera, for it never fails to tell the showmanship story.



They were just finishing this impressive display for "The Quiet Man" at the Corso theatre, Milan, when the photographer took this shot, over one of the two front entrances.



Carlo Giacheri, old friend of the Round Table, the manager of the Lux theatre, Turin, Italy, had this gigantic display and a new kind of publicity along the sidewalks, for "The Quiet Man." Carlo has been too quiet in recent months with regard to his always superior showmanship.



Street ballyhoo for "Death of a Salesman" drew crowds in front of the Arenbert theatre, in Brussels, Belgium.



J. J. H. H. Tapke Lokenberg, another good Round Table member from overseas, shows us the result of one of his several contests for the largest family, on stage. Those with more than ten children have been welcomed at the Asta theatre, Amsterdam, for various pictures, from "Cheaper by the Dozen" to "De Knuppel In Het Apenhok"—(guess what that means in the *Product Digest!*).



Dynamic ballyhoo and promotion campaign by Gasper Patit, manager of the Coliseum theatre, in Barcelona, Spain, broke all records for the theatre, which has played every Cecil B. DeMille spectacle since "The Ten Commandments."

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

BATTLE ZONE: John Hodiak, Linda Christian—This is one of the most outstanding war films on Korea yet to come out. It is of a different angle from most war films. It appealed to everyone who came. I have never had an Allied Artists' picture flop here. Wish I could say that for some of the larger studios who have those steep rentals. Played Sunday, Monday, February 8, 9.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CRAZY OVER HORSES: Leo Gorcey, Huntz Hall—Played this with a Little Rascals comedy to a better than average midweek. Played Wednesday, Thursday, February 11, 12.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

HERE COME THE MARINES: Leo Gorcey, Huntz Hall—Played as double bill with "Apache Country" (Col.) to the best weekend of 1953. Satisfied patrons and many good comments. Small town and rural patronage. Played Friday, Saturday, February 6, 7.—Mrs. Cleo M. Shingler, Buena Vista Theatre, Buena Vista, Ga.

Columbia

HAPPY TIME, THE: Charles Boyer, Louis Jourdan—One of the best pictures that Columbia has put out in many a year, and this means better than "Born Yesterday." It is something different that appealed to most of the customers who came to the theatre, though there were not very many. Bobby Driscoll really stole the show, and the very last scene of the picture where he kisses his girl friend brought more laughs than all the other scenes put together. Congratulations, Columbia. Played Sunday, Monday, February 1, 2.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MY SIX CONVICTS: John Beal, Gilbert Roland—Something different, a very good picture which played to a full house Sunday, and a snow storm Monday didn't keep them away. Play it if you haven't. Played Sunday, Monday, February 8, 9.—Baumann & Laird, White River Theatre, White River, So. Dak.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—A superior motion picture that brought many a tear to my female patrons. Our business was very good due to the giant heralds that we had printed on the film and had delivered on the day of the film's opening. Must admit that MGM makes wonderful motion pictures, but their rentals are just too high. I should think they would rather sell more films at a lower price than a few films at a high price! Played Sunday, Monday, February 4, 5.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CARBINE WILLIAMS: James Stewart, Wendell Corey—No complaints on this picture, box office about average. Weather good. Played Sunday, Monday, February 8, 9.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—A beautifully put on Technicolor picture that was dull to watch in a lot of places. Red Skelton was miscast in this one. The ladies loved it, but not enough of them. Played Sunday, Monday, February 22, 23.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—A picture with beautiful color effects and which without color wouldn't be much. MGM calls it a musical, but it is really a combination musical and life story. It did not do very well for us, but believe this was partially due to the fact that we ran it late. Comments all good. Played Tuesday, Wednesday, Thursday, February 17, 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

SCARAMOUCHE: Stewart Granger, Janet Leigh—While business was off for this one, it was remarkable the number of people who came thinking they would not like it and went home to praise it. Costume pictures are about worn out in this little town, but there is no doubt this picture was well done. Played Sunday, Monday, February 8, 9.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

THAT MIDNIGHT KISS: Mario Lanza, Kathryn Grayson, Jose Iturbi—Doubled this with "Watch the Birdie," also Metro. These two pictures must have played six of the fourteen cinemas in the town before they got here, and in fact the Lanza picture had played here in 1950 to moderate business, but this revival program was tops. Wish I had kept it on instead of Metro's "When in Rome" which played the end of the week. Boy, did we suffer! Played Monday, Tuesday, Wednesday, February 2, 3, 4.—W. Robert Shepherd, Regent Cinema, South Shields, England.

WILD NORTH, THE: Stewart Granger, Cyd Charisse—A very fine picture which everyone enjoyed. Even the children were quiet, for once. Small town and rural patronage. Play it. Played Sunday, Monday, January 25, 26.—Baumann & Laird, White River Theatre, White River, So. Dak.

READY WELCOME FOR NEW CONTRIBUTORS

In the short time since the first of this year, no less than 14 exhibitors have joined the ranks of regular contributors to the columns of the What the Picture Did for Me section of *Motion Picture Herald*. It is, as always, a forum by and for exhibitors and its importance has been proved over the years. The new contributors, herewith welcomed:

BAUMANN & LAIRD, White River Theatre, White River, S. D.
HAROLD BELL, Opera House, Coaticook, P. Q., Canada.
LEE BELL, Mulkey Theatre, Clarendon, Texas.
FRANK R. CHAMROD, West Theatre, George West, Texas.
W. C. EAMARK, Legion Theatre, Bientait, Sask., Canada.
ROY A. FARR, Farr-Best Theatre, Mansfield, Texas.
WAYNE GOODWIN, Butler Theatre, Butler, Ind.
R. KELLEY, Bel-Air Drive-In Theatre, Osgood, Ind.
KENNETH KINZER, Rex Theatre, Elgin, Ore.
PAUL C. MERRYMAN, Lyric Theatre, Covington, Ind.
W. ROBERT SHEPHERD, Regent Cinema, South Shields, England.
J. R. SNAVELY, Leith Opera House, Leith, N. D.
E. M. STARKEY, Rex Theatre, Berlin, Wis.
BOB WALKER, Uintah Theatre, Fruita, Colo.

Paramount

DENVER & RIO GRANDE: Edmond O'Brien, Sterling Hayden—A very good action picture which pleased our patrons 100%. They always turn out for a good picture. Small town and rural patronage. Played Wednesday, Thursday, January 28, 29.—Baumann & Laird, White River Theatre, White River, So. Dak.

GREATEST SHOW ON EARTH, THE: All Star Cast—This is one of the really great shows and deserves only good comments. We did very well the four days it played, although there was plenty of flu at that time. Also collected donations for the March of Dimes to the amount of $144.00. Played Friday, Saturday, Sunday, Monday, January 30, 31, February 1, 2.—Bauman & Laird, White River Theatre, White River, So. Dak.

JUMPING JACKS: Dean Martin, Jerry Lewis—Slow beginning. There seems to be no doubt that these two have caught the British man-in-the-street's imagination, although the opinion seems to be that more wise-cracking is needed, with less song and dance padding. Played Thursday, Friday, Saturday, Sunday, January 15, 16, 17, 18.—W. Robert Shepherd, Regent Cinema, South Shields, England.

RKO-Radio

LOOK WHO'S LAUGHING: Lucille Ball, Edgar Bergen—This was very good. We used a Filmack Valentine trailer on it and gave away some flowers and candy, also a dinner for two. I think it paid off very well. Weather good. Played Friday, Saturday, February 13, 14.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

LUSTY MEN, THE: Susan Hayward, Robert Mitchum—A very good picture, but stretched out a little long. Only a few features should be over 100 minutes, and this is not one of them. The box office takes in no more for a long program than it does for a short one, and it costs more to run it as it gets you into over-time and extra overhead. Did very well on Sunday, but fell down on Monday. Played Sunday, Monday, February 15, 16.—Dick Smith, Albany Theatre, Albany, Ind.

TARZAN'S SAVAGE FURY: Lex Barker, Dorothy Hart—Seems we can't go wrong with Tarzan, regardless of who plays the lead. Had a good average week. The second feature, "Unknown World" (Lippert) helped. Although most patrons found the latter less credible than other "into space" films, "Unknown World" turned out to be not at all bad. Anyhow, the kids brought their parents. Played Monday, January 19.—W. Robert Shepherd, Regent Cinema, South Shields, England.

Realart

HIT THE ICE: Bud Abbott, Lou Costello—We are having rather bad luck with our Friday pictures due to basketball games. However, this one drew in spite of the keen competition. The people here never seem to tire of Abbott and Costello and I always have some booked, either new ones or reissues. If you

(Continued on following page)

(Continued from preceding page)
live in an A & C community, be sure to play this. Played Friday, Saturday, January 23, 24.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

RETURN OF THE TEXAN: Dale Robertson, Joanne Dru—This was well liked by all. Played to above average crowd. You can't miss by playing it. Small town and rural patronage. Played Wednesday, Thursday, February 11, 12.—Baumann & Laird, White River Theatre, White River, So. Dak.

SNOWS OF KILIMANJARO: Gregory Peck, Susan Hayward—Boys and girls, it isn't worth the effort. It just didn't stand them out. Oh, it did better than average, but not enough to cover the extended time and preferred time plus super advanced terms. It's well done, but I couldn't see where the mountain or Africa fit into it. Yes, I saw it several times. It's an adult picture and not worth the terms. Played Sunday, Monday, Tuesday, February 8, 9, 10.—E. H. Wood, Community Theatre, Harbor Beach, Mich.

SOMETHING FOR THE BIRDS: Victor Mature, Patricia Neal—Dated this as near the inauguration as possible. It should have been funnier, but is a cute little film and was pleasantly received. Played Friday, Saturday, January 23, 24.—Elaine S. George, Star Theatre, Heppner, Ore.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—A magnificent picture—music wonderful. Clifton Webb at his very best (enough said!). Debra Paget does a great job of acting and my patrons just loved it! Played Sunday, Monday, Tuesday, January 25, 26, 27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

STARS AND STRIPES FOREVER: Clifton Webb, Ruth Hussey—Splendid picture. Way above average business. Noticed some people came to see it twice. This is the kind of picture that creates favorable comment. Played Sunday, Monday, Tuesday, February 1, 2, 3.—Frank Vesley, State Theatre, Hollister, Calif.

TAKE CARE OF MY LITTLE GIRL: Jeanne Crain, Jean Peters—Canadian exhibitors, be careful with this one. It is entirely set in an American college and the dialogue is full of talk about sororities, talents and other mystifying data. Strictly talkie—no action—yet surprisingly, business was average to slightly above. Double billed with "Savage Drums" (Lippert), which may be what they came to see. Played Tuesday, Wednesday, February 13, 14.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

United Artists

MUTINY: Patric Knowles, Angela Lansbury—To me there wasn't anything special about this picture, but something that did interest me was that we had an excellent box office report on it. We played it with a couple of RKO two reelers to fill out the running time of our usual Saturday show. The color was very good, even though anything else about it wasn't. Played Friday, Saturday, January 30, 31.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

UNTAMED WOMAN: Lyle Talbot, Doris Herrick—The picture was very poor, but our business was very good due to the eye-catching title of this picture. It drew quite a few teen-agers and a lot of the male adults, but as for me, I wouldn't walk across the street to see such a picture. They say in Hollywood, "Movies are better than ever." Well, if they keep making pictures like this, they are going to be worse than ever! Played Friday, Saturday, February 6, 7.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

LADY FROM TEXAS: Mona Freeman, Howard Duff—A very nice little picture with wholesome treatment and beautiful photography. The little old lady from "Harvey" is really the whole show. Box office good! Played Monday, Tuesday, Wednesday, January 26, 27, 28.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Excellent is the word for it. Hope Julia Adams (the Arkansas gal) will go places after her swell performance in this. By all means play it. Played Sunday, Monday, February 8, 9.—Buck Benfro, Grove Theatre, Holly Grove, Ark.

SON OF ALI BABA: Tony Curtis, Piper Laurie—Doubled with "Cripple Creek" (Col.) with George Montgomery. We believe the swashbuckling era is over and that people are tired of these pictures. Unfortunately, we have several others to run. The same goes for sea pictures. Business off about 20%. Played Friday, Saturday, February 20, 21.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

SON OF ALI BABA: Tony Curtis, Piper Laurie—This is as good or better than "The Prince Who Was a Thief" (U.)—L. Brazil, Jr., New Theatre, Bearden, Ark.

TREASURE OF LOST CANYON: William Powell, Julia Adams—This is a story of a boy and an elderly couple with no family but who needed one. The plot is kindly and sincere and is the type of picture that money should be spent on. Box office good. Played Thursday, Friday, Saturday, January 29, 30, 31.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

WILLIE AND JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—Don't know why they didn't pack the place to see this, but they stayed away in gangs. Seems this team just doesn't enthuse people hereabouts—or is it that being in the Army isn't a joke any more?—E. H. Wood, Community Theatre, Harbor Beach, Mich.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—Nothing draggy about the picture—fun and frolic from start to finish. Dick Wesson is a coming star. Box office good. Played Thursday, Friday, Saturday, January 22, 23, 24.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

CARSON CITY: Randolph Scott, Lucille Norman—Good western with excellent color. Some slow spots—plenty rough. Pleased our Friday-Saturday small town and rural patronage. Played Friday, Saturday, January 2, 3.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

CATTLE TOWN: Dennis Morgan, Philip Carey—A good western type picture, well balanced, with action, comedy and music. Did a fair weekend business. Played Friday, Saturday, February 20, 21.—Dick Smith, Albany Theatre, Albany, Ind.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Seems that pirate pictures are being over-done, although this is fair entertainment—if you can get them in. Played Tuesday, Wednesday, February 3, 4.—James G. Balkcom, Gray Theatre, Gray, Ga.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—This is the first picture from Warners that we have been stuck on for a long time—the most fantastic thing I have ever seen. We have never had so many complaints on any one picture. Weather good. Played Wednesday, Thursday, January 21, 22.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

SAN FRANCISCO STORY: Yvonne De Carlo, Joel McCrea—This story of San Francisco in the old Barbary Coast days was quite interesting. Box office good. Played Monday, Tuesday, Wednesday, February 2, 3, 4.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

Hugh Harmon Announces Plans for 3-D Cartoons

The technical details of producing animated cartoons in three dimensions have been worked out, Hugh Harmon, veteran cartoon producer and head of Harmon-Ising, Inc, of Hollywood, said in New York this week. Mr. Harmon said that his organization was preparing its first 3-D cartoon and that he had come east to discuss distribution. It also is reported that Paramount is taking steps to enter the 3-D cartoon field. Paramount's cartoons are made in New York by Famous Studios and it is understood that active operations will start when the necessary cameras are obtained.

Develop New Freezer

Mills Industries, Inc., of Chicago, has developed a new twin-head, two-flavor continuous freezer for frozen custard and all types of soft frozen products, according to an announcement in the current issue of *Better Theatres*. Special features of this model include fully automatic performance of both barrels as well as independent action by each. Frozen custard capacity is up to 10 gallons of finished product per hour, depending upon temperature, mix and condensing unit used.

Set Pre-Release Bookings

Pre-release bookings in 20 cities have been set for "The Little World of Don Camillo," it was announced by Bernard Jacon, vice-president in charge of sales for I.F.E.

Coronation Shot in Color Warner Plan

The entire British coronation ceremony will be shot on color film for distribution as a newsreel, Jack L. Warner, executive producer of Warner Brothers, has announced. Mr. Warner will fly to England for personal supervision of the WarnerColor filming of Queen Elizabeth's coronation, thus fulfilling a promise he made last summer in an address to the British film industry.

WarnerColor camera crews will photograph every foot of the ceremonies from the time the royal party leaves Buckingham Palace until the Archbishop of Canterbury crowns the Queen. The greatest camera concentration will be in Westminster Abbey, where the crews will be able to take closeups of the Queen during the ceremonies.

Working in cooperation with its British affiliate, Associated British Pictures Corporation, Warner Brothers is preparing 40 cameras to cover the proceedings. Screen tests of the Abbey are now being made to assure proper lighting for the screening. A specially selected team of editors from Pathe Pictorial and documentary units in London will cut the final version to 5,000 feet. Film will be flown out the night of the coronation and rushed to the Warner studios in Burbank, Calif., where the facilities of the WarnerColor laboratory will prepare it for immediate distribution.

Additional 400 and 200-foot versions will be prepared for showings the following day in England, the United States and elsewhere around the world. "This is the first time in motion picture history that a mass release of color prints will be available to the theatres of the world within a few hours after the film has been exposed," Mr. Warner said.

New York Offers Film Course for Teachers

The Board of Superintendents of the New York City Board of Education in cooperation with the Organization of the Motion Picture Industry of the City of New York is once again offering a course on motion pictures for teachers. Dr. Jacob Greenberg, associate superintendent, is directing the program in cooperation with Fred J. Schwartz, president of Century theatres and chairman of the Motion Picture Industry of the City of New York.

Memphis Bank Night Stopped by Police

Local police have ordered Memphis theatres operating Bank Night to discontinue them immediately. Last October, city officials declared that giveaways as then operated were legal. The chief of police, in ordering the theatres to discontinue the cash drawings, said the move was based on "numerous complaints."

"Mississippi Gambler" No Gamble in Syracuse

George Snyder, manager of the Paramount theatre in Syracuse went all out in exploiting "Mississippi Gambler," and it paid off at the box office. He had a gambling wheel in the lobby in keeping with the picture, and enlisted the services of the Syracuse University varsity fencing team, who gave an exhibition in front of the theatre which drew throngs of people. The Syracuse papers gave him a news break on this He also used department store and hotel windows to good advantage. Hope to be using the good photos he sent in an early issue of the Round Table.

SHOWMEN IN ACTION

Herman Comer, manager of the Earle theatre, Philadelphia, had an interesting lobby display on "The Iron Crown" to intrigue potential patrons to the box office.

▼

Ed Kennelly, manager of the Fondulac theatre, Fond-Du-Lac, Wisconsin, used paper off the wall to print heralds for a recent attraction, because he needed the extra room for people buying tickets!

▼

Carl Jamroga, manager of the Beach theatre, Miami Beach, Fla., had a fascinatin' can-can dancer as a lobby attraction for "April in Paris"—tied in with the Latin Quarter. He also displayed 15-foot kiosks, in the Parisian manner, for posters.

▼

Jack Silverthorn, manager of the Hippodrome theatre, Cleveland, used some striking displays for "The Lawless Breed" and the appearance of Rock Hudson, on a promotion tour.

▼

Bob Hynes, manager of Walter Reade's Asbury Park theatres, who should get up from the Jersey Coast when it is out of season, did his usual phenomenal best for "Ivanhoe."

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, stressing the size of his giant screen in "A" board and other direct display advertising near the theatre. Patrons remarked about the size of the picture.

▼

Julie Adams was welcomed with open arms and plenty of publicity on her personal appearance tour for "Mississippi Gambler" in Philadelphia, where we have pictures to prove it.

FILMACK

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HOLLYWOOD STARS VISIT VANCOUVER



Ivan Ackery (above, with friends) has stars a'visiting Vancouver, a procession of them. Bing Crosby landed international publicity when he registered in a Vancouver hotel, wearing the Crosby Tuxedo, which means "blue jeans" cowboy-style. They wouldn't give him a room, but they did. And nobody has ever accused "the Ack" of any lack—of imagination. So, we can prove, absolutely, that "Tom and Jerry" were up from Hollywood for a personal appearance at the Orpheum theatre, and here is a photograph, and there are news pictures in the *Vancouver Province*, as further evidence.

All this was to boost Ivan's all-cartoon kiddie show which drew an audience of 5,000 youngsters for two Saturday morning shows, at 11 a.m. and 2 p.m. (same day). We have no expression from Tom or Jerry as to what fun *they* had in Vancouver, but Ackery never fails, when it comes to putting out the red carpet, running up big entertainment bills, for his visitors. In this instance, the bill for store cheese and kitty food alone will cause him embarrassment with the home office of Famous Players-Canadian Corporation, in Toronto. If he needs a job, after this, we recommend the Society for the Prevention of Cruelty to Animals, or the Bide-a-Wee Home. They would appreciate his generous disposition and kindly manner of dealing with four-legged stars, of the cartoon world of the motion picture.

Jerome Schur Plays Host at 18th Anniversary of Theatre

Manager of the Melba theatre in the Bronx, Round Tabler Jerome Schur, sends us photo of the cake served at the theatre's 18th anniversary, and it looks good enough to eat! He also encloses "Stars & Stripes Forever" display photo — which picture played during the birthday celebration — and material on other recent activities in his theatre. Glad to have it, Jerry.

EMERLING TALKS SHOWMANSHIP

by ERNEST EMERLING

Advertising-Publicity Director of Loew's Theatres

Having been a member of the MOTION PICTURE HERALD Managers' Round Table for more years than I like to remember, I therefore welcome this opportunity to speak my piece.

I wonder if every reader of the HERALD appreciates the value of this particular department of the publication. To paraphrase a current newspaper slogan, "You're missing something if you don't read the Managers' Round Table." The manager, assistant, or publicist who doesn't profit by this "brain exchange" is cheating himself out of valuable information and not doing the best possible job for his employer.

No Course for Showmen

Graduates of law, medicine and journalism schools are a dime-a-dozen; most every important profession has its training camp. Not so the movies. Nowhere, other than in the School of Actual Experience, is there a course for showmen. That's why the aids and assists that can be picked up along the line have a high degree of value.

Ours is a business of trial and error. Those of us who have spent a lifetime in pursuit of the elusive boxoffice dollar have made many mistakes and will make many more. But, through these errors in judgment, we have tucked away a pretty fair practical working knowledge of our particular craft.

They have taught us what *not* to do, what *to* do, and *when* to do it.

There's many a trick we've scavenged from the pages of the HERALD. It's a crime to steal money, but there's no law, moral or otherwise, against copping a promotion idea. Don't forget, the other fellow stole 'em to begin with. There's nothing new in theatrical promotion. Even P. T. Barnum wasn't original. He discovered that even the oldest stunt can be scrubbed and polished until it seems new. It's knowing which stunt will get results that counts.

Relieve the Monotony

Exploitation and publicity are fun and sure to relieve the deadly day-by-day monotony of running a theatre. Selling a contest or making a tie-up is a lot more fun than checking the drink machine to make sure it's loaded. Chatting with the guys at the newspaper office offers more variety than taking a ticket inventory.

Besides the contacts the manager makes with the customers who come to his theatre, he should be adding to these by meeting as many merchants, school teachers, politicians, and other local leaders, as possible. His role should be more than manager of one business; he should be a sparkplug in his city or community, ready to lend his time and talents to worthwhile efforts for the common good.

Some of the theatre men we know have established such wonderful contacts over the years that they need only to pick up a 'phone to conclude various tie-ups. Some are equally chummy with their newspaper editors and writers, as well as the radio and TV people.

Making these kind of friendships is mighty valuable whether one intends to make a career in this business or in some other.

Promotion Set Back

World War II, lush grosses, extra-curricular efforts such as War Bond drives, scrap drives, and other patriotic activities, and the shortage of help, set movie theatre promotion back many years. When the war clouds had cleared away (and likewise the crowds) a lot of fellows began to look around and wonder what happened.

It was simple: They had forgotten how to sell, and had also failed to train those under them. The new crop of assistants, untutored in little more than counting the receipts and making up boxoffice reports, has lacked the zeal and drive that is necessary for good management. Working nights and weekends at a not-too-lucrative salary isn't too attractive to many young men of today.

They would like the top jobs at top money, but fail to realize their lack of knowledge. This attitude isn't peculiar to those in the motion picture business, it's general. To them I would say, whether your stay in this business is long or short, what you can learn (if you are so disposed!) is going to be worth a lot of money to you in the future.

Rocky Road Back

The road back to real showmanship has been a rocky one, but the improvement in show-selling is becoming evident. The introduction of 3-dimension is proving an incentive, and a challenge to the imagination. Perhaps it's what the business needs to put showmen back on their feet—in more ways than one.

For many years it has been our privilege to act as a judge in the annual Quigley Awards competition. We always come away with notations of a few nifties that will help Loew's sell pictures. A regular weekly perusal of the Round Table proves equally productive.

These are the days when we need every customer we can get. To get 'em, we must sell 'em. Only by consistent, week-after-week, use of all of the gimmicks we can cook up, can we lure the wayward moviegoer back to our tills.

APPEARANCE



Ruth Hampton, featured in Universal's "Mississippi Gambler," who is easy to look at, with Joseph C. Leon, Philadelphia branch manager; George Schwartz, Beach theatre, Atlantic Ctiy; Jack Schreck, Majestic theatre, Tamaqua, Pa., and Al Moffa, of the Sauconia theatre, Hellertown, Pa., for a personal appearance.

George Snyder Digs for "Treasure" in Syracuse

George Snyder, manager of Schine's Paramount theatre, Syracuse, staged a treasure hunt, and followed a showman's map to find buried gold in his exploitation of "Treasure of the Golden Condor" with the cooperation of the Syracuse newspapers, who seemed to like the whole idea. They gave it plenty of space and the cooperative deal brought in sponsored prizes from a local merchant, who provided all the incentive necessary to get public attention for his wares, the newspapers and the showing of the film at the Paramount theatre.

Brotherhood Week Campaign From Sol Sorkin

Our ever dependable Round Table member, manager of RKO Keith's theatre Sol Sorkin sends us material on Brotherhood Week activities in Syracuse, including a photostatic copy of the Mayor's proclamation announcing Brotherhood Week and photos of witnesses of the different faiths present at the signing. Hope this event was celebrated in other places and that we will be receiving more campaigns.

"Gunsmoke" Stars Guests of Sioux City Manager

C. L. McFarling, manager of the Orpheum theatre in Sioux City, from whom we haven't heard in too long, got a lucky break for his showing of "Gunsmoke" when the stars of the picture made personal appearances at his theatre. He had advance newspaper space and used advance trailer and radio advertising to herald the event. We have his fine campaign and will be entering it in the Quigley Awards first quarterly competition.

FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,924 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	6	28	12	2
Above and Beyond (MGM)	6	37	10	1	–
Affair in Trinidad (Col.)	8	13	26	19	8
Against All Flags (Univ.)	–	4	16	21	2
Androcles and the Lion (RKO)	–	–	5	1	–
Apache War Smoke (MGM)	–	7	12	7	2
April in Paris (WB)	4	14	15	16	3
Assignment—Paris (Col.)	–	–	8	17	3
Bad and the Beautiful, The (MGM)	2	4	7	5	–
Battle Zone (AA)	1	5	7	2	1
Because of You (Univ.)	8	39	38	10	2
Because You're Mine (MGM)	–	12	26	34	6
Beware, My Lovely (RKO)	–	2	1	9	4
Big Jim McLain (WB)	4	33	53	20	4
Big Sky, The (RKO)	1	28	43	14	1
Black Castle, The (Univ.)	–	1	6	5	2
Blackbeard, the Pirate (RKO)	–	5	16	3	5
Blazing Forest (Para.)	–	2	15	19	1
Bloodhounds of Broadway (20th-Fox)	2	7	23	30	4
Bonzo Goes to College (Univ.)	1	19	50	10	–
Breaking the Sound Barrier (UA)	3	2	2	–	1
Bwana Devil (UA)	6	–	–	–	–
*Captain Pirate (Col.)	–	–	2	9	16
Caribbean (Para.)	–	4	20	36	8
Carrie (Para.)	–	–	15	27	21
Cattle Town (WB)	–	2	5	11	8
†Cleopatra (Para.)	–	–	1	4	1
Clown, The (MGM)	1	6	14	10	–
Crimson Pirate (WB)	1	22	55	19	5
†Desperate Search, The (MGM)	–	–	6	1	–
Devil Makes Three, The (MGM)	–	–	14	12	2
Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
*Duel at Silver Creek (Univ.)	2	16	33	9	3
Eight Iron Men (Col.)	1	1	8	11	1
Everything I Have Is Yours (MGM)	1	16	53	23	4
Face to Face (RKO)	–	–	–	3	1
Fearless Fagan (MGM)	–	8	27	30	18
Feudin' Fools (Mono.)	2	13	9	2	2
Flat Top (AA)	4	17	21	1	–
†Four Poster, The (Col.)	2	2	–	1	1
Golden Hawk, The (Col.)	–	9	17	16	4
Hangman's Knot (Col.)	1	23	29	1	2
Happy Time, The (Col.)	4	1	3	10	7
Hellgate (Lippert)	–	4	13	11	3
Hiawatha (AA)	–	1	3	2	–
Horizons West (Univ.)	–	6	19	16	8
Hour of 13, The (MGM)	–	7	1	1	2
Hurricane Smith (Para.)	–	3	35	24	2
I Don't Care Girl, The (20th-Fox)	–	1	9	9	2
Invasion U.S.A. (Col.)	–	1	4	3	–
Iron Mistress, The (WB)	5	23	54	11	1
*Island of Desire (UA)	–	20	35	9	4
It Grows on Trees (Univ.)	–	1	11	30	10
Ivanhoe (MGM)	9	1	–	1	1
Jungle, The (Lippert)	–	–	4	5	–
Just for You (Para.)	10	24	32	9	2
Kansas City Confidential (UA)	–	–	7	4	–
†Last of the Comanches (Col.)	–	1	2	1	–
Lawless Breed (Univ.)	1	9	8	3	1
*Les Miserables (20th-Fox)	–	2	14	4	2
*Last in Alaska (Univ.)	2	24	48	14	5
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	17	53	6	1
Man Behind the Gun (WB)	2	1	11	2	–
Meet Me at the Fair (Univ.)	–	2	7	8	1
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	56	18	–	–
Miracle of Fatima, The (WB)	2	7	12	13	4
Mississippi Gambler (Univ.)	12	12	–	–	–
Monkey Business (20th-Fox)	2	40	32	15	6
Montana Belle (RKO)	–	8	21	11	–
My Cousin Rachel (20th-Fox)	–	1	5	3	3
My Man and I (MGM)	–	–	14	12	14
My Pal Gus (20th-Fox)	3	15	13	12	3
My Wife's Best Friend (20th-Fox)	–	1	11	27	12
Naked Spur, The (MGM)	4	9	4	–	–
Niagara (20th-Fox)	1	6	1	–	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	6	–	–
O. Henry's Full House (20th-Fox)	1	6	20	24	3
One Minute to Zero (RKO)	10	62	20	9	2
Operation Secret (WB)	–	3	17	14	12
Outpost in Malaya (UA)	–	1	6	4	2
Plymouth Adventure (MGM)	6	17	36	42	6
Pony Soldier (20th-Fox)	–	15	37	22	2
Prisoner of Zenda (MGM)	–	8	37	38	2
Quiet Man, The (Rep.)	31	46	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	10	16	3
Rainbow 'Round My Shoulder (Col.)	–	4	19	9	4
Redhead from Wyoming (Univ.)	–	–	10	3	–
Ride the Man Down (Rep.)	–	4	4	8	–
Road to Bali (Para.)	30	26	8	–	–
*Rose Bowl Story, The (Mono.)	1	1	22	9	11
Ruby Gentry (20th-Fox)	9	16	4	3	1
Sky Full of Moon (MGM)	–	1	1	11	4
Savage, The (Para.)	7	7	26	14	2
Snows of Kilimanjaro (20th-Fox)	24	33	9	3	–
Somebody Loves Me (Para.)	2	3	43	10	6
Something for the Birds (20th-Fox)	–	1	1	15	19
Son of Ali Baba (Univ.)	1	9	22	13	8
Son of Paleface (Para.)	28	30	19	2	1
Springfield Rifle (WB)	5	26	53	5	5
Stars and Stripes Forever (20th-Fox)	15	46	21	1	–
Steel Trap (20th-Fox)	–	5	9	27	9
Stooge, The (Para.)	4	7	3	–	–
Stop, You're Killing Me (WB)	–	–	2	14	6
Sudden Fear (RKO)	–	9	13	32	5
Thief, The (UA)	1	3	10	9	10
Thief of Venice (20th-Fox)	–	1	3	3	3
Thunder in the East (Para.)	–	7	6	12	1
Thunderbirds (Rep.)	1	6	23	6	–
Torpedo Alley (AA)	–	–	3	1	–
Toughest Man in Arizona (Rep.)	–	6	6	6	2
Tropic Zone (Para.)	–	3	4	3	2
Turning Point (Para.)	–	–	24	19	6
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	11	15	7	1
Way of a Gaucho (20th-Fox)	–	4	34	30	11
What Price Glory (20th-Fox)	–	18	40	38	13
Where's Charley (WB)	–	1	16	35	34
Willie and Joe Back at the Front (Univ.)	–	10	30	20	7
Woman of the North Country (Rep.)	–	1	30	12	3
World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	11	4
You for Me (MGM)	–	1	9	23	11

ONE OF A CAST OF THOUSANDS...



CHARLES LAUGHTON as he appears in SALOME



This is No. 3 in a series of ads on COLUMBIA'S TECHNICOLOR Production "SALOME"

MARCH 14, 1953

MOTION PICTURE HERALD

The HERALD INSTITUTE of Industry Opinion

Institute Panels Urge Revision of Advertising Uses and Techniques

REVIEWS *(In Product Digest):* SALOME, LILI, DREAM WIFE, DESERT LEGION, THE BLUE GARDENIA, CRY OF THE HUNTED, THE BANDITS OF CORSICA, CODE TWO, PROBLEM GIRLS, ON TOP OF OLD SMOKY, JUSTICE IS DONE, RAMUNTCHO

Entered as second-class matter, January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*



ABOVE: *This cover of LOOK will make showmanship history. Read about it below.*

M-G-M SCORES ANOTHER FIRST!

A unique promotion idea for a great box-office attraction, M-G-M's sparkling TECHNICOLOR musical—

"I LOVE MELVIN"

THIS IS M-G-M's TIE-UP WITH Look :

1- The LOOK cover above featuring Debbie Reynolds is part of the story theme of "I LOVE MELVIN" and appears importantly in the production.

2- The same cover that appears in "I LOVE MELVIN" is on LOOK, issue of April 7th, out on March 24th.

(continued)

(continued)

3- The same issue carries a story about Debbie Reynolds, Donald O'Connor and "I LOVE MELVIN."

4- LOOK will furnish magazine distributors with thousands of 2-color "I LOVE MELVIN" truck posters (size 44" x 28").

5- LOOK will distribute 50,000 "I LOVE MELVIN" newsstand cards.

6- LOOK field men and American News Company branches are at your service. Communicate with them.

26 MILLION PEOPLE SEE FILM's HIGHLIGHTS ON T.V.

On Sunday, March 22nd, on Ed Sullivan's CBS "Toast Of The Town" the nation will see highlight scenes and hear musical excerpts from "I LOVE MELVIN." Seeing is believing. It's like a trailer in homes across America.

THE SHOWMANSHIP MUSICAL!

On March 14th, NBC's "What's The Score" 3:30 P. M. will play the M-G-M Records Album. See the press book and use the live-wire ideas. From coast-to-coast the folks will be saying: "I LOVE MELVIN."



WARNER BROS.

ARE READY TO DELIVER THE FIRST FEATURE PRODUCTION BY A MAJOR STUDIO IN NATURAL VISION



Says the New

"Natural Vision, as Warners, has about with what has as the Model modern day

3 DIMENSION

STARRING

VINCENT PRICE · FRANK LOVEJOY ·

APRIL 10TH!!! PARAMO



York Times!
demonstrated by
as much in common
gone before
T with the
automobile!"
THOMAS M. PRYOR

Says the N.Y. World-Telegram!

The Can-Can In New 3-D—Wow—Plus!

By ERSKINE JOHNSON.

HOLLYWOOD, March 3.—Hollywood chorus cuties have kicked their legs and flipped their bustles doing the French Can-Can in countless movies but I've never heard of a wife snatching her husband out of the audience while hissing: "Elbert, you've seen enough! You're coming HOME!"

But now that 3-D movies are here it can happen!

I've just seen the first Can-Can dance sequence ever filmed in Natural Vision three-dimension, men, and —— WOW!

It's for Warners' "House of Wax," due for release in April!

Those high-kicking legs leave the screen and come right out over the audience. And when the girls flip their bustles at the camera, you'll flip your toupee—if you wear one.

The Big Trick.

The illusion of things coming out into the audience is one of the big tricks of 3-D movies. For the same film, a ping pong ball, attached to a paddle by a length of rubber, is batted directly at the camera. The effect is so realistic you'll be ducking.

"House of Wax" is a horror film with mad killer Vincent Price turning people into wax figures for his museum.

Maybe the wax figures won't melt but I assure you the candy bars in the audience will when those Can-Can dancers look like they're kicking all the bulbs out of the theater chandeliers!

HOUSE OF WAX

COLOR BY WARNERCOLOR

PHYLLIS KIRK CAROLYN JONES PAUL PICERNI

SCREEN PLAY BY CRANE WILBUR · DIRECTED BY ANDRE DeTOTH · PRODUCED BY BRYAN FOY

UNT, N.Y. IMMEDIATELY THEREAFTER THROUGHOUT THE U.S., CANADA AND GREAT BRITAIN

THE RECORDS HAVE STARTED TO FALL!

RITZ, LA. – OUT OF THIS WORLD!

Watch it next in Miami... March 12th at Carib, Miami and Miracle Theatres! ...and March 25th at Roxy, New York!

and everywhere for Easter!



BACKED BY MOST POWERFUL TV CAMPAIGN EVER PUT BEHIND A MOTION PICTURE!

Pre-sold for you by

TOAST OF THE TOWN!
Ed Sullivan presents highlight scenes, Sunday, March 29th!

KEN MURRAY SHOW!
Re-creating excitement and festivities of Los Angeles premiere!

COLGATE COMEDY HOUR!
Headlining "Call Me Madam" star Donald O'Connor in person!

YOUR SHOW OF SHOWS!
Staging two of film's sock production numbers. Soon!



IRVING BERLIN'S

"CALL ME MADAM"

TECHNICOLOR

ETHEL MERMAN · DONALD O'CONNOR
VERA-ELLEN · GEORGE SANDERS

Music and Lyrics by IRVING BERLIN

with BILLY DE WOLFE

Produced by SOL C. SIEGEL Directed by WALTER LANG

Screen Play by ARTHUR SHEEKMAN

Based on the Musical Comedy "Call Me Madam" by Howard Lindsay and Russel Crouse

THERE'LL BE NO EASTER LIKE A 20th EASTER!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 190, No. 11 — March 14, 1953

More Than Semantics

MEMBERS of the industry are to be cautioned against using the word "flat" in reference to standard motion pictures no matter how handy the word may seem. Much more than semantics is involved. Incalculable harm may be done to the motion picture in the public's mind if regular films are to be described in such a derogatory fashion.

Motion pictures have never been "flat" (even though some have been "dull"). One of the great virtues of properly executed photography—still or motion picture—is that the viewer is shown life in all dimensions. Audiences do not see figures without depth acting on a plane surface; rather they see living images in a real world.

Insofar as any of the new processes add effectiveness to the power of the screen, they are true benefits to the industry. However, no matter how swift the transition may be to 3-D pictures requiring the use of polarized glasses or to CinemaScope or a similar wide screen system, films made in the normal way will be shown for years in this country and throughout the world. The box office appeal of these attractions is unfairly deteriorated when they are called "flat".

Only slightly less objectionable than "flat" is the description 2-D. While engineers may have some justification for using 2-D as a short term to contrast with 3-D, the expression 2-D should have no place in the showman's vocabulary. Any general use will mean that it will be taken up by the public. Inevitably a potential patron will consider that a 2-D film is automatically inferior to a 3-D one.

While semantics is only the science of the meaning of words, showmanship includes the art of protecting entertainment in the minds of the patrons. This art requires diligent application, even in what may seem to be small things, because all screen illusions are of the stuff dreams are made.

■ ■ ■

Grainger Looks Ahead

ALTHOUGH with RKO only a month, Mr. James R. Grainger, the company's new president, has inspired the organization with some of his abiding enthusiasm and confidence. A bright, new chapter in the history of RKO is promised following his formal election to the office of president on February 18.

Mr. Grainger seems destined to be a stabilizing element in the company. Known as well as any man in the industry on a thousand Main Streets, he will be able to re-kindle exhibitor confidence in RKO.

Even before assuming the post of president Mr. Grainger, as one of the most experienced executives in distribution, had addressed himself to the problem of encouraging Mr. Howard Hughes and his studio head, Mr. C. J. Tevlin, to insure a flow of satisfactory product. The RKO studio has been shut down or operating on a curtailed basis for a year. On the other hand, Mr. Grainger found that the releasing organization has continued to be alert and going, paced by Samuel Goldwyn's "Hans Christian Andersen" and Walt Disney's "Peter Pan".

Following his return to New York from four weeks of conferences in Hollywood, Mr. Grainger announced that two films are to go into production on March 16 and another before the end of March. Before May 1 other features are to go before the cameras. That is good news for RKO and the thousands of exhibitors who look to the company as a major source of product.

■ ■ ■

Television Overseas

THE war-of-television is on in Britain and Australia. The Governments in these countries presumably do not wish to pay all the enormous costs of TV and have at least opened the door to the possibility of some form of sponsored programs.

In Britain sponsored television is to start as soon as the Churchill Government decides how much firms to be granted licenses will be allowed to spend in capital construction. None the less, members of the Labor party and some others continue to attack the idea. Recently Mr. Eric Fletcher, an M. P. and also vice-chairman of Associated British Picture Corporation, told the House of Commons, "Sponsored television is a menace. Unless we are careful it will pollute the domestic atmosphere and pervert the minds of children."

Mr. Fletcher presumably was aware that sponsored TV would not only compete with the British Broadcasting Corporation's TV programs, but also with theatres. Sir William Haley, formerly director general of the British Broadcasting Corporation, has resumed his post as editor of *The Times*, presumably to direct the campaign against commercial TV in Britain.

In Australia the Government has decided to establish a Royal Commission to study television. Commercial interests will be allowed to participate in TV, unless the Labor party gains power and reverses the policy set forth in a bill recently passed by the Australian Parliament. It is reported that over one hundred applications for TV stations are on file. Only two licenses are expected to be granted for Sydney. The Royal Commission study will probably delay the granting of the first licenses at least two years.

Theatre interests were criticized sharply in the Parliament debate for allegedly opposing all TV in Australia. Mr. Frank O'Connell, the Herald's Australian correspondent, recently reported, "Many people—not necessarily film people—oppose the introduction of television on moral grounds."

Letters to the Herald

The Herald's Letters columns are open at all times to serve as an open forum for the opinions and ideas of the people of the industry in any of its branches.

National Patron Poll

To the Editor:

Under the combined effort of the Canton Theatre Association, plans have been completed and we are now in the process of conducting the first annual National Movie Poll, which gives the movie patrons for the first time the absolute voice in selecting their favorite actress, favorite actor and favorite motion picture of 1952.

This plan is set up to become nationwide in scope with Canton as the focal point for the final tabulations and announcements on a national level, but each community would handle its own on the local level. It is a natural for any newspaper and is designed for contact with national civic organizations.

Dick Wright, Warner district manager, Frank Murphy, Loew's division manager and George Delis, general manager, A. G. Constant Theatre Circuit, are arranging with theatres in other cities to join Canton next year. Every theatre in every town and every pers n connected with the motion picture industry is encouraged to contact us at once relative to conducting 1953's National Movie Poll. No theatre and no town is too small to play an important part. This is not a contest, there are no obligations, there is no cost.

Here is a plan that will work—is working—and will do so much for so little that no time must be wasted in getting the local contacts working immediately for the National Movie Poll of 1953.

Comments from exhibitors are solicited. *—TED D. HOOPER, Chairman, Publicity and Advertising, Warner Ohio Theatre, Canton, Ohio.*

Quality Basic Essential

To the Editor:

The movie-going public, perhaps unconsciously sharing the film industry's own grim-lipped concern about the future of the cinema theatre vis-a-vis television, has rallied nobly to the siren call of 3-D. If it was the design of the 3-D drum-beaters to create a general condition of hysteria concerning their new product, they succeeded pretty well.

There is no question but that 3-D offers a brilliant new development in motion picture projection, and one that should be of permanence.

But it is definitely not a cure for what ails the movies, although for a brief time it may serve to conceal the ailment (like ACTH).

Let's face it: the disease is, and has been, bad pictures. From the standpoint of story quality and general production values, the first 3-D films have even been far below the deplorable averages in these respects. They've been, in fact, downright amateurish.

Very soon, the thrill of having a girl diver come at you lightly-clad and almost land in your lap, is going to wear pretty thin, especially since she never quite arrives. And film audiences will soon be asking 3-D that most frustrating of all questions, "So what else is new?"

Producers must recognize that 3-D is not a new medium of entertainment at all, but merely an improved technique in projecting a film. The essential lack—good pictures—remains with us. It gives the motion picture theatre industry a small advance beachhead in its war against TV. Only by quality—and quality in quantity, at that—can this improved position be successfully exploited.—*Noel Meadow, New York City.*

Renew Efforts

To the Editor:

With the resistance to tax cuts developing in Washington it is evident that we must renew our efforts for repeal.

I am now going to merchants in the neighborhood, asking permission to write a letter to a Congressman on their letter-heads and with the merchants' signatures on the letters, attach a stamp and drop them in the nearest mail box.

You can think of many reasons why the local theatre is important to nearby stores; put it on paper and in the mail at the rate of one or two each week. Start today!—*ELSTUN DODGE, Elstun Theatre, Cincinnati, Ohio.*

"Merely Colossal"

To the Editor:

I would like to heartily recommend to your readers Arthur Mayer's new book, "Merely Colossal." I guarantee the title is an understatement. The light vein in which it has been written will provide any member of our industry hundreds of chuckles and dozens of belly laughs. Anyone who gives a damn about our industry will love "Merely Colossal."—*JACK BOMAR, President, Independent Theatre Owners of Arkansas.*

MOTION PICTURE HERALD

March 14, 1953

ADVERTISING practices of film industry must be overhauled, panelists of Herald Institute of Industry Opinion believe Pages 12-14

3-D SPOTLIGHT shifts to a Hollywood race for product Page 21

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 24

ACADEMY'S former winners to present this year's awards Page 25

TOA in vigorous attack on rental policies of distributors Page 25

UNIVERSAL plans to release 14 features in four months Page 25

TECHNICOLOR, in annual report, cites big gains in year Page 29

ADMISSION price policy on "Peter Pan" is object of exhibitor attack Page 29

STORY OF 3-D from 1613 to 1953, Part III, by Martin Quigley, Jr. Page 30

RKO ready to roll with new product, Grainger announces Page 32

CONGRESSMAN cites closed theatres as due to admission tax Page 32

ADMISSION tax revenue total for 1952 only 8% under 1951 Page 34

BRITISH exhibitors close wage agreement with NATKE Page 37

FILMS do job well in depicting U. S. abroad, says Johnston Page 37

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 38

ABE BERENSON, of Gulf States, a southern leader in exhibition Page 39

SERVICE DEPARTMENTS

Film Buyers' Rating 3rd Cover

Hollywood Scene Page 36

Managers' Round Table Page 45

People in the News Page 34

What the Picture Did for Me Page 42

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1757

Advance Synopsis Page 1759

The Release Chart Page 1760

ARTHUR FLEMMING, acting Defense Mobilizer, announced in Washington Wednesday that present controls on theatre construction and on production of motion picture and theatre equipment will end officially June 30, 1953. After that date official Government allocation controls will be used to channel materials only to top military and atomic energy production and construction. All other production and construction will be free to go ahead without any Government interference — or help — providing they can get the materials in the open market. The ban on theatre construction went into effect in October, 1950, and remained, with some relaxation through December, 1952. Since the first of the year controls have been even further relaxed but they are still on the books and will remain until June 30 of this year.

▶ The decision to name a commission of governors, congressmen and administration officials to work on overlapping federal and state taxes like the admission tax is a step in the right direction, but don't look for any early action. The commission will be a long time getting organized, even longer submitting its report. And then most of its major recommendations will have to be approved by Congress.

▶ Word from Washington has it that Senator Frank Carlson (R., Kansas) cited, in the "Congressional Record," the life story of producer Samuel Goldwyn as "a typical example of the American way of life."

▶ State Department officials say they "doubt very much" that film remittances will figure in the top-level Anglo-American film talks between U. S. government officials and British Foreign Secretary Eden and Chancellor of the Exchequer Butler in Washington.

▶ Until a decision can be reached on public acceptance of a 3-D or wide screen process a number of production plans, especially by independents, are being deferred. A representative expression was made this week by Samuel Goldwyn—"I'd be a fool if the current developments did not have an effect on my plans."

ON THE HORIZON

In Mr. Goldwyn's case he is continuing preliminary preparation of two different film projects. Which one he finally sets before the cameras, and in what process (or in the standard system) depends on what happens in the months ahead. Meanwhile Mr. Goldwyn plans to spend several months in Europe in connection with the opening of "Hans Christian Andersen" in various capitals.

▶ Film stars have never had it so good on the Broadway legitimate stage. This year's season had been marked by the critical and commercial successes of five top Hollywood names, phenomena which add mightily to the prestige of all talent from the coast and which also, incidentally, serve to underline the value of the stars' current film releases. In the Broadway "hit" category are Bette Davis' "Two's Company," Rosalind Russell's "Wonderful Town," Danny Kaye's "two-a-day" at the Palace, Mark Stevens' "Mid-Summer" and Tyrone Power's "John Brown's Body." Respectively, their current film releases are "The Star," "Never Wave at a WAC," "Hans Christian Andersen," "Torpedo Alley" and "Mississippi Gambler." In some cases, the legitimate star can just walk down the street after an evening's work, stand in line and then watch his or her screen personality take shape. It's said to be a most pleasant way to relax.

▶ Current British film quota percentages will be continued for another year, Peter Thorneycroft, president of the Board of Trade, told the House of Commons in London Tuesday. Present quota is 30 per cent for first features and 25 per cent for supporting features. He also announced that the Government is prepared to continue the Eady Plan after its expiration date in August, 1954, "should that be necessary."

▶ United Paramount Theatres having entered television, it enters a new world of showmanship—and now has an emblem for the millions of television viewers. This is an American Eagle on a 13-star studded circular mirror, known as a "Federal Mirror." The eagle holds in its beak a lightning bolt, representing communications. This becomes brilliantly charged with light, and seconds later the letters ABC come into view in the center of the mirror. American Broadcasting-Paramount Theatres, Inc.'s new symbol of strength appeared March 1.

▶ The chances now are quite good for the House Ways and Means Committee to hold hearings on the admission tax this year, but the odds still are against any excise tax changes becoming law this year. Next year, however, the odds favor excise changes.

▶ Net rentals to RKO for the first 25 engagements of Disney's "Peter Pan" are reported to be in excess of $500,000. It is estimated that the distributor's net from the Roxy theatre run in New York will be three times greater than that on any other Disney feature first-run in New York.

▶ The Motion Picture Association plans to lay low for the time being on legislation to change state censorship laws. MPAA lawyers have decided to see first what the higher courts will do with two pending cases—the Ohio newsreel censorship case, and the New York action involving "La Ronde."

▶ Investigators for the Senate Small Business Committee are expected to be in New York next week to confer with distribution home office executives. Investigators and counsel for the committee have been in the field talking to exhibitors and to exchange executives in all parts of the country.

▶ History repeats. In radio's early days newspapers used to run feature stories about how the telephone company reported no calls between 7 and 7:15 P.M. when Amos 'n' Andy were on. This week from Chicago comes a story of how retail stores accustomed to remain open Monday nights are changing that custom because "We Love Lucy too."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editar; Terry Ramsaye, Consulting Editar; James D. Ivers, News Editar; Charles S. Aaransan, Praductian Editar; Floyd E. Stone, Phata Editar; Ray Gallagher, Advertising Manager; Gus H. Faesel, Praductian Manager. Bureaus: Hallywaad, William R. Weaver, editar, Yucca-Vine Building, Telephane GRanite 2145; Chicaga, 120 Sa. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washingtan, J. A. Otten, Natianal Press Club; Landan, Hape Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspandents in the principal capitals af the warld. Member Audit Bureau af Circulatians. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Matian Picture Herald; Matian Picture Daily, Matian Picture and Television Almanac and Fame.

This week in pictures



GOV. ADLAI STEVENSON and Dore Schary, vice-president in charge of production for MGM, who delivered the response to the defeated Presidential candidate's speech last week at a west coast Democratic dinner at the Biltmore, Los Angeles.

WILLIAM J. SINGLETON, below left, has been named president of Associated Screen News, Ltd. He succeeds B. E. Norrish, right, former president and managing director, who has retired from active direction of the company.







PRODUCTION deal, left. Admiral Harold G. Bowen, right, director of the Edison Foundation, signs a contract with Jules Levey to produce a film biography of Thomas Alva Edison. Charles Edison, son of the famous inventor, at left.



HERBERT J. BENNIN, below left, has been named manager of the MGM Washington branch and Thomas E. Bailey, right, goes from the Charlotte office to succeed him as branch manager at St. Louis.





CHARLES EINFELD, 20th-Fox vice-president, concludes an agreement with Ed Sullivan for regular six-minute spots for 20th-Fox features on the "Toast of the Town" TV shows.

MR. AND MRS. MURRAY KAY, right, of Zeitz Theatres, Mass., visit Phyllis Kirk on the set of Warners' "House of Wax."





A. MONTAGUE, Columbia general sales manager, shows Rube Jackter and Jack Cohn the inscribed silver bowl presented to him at a luncheon by his fellow executives to mark his 20th anniversary as sales head.



AT "LILI" OPENING. Jinx Falkenburg, Mrs. Vincent Impellitteri, Leslie Caron and S. F. Seadler, MGM advertising manager, in the lobby of the 52nd St. Translux, New York.



HARRY WARNER, right center, with George Woodford and Bob Grover of the Los Angeles Junior Chamber of Commerce at a dinner at which Mr. Warner spoke.

THE INDUSTRY HONORS AN "ELDER STATESMAN"

EXECUTIVES and personnel of the motion picture as well as outstanding leaders of other industries last week attended a testimonial dinner at the Waldorf-Astoria, New York, to Adolph Zukor, film pioneer and chairman of the board of Paramount Pictures. At right and below are some of the people before and during the gala event.





Photos by the Herald

Above. Mr. Zukor, Robert J. O'Donnell and Barney Balaban, Paramount President.



Left. The guest of honor with C. C. Moskowitz, Nate J. Blumberg and Robert Benjamin.



Left. Arthur Krim, A. Schneider and Al Daff.

Right. Sol Schwartz, Moe Silver, Sam Rosen, A. W. Schwalberg, Al Lichtman, S. H. Fabian.

The HERALD INSTITUTE of Industry Opinion

INDUSTRY PANELISTS FIND:

AD PRACTICES NEED TO BE OVERHAULED

by JAMES D. IVERS

PRESENT motion picture advertising practices, techniques, content and policies need to be overhauled, modernized and adapted to new conditions and competition at national, local and intra-industry levels. That is the general conclusion of the production, distribution and exhibition panels of the Herald Institute of Industry Opinion. Advertising was the subject of the eleventh study of industry problems by the Institute.

Opinions of the panel members, while overwhelmingly in favor of changes in several directions, were entirely on the side of constructive criticism. While pointing out the faults in many present practices they admitted that for the most part no general formula could be laid down and that techniques should vary according to the picture and the situation.

There were no important differences of opinion between any of the three panels representing production, distribution and exhibition on any of the questions involved. They agreed in general that:

1. Advertising copy should be more informative than is often now the case;

2. Illustrations or copy seriously misrepresenting a picture should never be used;

3. Motion picture advertising should seek to create its own distinctive new styling;

4. From more than five to almost 11 per cent of a theatre's gross should be spent on advertising and exploitation, depending on the situation;

5. Newspaper advertising should commence six days ahead of openings where a picture plays a week and at least three days ahead for theatres with two changes a week;

6. Generous space should be used throughout the engagement instead of reducing the ad size soon after opening day;

7. Newspaper amusement advertising rates are from 25 to 53 per cent higher than regular retail rates in almost half the situations;

8. National magazine advertising should be used to pre-sell important pictures;

9. Distributors should advertise product in the trade press five weeks before actual buying time;

10. Trade paper advertising should convey more information than it now does on the saleable qualities of each picture.

Comment by panel members reflected the general feeling that the effectiveness of film advertising could be enormously improved both in content and placement practice. The first question—on the content of advertising copy—elicited the most, and the most pungent, comments.

"The trouble with much advertising," said Leon D. Netter of Florida State Theatres, "is that it has been handled in a routine

(Continued on page 14)

ADVERTISING COPY AND TECHNIQUES

SHOULD advertising copy be more informative than is often the case—give a better indication of the nature of the story, base its appeal upon the idea of the picture itself, tell enough about what actually is in the picture to create a positive desire to see it among all whose interest can be aroused in that particular picture?

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
Yes	76.0%	88.4%	84.8%	79.2%	83.3%	92.1%	84.8%	83.1%
No	24.0	11.6	15.2	20.8	16.7	7.9	15.2	16.9

SHOULD misrepresentative illustrations or wording—ads which convey an inaccurate impression of a picture or which feature something that is a minor part of it—ever be used?

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
Yes	17.2%	2.2%	9.8%	4.0%	8.7%	10.3%	8.2%	9.2%
No	82.8	97.8	90.2	96.0	91.3	89.7	91.8	90.8

N.B. See text for qualifying conditions.

SHOULD motion picture advertising seek to create its own distinctive new styles (a); or should established styles and techniques, proven by previous successful use, continue to be used (b).

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
(a)	86.1%	100.0%	100.0%	96.3%	92.0%	86.4%	93.7%	93.3%
(b)	13.9	0.0	0.0	3.7	8.0	13.6	6.3	6.7

ON BUDGET, SPACE AND TIME ALLOCATION

WHAT per cent of the gross, as a general rule, should be spent on advertising and exploitation in each of these theatre situations? (Distribution and Exhibition Panels only.)

	Distribution	Exhibition				
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined
Metropolitan First Run	10.4%	11.5%	10.9%	12.3%	9.9%	11.2%
City First Runs	7.1	9.1	8.0	8.3	7.9	8.3
Other Area First Runs	6.7	7.3	8.3	7.8	5.8	7.3
Neighborhood subsequent	3.9	5.4	5.5	5.9	4.9	5.4
Small town or rural	4.7	7.8	5.4	5.5	4.5	5.8

HOW should the theatre's total advertising budget for a picture be allocated? (Distribution and Exhibition only.)

	Distribution	Exhibition				
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined
Advance advertising	40.9%	50.5%	43.5%	38.6%	32.3%	41.2%
Opening day	31.3	26.6	27.4	34.6	31.5	30.0
Second day	9.8	12.4	12.8	13.8	13.8	13.2
Remainder of run	20.5	15.4	17.9	17.2	23.0	18.4

HOW far in advance of an opening should newspaper advertising commence—in days? (Distribution, Exhibition only.)

	Distribution	Exhibition				
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined
For week-stand theatres	5.9 (days)	5.3	6.2	6.5	5.8	6.0
For theatres with 2 changes per week	2.8	4.5	3.2	3.4	3.1	3.6

DO YOU believe that exhibition's present policy of usually minimizing the size of advertisements (for week-stand theatres) soon after opening day is sound (a); or do you believe that ads should be kept large enough to attract attention and continue their selling effectiveness through the run (b)?

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
(a)	26.7%	7.1%	50.0%	37.5%	47.1%	37.9%	43.1%	25.6%
(b)	73.3	92.9	50.0	62.5	52.9	62.1	56.9	74.4

HOW does the newspaper amusement advertising rate in your area compare with the rate to other local retailers using the same amount of space per year? (Exhibition Panel only.)

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
Same rates			77.8%	57.7%	50.0%	32.3%	54.5%	
Theatre rates higher			22.2	42.3	50.0	67.7	45.5	
Percentage higher			25.0	53.0	40.5	37.6	39.0	

DO YOU advocate the use of national magazine advertising for pre-selling important pictures?

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
Yes	90.3%	92.1%	98.0%	96.6%	91.3%	93.2%	94.8%	92.4%
No	9.7	7.9	2.0	3.4	8.7	6.8	5.2	7.6

ON TRADE PAPER ADVERTISING, KIND AND SPACE

FOR WHAT period prior to the actual theatre buying time for a picture do you consider it would be helpful for distributors to advertise the picture in trade papers. In weeks.

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
Average Weeks	4.7	4.7	4.3	4.7	4.8	4.7	4.6	4.7
Range	1–10	2–12	1–15	2–9	2½–12	2–8	—	—

DO YOU believe that most film advertisements in trade papers are sufficiently informative (a); or do you think that they should convey more information on the saleable assets of pictures (b)?

	Distribution	Production	Exhibition					Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined	
(a)	27.6%	21.6%	19.6%	10.7%	34.8%	33.3%	24.6%	24.6%
(b)	72.4	78.4	80.4	89.3	65.2	66.7	75.4	75.4

THE INSTITUTE

(Continued from page 12)

manner and according to formula. We need freshness and a change of pace. Tailoring a campaign to fit the picture, the theatre competition and the community adds much to its effectiveness."

Speaking for the small exhibitor, Dale H. Danielson of Russell, Kan., said, "In my opinion we have lost the grass roots touch in our advertising. Maybe we need a little corn. We are aiming our ads at a class who are not our best customers."

Sonny Shepherd of Wometco Theatres urged extensive use of local and national advertising on television, including the appearance of stars on network shows, and then said, "Each picture deserves a special treatment. Some lend themselves to one type of newspaper advertising, exploitation and TV and radio plugs, while another might require an entirely different sales approach to attract audiences."

Most exhibitors stressed the need for a fresh approach. C. E. Leachman of Stillwater, Oklahoma, for instance, said, "There is too much copying of ideas in motion picture advertising. More individual and distinctive styles should be used. Established and proved methods in most cases are overworked."

The production panel was not backward in criticizing the way Hollywood's product is sold. Speaking as "a fan who searches the evening paper over my coffee to decide what movie we want to see," Jesse Lasky, Jr., wrote: "Advertising that emphasizes the interesting story aspects of a film, the freshness of its subject matter, is far more alluring than those tired, worn out cliche exaggerations that tell nothing. . . . The public looks for an honest advance appraisal."

Carey Wilson of MGM attacked "routine methods and old-fashioned customs. Almost all aspects of popular taste have been changing for a decade," he said. "The movie industry seems too unaware of this."

While agreeing generally that present advertising methods can be improved, the distribution panel on the whole held that it is impossible to set down anything but the most general rule. "Allocation of advertising budgets and the timing of ads varies with the importance of the picture, the theatre policy, the kind of rental deal and many other factors," said Ben Grimm of RKO Pictures. "It is not likely that any fixed formula can be evolved on this."

Max Youngstein, of United Artists, likewise said, "There is no one answer. There are many answers and the variations always depend on the kind of picture you have to sell."

The panel members were almost unanimous in declaring that advertising should never deliberately misrepresent the picture and many, particularly in exhibition, took this opportunity to attack exaggerated, lurid ads. Most of those who commented mentioned, however, that there is no harm but rather frequently an advantage in playing up a comparatively minor aspect of a picture or in building a campaign around a supporting player rather than a star if local conditions warrant such procedure.

Edmond Redstone of Boston said, "Poor advertising practices by distributors or exhibitors hurt the entire industry. Remember the fable about the boy who cried 'wolf' just once too often."

Some exhibitors warned, like Edgar J. Doob of Wilmington, that misrepresentative or lurid advertising "keeps away those we are trying to woo back to the theatres." Marc Wolf of Indianapolis also stressed this point. "We are trying to win back patrons, not chase them away." Sam Bendheim of Richmond, Va., added, "We must get the public believing our ads. . . . There have always been too many superlatives used."

On luridness Charles Jones of Elma, Iowa, offered, "It's a little like the racy looking jackets on books that aren't racy."

Reserving the condition that special emphasis on what is actually a minor aspect of a picture is sometimes justified, Morton G. Thalhimer warned, "Extreme care should be exercised. . . . It should have a solid foundation in truth and the picture should definitely be good and entertaining." A. L. Royal of Meridian, Miss., also said, "The theatre should make an honest effort to attract the right patrons for each picture to avoid disappointment."

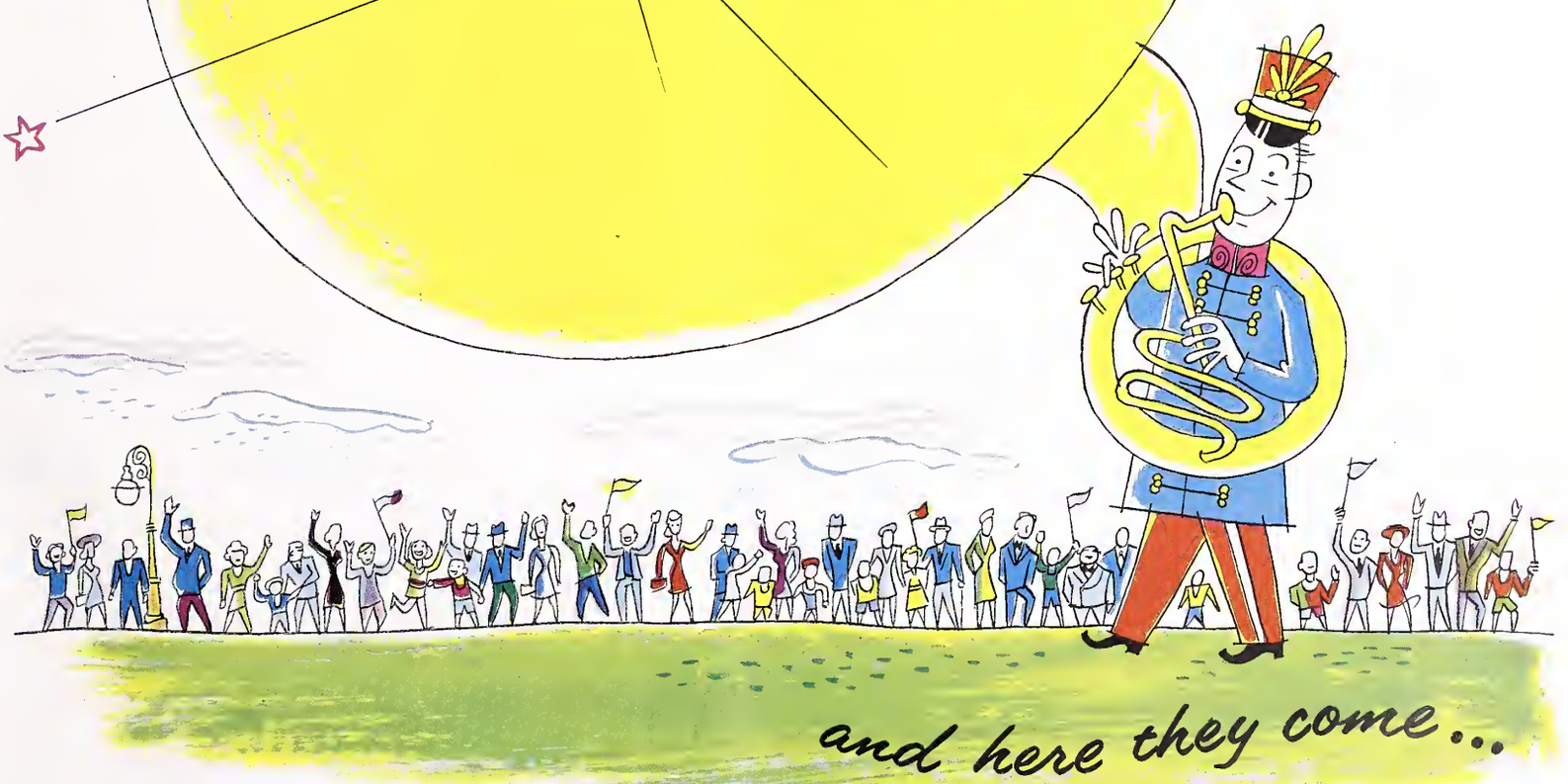
Exhibitors, too, had the most to say about trade advertising. C. F. Motley of Oklahoma City summed it up: "When a new model car is brought out the dealer knows all about the vehicle. We need to do everything possible to see that exhibitors know as much about the pictures."

Trade advertising should "give the exhibitor a better breakdown on what the picture actually is about, what type of audience it would appeal to, give good flashy catch lines and present the material in story form," according to S. J. Switow, exhibitor of Louisville.

R. E. Sucksdorff of Montana agreed that "present advertising is of the wrong type to be of value to the individual theatre man." They are "generally misleading and not beneficial" said F. W. Davis of Morganton, N. C.

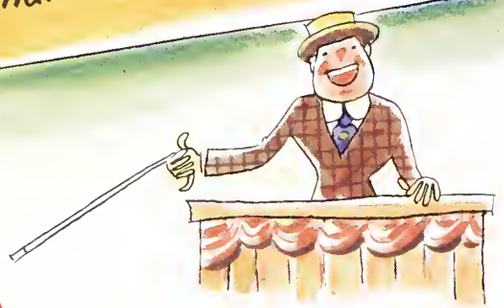
G. R. Miller of Wynyard, Saskatchewan, put it: "Producers and distributors could do a lot more than they do to pre-sell pictures. They concentrate on a few high percentage pictures and let the rest go to the exhibitor cold."

U-I's BIG SPRING PARADE of HITS!



and here they come...

AND SPRINGTIME IS KETTLE-TIME TOO...
This time more hilarious than ever before!



Again, UNIVERSAL-INTERNATIONAL proudly announces a top array of profit-powered product... for April and May! Again proving that **U-I** makes the consistent money-makers...every month...every season... for every theatre everywhere!



HOW YOU GONNA KEEP 'EM DOWN ON THE FARM ...AFTER THEY'VE SEEN PAREE!



Marjorie MAIN
Percy KILBRIDE



Ma and Pa KETTLE ON VACATION

with RAY COLLINS

ALL NEW...ALL FUN!


ALAN LADD...
leading the fighting Foreign Legion into savage Sahara fury... to win the rapturous lips of Arlene Dahl!
UNIVERSAL-INTERNATIONAL presents
ALAN LADD
IN
"DESERT LEGION"
COLOR BY Technicolor
CO-STARRING
RICHARD CONTE
ARLENE DAHL
with AKIM TAMIROFF. Directed by JOSEPH PEVNEY. Screenplay by IRVING WALLACE and LEWIS MELTZER. Produced by TED RICHMOND

THE STORY OF THE SECRET OUTLAW EMPIRE THAT RULED THE ROCKIES!



color by Technicolor

THE LONE HAND

Starring

JOEL McCREA
BARBARA HALE
ALEX NICOL

with CHARLES DRAKE
JIMMY HUNT
JIM ARNESS

THEY'RE OUT OF THIS WORLD...ON A MISGUIDED MISSILE!



BUD ABBOTT
LOU COSTELLO

GO TO MARS

ALL NEW!

...and too wild for one world!

with
MARI BLANCHARD ROBERT PAIGE HORACE McMAHON
and the MISS UNIVERSE CONTEST BEAUTIES

"You think I'd let you stay here...see you in that house – watch those lights go out – and know you're with some-one else?"



Barbara
STANWICK

ALL I DESIRE

Co-starring
RICHARD CARLSON · LYLE BETTGER
MARCIA HENDERSON
with LORI NELSON · MAUREEN O'SULLIVAN · RICHARD LONG

THE LAST OF THE GREAT SHOOTING MARSHALS... WHO STOOD ALONE AGAINST THE SOUTHWEST'S INFAMOUS RENEGADE RULE!

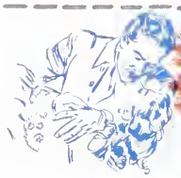


COLOR BY TECHNICOLOR

LAW and ORDER

Starring
RONALD REAGAN
co-starring
DOROTHY MALONE · PRESTON FOSTER
ALEX NICOL and introducing RUTH HAMPTON
FROM A STORY BY WILLIAM R. BURNETT

And



AGAINST ALL FLAGS
COLOR BY Technicolor



remember too...

The LAWLESS BREED
COLOR BY Technicolor



until May 2nd



MEET ME AT THE FAIR
COLOR BY Technicolor



The





The REDHEAD from WYOMING
COLOR BY Technicolor

makes available for



The MISSISSIPPI GAMBLER
COLOR BY Technicolor



your showing



GIRLS IN THE NIGHT



these 12



CITY BENEATH THE SEA
COLOR BY Technicolor



specially selected



GUNSMOKE
COLOR BY Technicolor



features...



SEMINOLE
COLOR BY Technicolor



to further



MA AND PA KETTLE ON VACATION



enhance your



DESERT LEGION
COLOR BY Technicolor



box office potential!



BUD ABBOTT and LOU COSTELLO GO TO MARS



LITHO IN U.S.A.

3-D SPOTLIGHT SHIFTS TO RACE FOR PRODUCT

The bulk of the 3-D news, production and technological, this week originated in Hollywood, although there were two significant reports from Camden, New Jersey, and Boston, Massachusetts, the bases of operations, respectively, for RCA Victor and the Polaroid Corporation.

Competing in Hollywood for the news lead of the week were Warner Brothers, Universal, 20th Century-Fox, RKO Radio and Natural Vision. Also in pitching were Technicolor and producer Hal Wallis, who pooled their news for a joint announcement. [See Hollywood Scene, page 36, for additional 3-D comment.]

The developments were these:

by VINCENT CANBY

1. The introduction of WarnerPhonic sound by Warner Brothers. Climaxing nearly 30 years of continuing research by the company since their introduction of sound, said Jack L. Warner, vice-president in charge of production, is the new WarnerPhonic sound system, comprised of a series of sound tracks in addition to the original basic sound track. The system will be introduced with their Natural Vision, WarnerColor feature, "House of Wax," scheduled to have its premiere at the Paramount theatre in New York April 10. The process is essentially a high fidelity reproduction system for which 25 special speakers are being installed for the New York Paramount engagement.

2. The development and promise of early availability of a new stereophonic sound reproduction system to accompany any type of 3-D motion picture presentation by the RCA Victor Division of the Radio Corporation of America. The new equipment is now in the early stages of production at the company's plant in Camden. Columbia, it is understood, already has installed new RCA multiple-channel sound-reproducing system for use in 3-D productions.

3. An announcement from Universal-International that it had completed shooting on its first 3-D feature, "It Came from Outer Space," which now is set for a late spring release. It was disclosed at the same time that the company has completed a two-reel musical featurette in 3-D featuring Nat "King" Cole and Russ Morgan and his orchestra. Further Universal plans having to do with 3-D and large-screen processes will be considered next week at studio talks.

4. Announcements from the Technicolor Corporation that it has developed its own 3-D system and from Hal Wallis that he had contracted to use the system in the new $2,000,000 Dean Martin-Jerry Lewis comedy, "Money from Home," which went into production Monday. Herbert Kalmus, Technicolor president, disclaimed that the company had invented a 3-D system, but said that it had experimented and found practical the use of two Technicolor cameras for 3-D purposes.

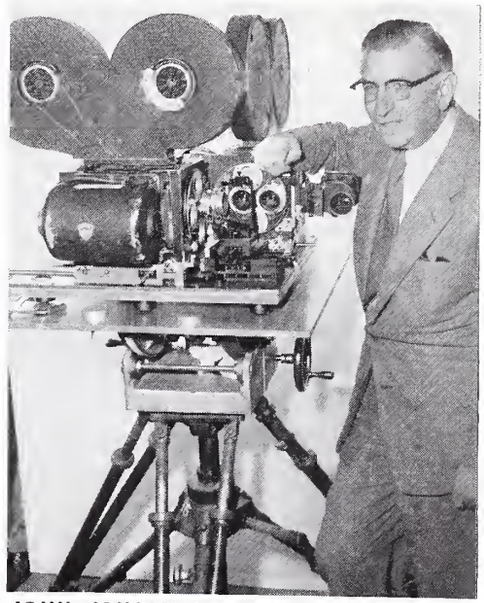
5. The disclosure by 20th Century-Fox that it had stopped shooting "The Kid from Left Field," now in production in its own three-dimensional system, and was continuing production in the conventional manner. The reason given was that the "novelty of the photography detracted from the emotional quality of the story." The footage already shot, of course, can be used separately. Spyros Skouras, 20th-Fox president, left New York for Hollywood at the end of last week to prepare for the demonstration there on or about March 18 of the company's wide-screen CinemaScope. The demonstration, originally intended for New York, was switched because of technical difficulties.

6. Announcement by RKO Radio president, J. R. Grainger, and Sol Lesser that the former will handle distribution of Mr. Lesser's three-dimensional film, "The 3-D Follies," now set for a May 1 release. The musical film, now in production, will run about 90 minutes.

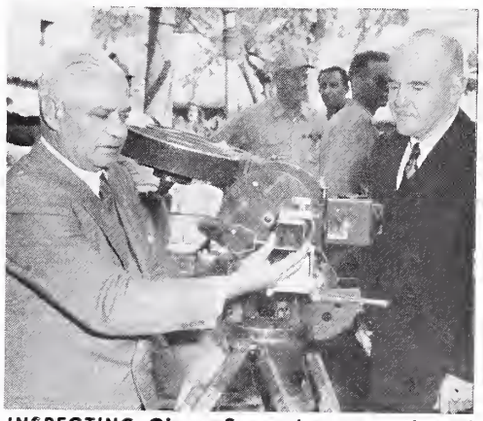
7. Announcement by the Natural Vision Theatre Equipment Corporation that it already has equipped 110 theatres for three-dimensional exhibition and will have equipped 240 additional theatres by the end of this month. Partial equipment also has been supplied to "hundreds more throughout this country and abroad."

8. A report from the Polaroid Corporation on its progress in the development of Vectograph motion picture film. The latter will eliminate the now necessary two film strips for 3-D projection. Instead, a single film of standard dimensions carries both of the required images, which themselves are polarizing images. Gone will be separate polarizing filters and special equipment. Vectograph will be made in color or in black and white. The report was contained in a special bulletin for Polaroid Corporation directors, prepared by Edwin H. Land, president.

Eric Johnston, president of the Motion Picture Association of America, last week appointed a committee to collect and sift all information on 3-D and panoramic screen problems as they relate to the three branches of the industry. The committee, which will keep in close touch with the SMPTE and the Hollywood Research Council, is comprised of Paul Raibourn, Paramount; Joseph R. Vogel, Loew's; Al Lichtman, 20th-Fox, and Wolfe Cohen, Warners.



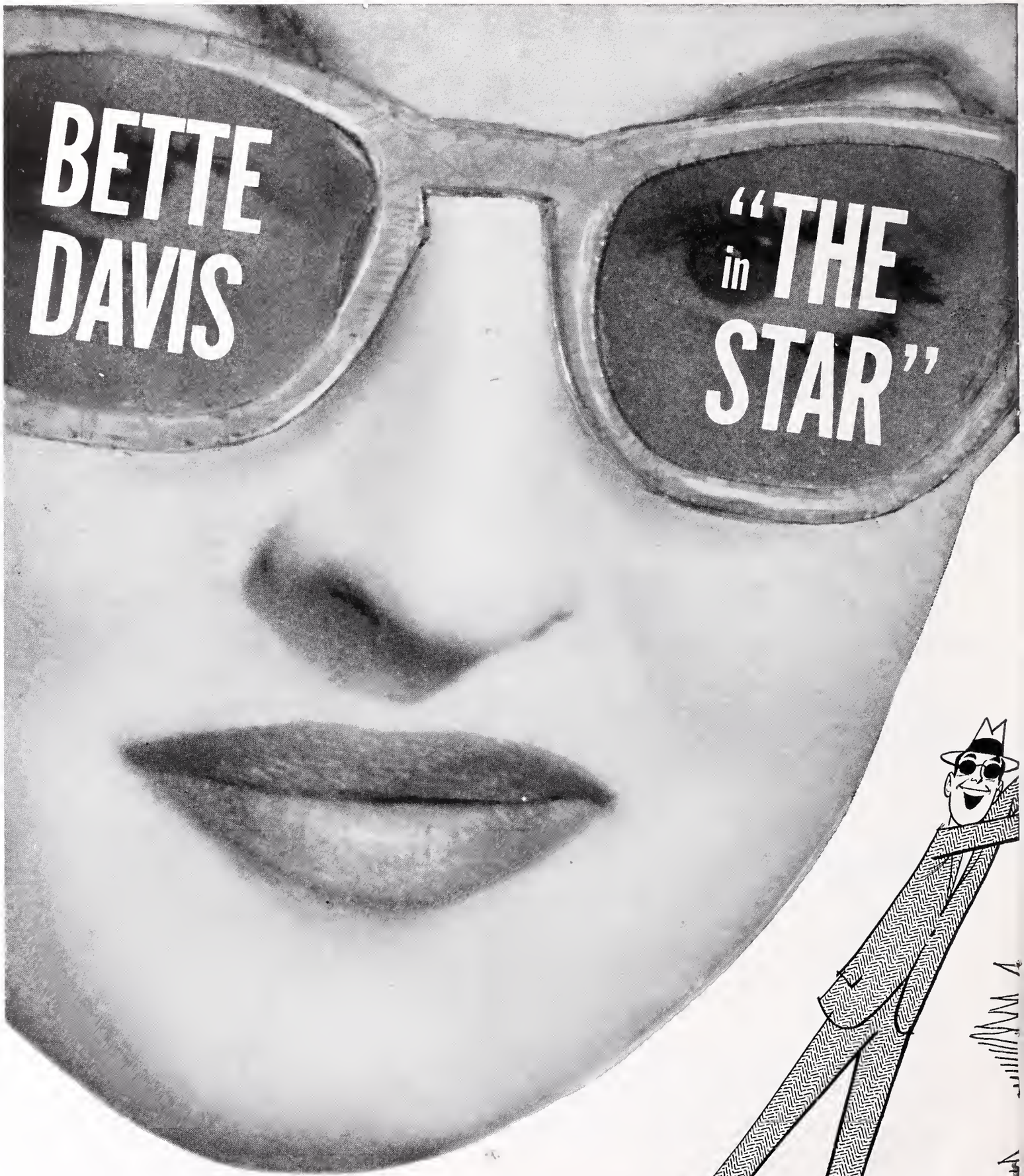
JOHN ARNOLD, head of the MGM camera department, with the dual camera built by his department to shoot "Arena" in 3-D. The system uses one camera at right angles to another with a 45-degree mirror.



INSPECTING CinemaScope lenses on the set of 20th Century-Fox's "The Robe" are Sol Halprin, left, head of the studio camera department, and Earl I. Sponable, research director for the company. First rushes on "The Robe" are scheduled to be shown next week on the coast.

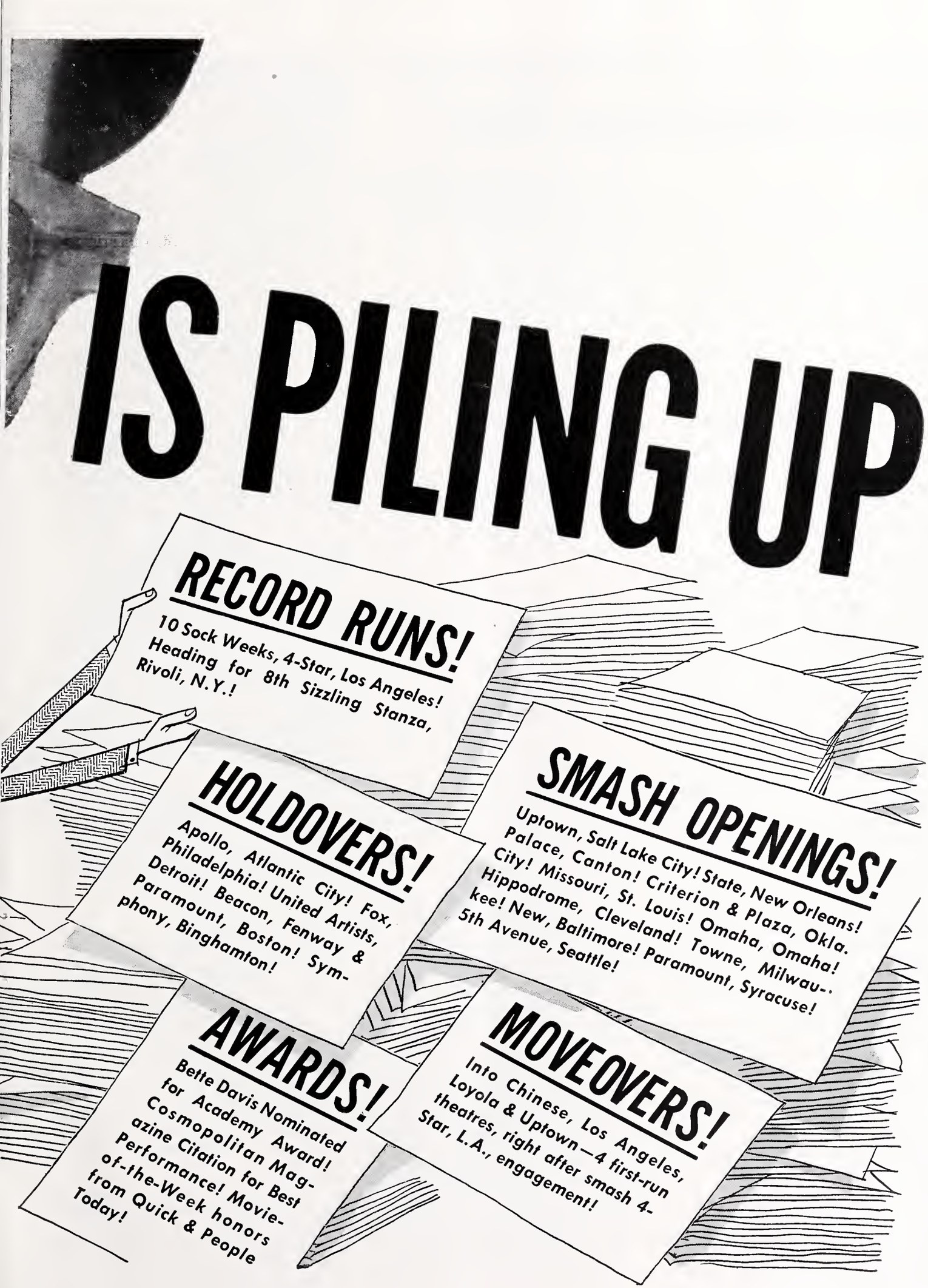


CAROL DUNNING, president of Dunningcolor, right, explains his recently completed 3-D camera to Nat Levine, who has Mr. Dunning's authority to conclude agreements for the camera's use.



Bert E. Friedlob presents **BETTE DAVIS** in **"THE STAR"** co-starring Sterling Hayden • Produced by Bert E. Friedlob • Directed by Stuart Heisler • Original story and screen play by Katherine Albert and Dale Eunson • A Bert E. Friedlob Production • Released by 20th Century-Fox

HITCH YOUR THEATRE TO "THE STAR"! DATE IT NOW!


IS PILING UP
RECORD RUNS!
10 Sock Weeks, 4-Star, Los Angeles! Heading for 8th Sizzling Stanza, Rivoli, N.Y.!
HOLDOVERS!
Apollo, Atlantic City! Fox, Philadelphia! United Artists, Detroit! Beacon, Fenway & Paramount, Boston! Symphony, Binghamton!
SMASH OPENINGS!
Uptown, Salt Lake City! State, New Orleans! Palace, Canton! Criterion & Plaza, Okla. City! Missouri, St. Louis! Omaha, Omaha! Hippodrome, Cleveland! Towne, Milwaukee! New, Baltimore! Paramount, Syracuse! 5th Avenue, Seattle!
AWARDS!
Bette Davis Nominated for Academy Award! Cosmopolitan Magazine Citation for Best Performance! Movie-of-the-Week honors from Quick & People Today!
MOVEOVERS!
Into Chinese, Los Angeles, Loyola & Uptown—4 first-run theatres, right after smash 4-Star, L.A., engagement!

Terry Ramsaye Says

SCREEN DIMENSIONS—Now that the "aspect ratios," meeting both the size and scope, of the theatre screen are so much under consideration, from Cinerama to CinemaScope it is of interest to explore the origins of the standard which has existed through all of the first half-century of the screen. That standard is in effect a ratio of four units wide to three high. It has been at various times subjected to minor experimental variations with ultimately no support for a change. One excellent reason for that has been that the ratio was, and is, accidentally, satisfactory. The apparent fact is that the shape of the motion picture on the screen was entirely acceptable until television came along, when it was of comfort to many to blame everything.

If there had been hampering limitations on the art by reason of screen dimensions that would have been discovered and a subject of militant attention a long way back in the half-century experience. Today's demand for change is not a demand of the art but rather of its merchandisers irked by television competition and seeking any device calculated to make the inevitably limited home television screen seem inadequate. That can complicate the scene, create problems and solve none of them.

Today's standard picture dimension of the standard 35mm film traces back to Room Five of the Edison laboratory at West Orange, N. J. More than 30 years ago I had the subject up with William Kennedy Laurie Dickson, the Edison assistant on the motion picture project. The task began in pursuit of a microscopic image record, even as the sound groove of the phonograph which it was to supplement. It was to be observed under a magnifying lens. The magnification required proved impractical. The ultimate result was the image size as we have it. When film became available it was cut to fit.

The resulting picture strips were made for and exhibited in a machine with a magnifying eye-piece for one customer at a time, at forty-eight frames a second. The basic film, thus, obviously was not designed for projection. It was sheer availability which soon joined it with the magic lantern. It was the lucky fact of its adequacy which has maintained the standard until today.

The precise size and proportion of the film frame was determined rather by chance. It represented the practical area of coverage of the experimental lens selected from the kit box in Edison's "Room Five" in 1888-9. It was the nearest to what seemed adequate for the final experiments.

This I have had at first and direct hand from the man who did it, Dickson. A detailed drawing and diagrams with description are somewhere in the chaos of my archives.

The 35mm film is big enough to give the New York Music Hall screen a magnificent projected image with a magnification of more than 300,000 times. It also covers one Drive-In giant screen with a magnification of slightly more than a million times.

There are around the world something in the order of a quarter of a million projectors built to the Edison standard now in service. There are in service also several thousand cameras. There is also a world-wide implementation of film manufacturing, and film processing facilities built to that standard.

Therein is a tremendous factor of inertia. To depart from it would be involving an all-industry re-equipment on terms which would make the cost of the coming of sound seem a triviality.

It is possible that such a change is to come. It will, if so, take some doing and a deal of time through a long period of confusions in transformation.

The necessity will have to be demonstrated by extensive effort at the box office. No laboratory demonstrations, no previews or gadget period performance will do. Permanent box office functional value must be proved. That will take care of itself by the inevitable trial and error controls so familiar to this and many another industry. Only experience will do.

One must be aware that concern about the aspect ratio and screen dimensions has been inspired by a quest of advantage over home television. The most obvious step has been, of course, to play upon, and seek to enhance, the advantage of sheer size. Along with that has come some seeking of an improved image on the conventional screen. A lot could have been done about that rather earlier, and to advantage. Nobody cared until they had to. A decided encouragement does arrive with the technological excitements of the day and the fevered pursuit of more than a dozen devices addressed at a new kind of challenge from the screen. That encouragement consists in the fact that a considerable number of aggressively minded persons in positions of leadership have been bestirred to try to do something positive, addressed at tomorrow. Now they begin to know yesterday has gone.

If no revolution of the art should emerge there would still be progress. Meanwhile some excellent pictures have been made and are being made on standard 35mm film by those who know how to make them. So far they are the best pictures in the world, and they are on exhibition now.

23 Studio Workers Sue Companies for "Blacklist"

LOS ANGELES: A suit for $51,750,000 in total damages was filed in California Supreme Court here Tuesday by 23 film workers who refused to answer questions of the House of Representatives' Committee on Un-American Activities in 1951 against the committee and the principal producing organizations. They charged they had been "blacklisted" from employment in Hollywood. Each plaintiff demanded $2,250,000 damages—$1,250,000 actual and $1,000,000 punitive.

Famous Players to Convert 10 Theatres to 3-D Soon

Famous Players is readying 10 theatres for the presentation of three-dimensional films, according to an announcement in Toronto by Rube W. Bolstad, vice-president. Theatres which will undergo immediate conversion are Shea's, Toronto; Capitol, London; Tivoli, Hamilton; Regent, Ottawa; Paramount, Halifax; Palace, Windsor; Strand, Vancouver; Palace, Calgary; Capitol, Edmonton, and Metropolitan, Winnipeg.

Hopkins Students Protest Maryland Censor Board

The Johns Hopkins Film Society, an organization formed by Johns Hopkins University students, has disbanded because of "procedural regulations" of the Maryland Board of Motion Picture Censors, Joseph Zysman, former president of the society, announced last week. The board required that films be submitted for review which necessitated the films being sent back to the New York distributor for any deletions which might be ordered. Because of the time involved, Mr. Zysman said, the distributor refused to comply. The board, meanwhile, has announced it will fight to maintain the cuts it made in the film "Street Corner." The film was ordered to be cut in December, 1952, but the ruling is being appealed by Floyd Lewis Attractions. The case will be heard in Baltimore City Court March 23.

Delaware Bill Seeks New Censor Board

A bill proposing the creation of a three-member State Board of Censors, to pass on the morality and propriety of motion picture films and stereopticon slides shown in public places in Delaware, was introduced in the state legislature recently by Senator John M. Longbotham, Milford Republican. The measure is aimed at pictures which are "sacreligious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals." Newsreels would be excluded from the bill's provisions.

U-I Offering 14 in Period Of 4 Months

Universal-International has scheduled for release "one of the strongest lineups" in its history during late spring and early summer, Charles J. Feldman, general sales manager, announced this week. A total of 14 is listed.

In noting company plans for May, June, July and August, Mr. Feldman pointed out that each picture will be launched with a comprehensive promotion campaign.

While disclosing specific month-to-month release for 12 of the pictures Mr. Feldman pointed out that two others will be released without any specific month designations, "It Came From Outer Space," the company's first 3-D picture, and a production based on the novel "The Cruel Sea."

Scheduled for May are "The Lone Hand," in color by Technicolor, starring Joel McCrea, Barbara Hale and Alex Nicol; "Law and Order," Technicolor, starring Ronald Reagan, Dorothy Malone and Alex Nicol, and "It Happens Every Thursday," starring Loretta Young and John Forsythe.

June releases will be "Column South," Technicolor, starring Audie Murphy and Joan Evans; "Take Me to Town," Technicolor, starring Ann Sheridan and Stirling Hayden, and the J. Arthur Rank Technicolor film of the Coronation of Queen Elizabeth, titled "A Queen Is Crowned."

July pictures will be "Francis Covers the Big Town," starring Donald O'Connor and Nancy Guild; "All I Desire," starring Barbara Stanwyck and Richard Carlson and "The Great Sioux Uprising," Technicolor, starring Jeff Chandler, Faith Domergue and Lyle Bettger.

Scheduled for August release are "Thunder Bay," Technicolor, starring James Stewart, Joanne Dru, Gilbert Roland and Dan Duryea; "Forbidden," previously known as "Drifting," starring Tony Curtis, Joanne Dru and Lyle Bettger, and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," starring the comedy pair and Boris Karloff.

Republic Drive Honors Five Sales Managers

Republic's five sales managers are currently being honored by a sales managers' drive during March and April, with prizes to be awarded the winning branch managers, salesmen and bookers in each district. The managers are: Walter L. Titus, Jr., southern district; Paul Webster, midwestern district; John P. Curtin, eastern; Francis Bateman, western, and James V. O'Gara, metropolitan.

Ask for 3-D Uniformity

The board of directors of Northern California Theatre Owners recently passed a resolution calling upon Hollywood producers to standardize three-dimension equipment as soon as possible to avoid confusion in the industry and undue expense to the exhibitor.

FORMER WINNERS TO PRESENT AWARDS

HOLLYWOOD: Twenty former Academy Award winners will appear on the 25th anniversary awards presentation program, presenting awards to this year's winners. It will mark the first time in the history of the awards that all have been previous winners. Bob Hope will be master-of-ceremonies for the show, which will take place at the RKO Pantages theatre March 19 with the RCA Victor Division of Radio Corp. of America sponsoring the broadcast and telecast over the combined facilities of the National Broadcasting Co.

Industry Sees Eventual 3-D Wide-Screen Process

HOLLYWOOD: A merger of 3-D and wide-screen production processes is the eventual goal of current experiments now being conducted in Hollywood, according to industry executives who last week attended a special meeting of the Motion Picture Industry Council at the Paramount studios. Preceding the general discussion, there was a screening of "rushes" of Paramount's "Sangaree," filmed in the company's own 3-D process and color by Technicolor. Speakers included Loren Ryder, chief of technical research and development at the studio; William Pine, co-producer of "Sangaree," and Arthur Freed, council president.

MPAA Annual Meeting Scheduled for March 30

The annual meeting of the Motion Picture Association of America has been set for March 30 in New York if a sufficient number of directors are available. Eric Johnston, president, will deliver his annual report and officers and directors will be elected or reelected. It is expected that James R. Grainger will be named to represent RKO Pictures.

Arizona Circuit Plans Theatre TV Network

PHOENIX: Harry L. Nace, president of the Harry L. Nace, Inc., Circuit of Arizona, has announced plans to form a closed-circuit theatre television network encompassing 38 theatres. The announcement came in conjunction with the release of plans for the circuit's new local television station, KTYL-TV.

United Artists Acquires Oboler's "The Twonky"

United Artists, currently releasing Arch Oboler's three-dimensional "Bwana Devil," has acquired the release rights to Mr. Oboler's standard production of "The Twonky," science-fiction film. The producer had started work on "The Twonky" before "Bwana Devil," but stopped work on it to make the Natural Vision feature.

TOA Scores High Rental As "Unfair"

Theatre Owners of America officials are getting their dander up concerning "exhorbitant film rentals" and are almost—but not quite—ready to fight.

At a New York press conference Tuesday, TOA president Alfred Starr and executive vice-president Walter Reade, Jr., issued a statement in the name of Mr. Reade decrying the current high rental practice of distributors as "economically unsound . . . unfair and unjust."

The statement read in part: "The current practice of demanding unrealistic film rental is, in our opinion, bringing about indirectly what the law (Consent Decree) has declared to be illegal if done directly (control of admission prices). It cannot be that the courts and the Department of Justice expected this development to occur, nor that they will condone it. It has become increasingly clear that the continuation of this policy by distribution will drive exhibitors to seek relief from the Department."

They reiterated TOA's long-held opinion that nothing but bad could come from what they call "running to the cops," that is, either to the Justice Department or to the Senate Small Business Committee.

TOA, said Mr. Starr, at the moment is not contemplating any such move as an association. He emphasized instead individual action by exhibitors.

He said that he hoped to make distribution see the error of its ways "through the medium of the trade press." Individual exhibitors, he added, are so hard-pressed that they will do anything to seek relief. Thus he was in fact warning distribution that although TOA officialdom still did not want to seek Government relief, its members could and very likely would.

Shortly after Tuesday's press conference, Mr. Starr left by plane for Paris for a combined business and pleasure trip. Before returning to the United States in mid-April the TOA chief will scout exhibition techniques in Europe, with particular attention to 3-D. He said he plans a special trip to Vienna to look at a new screen now held by Boris Morros, which is said to give the 3-D illusion to conventional films. He also indicated he would talk with exhibition leaders with a view to setting up procedure for the exchange of information between TOA and foreign counterparts.

National Film Has 3-D Glasses

Matthew Fox, in partnership with Commerce International Company, has completed a deal with National Film Service for the sale and distribution of glasses for three-dimensional films. The output of glasses between now and May 15 will be used for emergency requirements for engagements of "Bwana Devil" and the forthcoming "House of Wax" and Walcott-Marciano fight films.

It's Her First American Language Hit!



"She's a symphony in Epidermis!" —*Walter Winchell*

"SEXY, LUSCIOUS, EXOTIC!" —*N.Y. News*

"Silvana seethes with more SEX APPEAL than almost any actress!"—*N.Y. World-Telegram*





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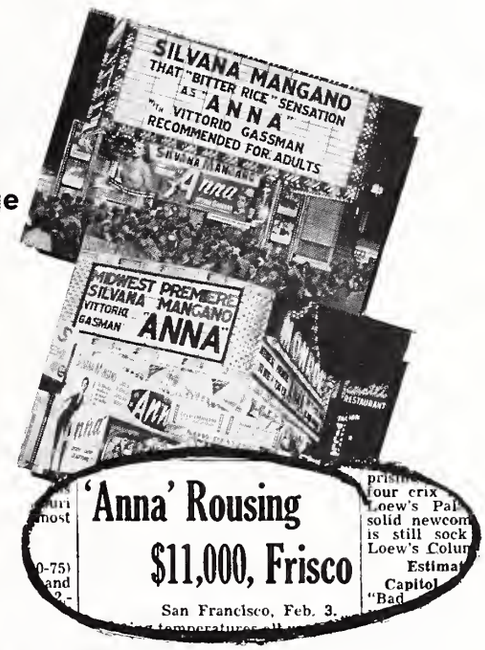
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READY NOW	*For the 1st time on any screen!*	**The Secret CONCLAVE**	An Exciting, inside-the-Vatican drama of **POPE PIUS X**
SOON	*All the youth and glamor of the world's greatest singer!*	***The Young* CARUSO**	Featuring the glorious voice of MARIO DEL MONACO Metropolitan Opera Sensation
SOON	*All the fresh joy and romance of 3 girls in love . . . told the "Letter to 3 Wives" way!*	**3 GIRLS from ROME**	NEW, GORGEOUS FACES IN A NEW KIND OF LOVE STORY!

SUB-TITLED ATTRACTIONS FOR SPECIALIZED HOUSES!

READY NOW	*The Best-Selling Novel is now a Best-Selling Hit!*	**FERNANDEL** *in* "THE LITTLE WORLD OF **DON CAMILLO**"	AVAILABLE FOR SPECIAL PRE-RELEASE KEY CITY ENGAGEMENTS
SOON	*WINNER OF PARENT MAGAZINE'S AWARD FOR SPECIAL MERIT!*	*The Incomparable* **MAGNANI** in ***BELLISSIMA***	MOST BEAUTIFUL WOMAN'S STORY EVER TOLD! *Ready for Spring*
READY NOW	*AN ADULT FILM SEXTETTE. SIX UNBLUSHING STORIES OF A NAUGHTY ERA!*	THE LIVES AND MORALS OF **TIMES GONE BY**	AMERICAN PREMIERE SAN FRANCISCO APR. 8



FOR MORE INFORMATION ON THESE COMING ATTRACTIONS, CONTACT YOUR NEAREST I.F.E. OFFICE.

Ask Check of Fixed Prices For "Pan"

MINNEAPOLIS: A request to the Department of Justice for an investigation of charges that RKO Pictures is "fixing admission prices" in the release of Walt Disney's "Peter Pan" in violation of the Federal anti-trust law will be filed as a result of the meeting of the directors of North Central Allied Monday.

The directors, following up an indignation meeting of Twin Cities exhibitors recently, authorized Benjamin Berger, North Central Allied president, to take action to combat what they termed the "evil pre-release practice." The resolution, passed unanimously, volunteered to give definite proof of the admission-fixing demand and asked that fast and appropriate action be taken to halt the practice.

The board also authorized Mr. Berger to obtain an opinion on the legality of picketing theatres playing pre-release pictures on an advanced price basis.

NCA's directors also authorized Stanley Kane, executive counsel, to prepare a bill for introduction in the current session of the Minnesota legislature setting up minimum standards for construction of drive-ins. The bill is aimed at halting the mushroom growth of the so-called blaster type of drive-ins.

Partmar Takes Paramount Case to High Court

WASHINGTON: Partmar Corp. and Fanchon and Marco, Inc., last week asked the U. S. Supreme Court to reverse a Ninth Circuit Court of Appeals decision which threw out Partmar damage claims against Paramount Pictures, Inc. The case is another action in a long series of legal bouts between Partmar and Paramount over a Los Angeles theatre which Partmar leased from Paramount. In May, 1947, Paramount brought suit to evict Partmar from the theatre, and as part of its defense Partmar entered counter-claims for treble damages, alleging that Paramount, as landlord and as part of an illegal monopoly, had compelled the lessee to pay excessive rentals and license fees for pictures.

Eastman Kodak Declares Largest Wage Dividend

The Eastman Kodak Company has declared the largest total wage dividend in its history Some 52,000 employees will receive a portion of an estimated $22,500,000 fund set up for wage dividend distribution. This dividend is paid in addition to regular salaries and has no effect on wage rates. Eligible persons will receive $27.50 for each $1,000 earned at the company during the last five years.

Massachusetts Exhibitors Win Film Handling Action

BOSTON: Three members of Independent Exhibitors, Inc., of New England have won their action against the Massachusetts Commissioner of Public Safety to have "incombustible film" handling placed beyond the authority of the Commissioner. Judge Francis Donahue of Suffolk Superior Court has also ruled that the Commissioner cannot include on any licenses issued by him any statements requiring the attendance of two licensed operators in the projection booth. An injunction was ordered by the judge March 6 to insure the enforcement of his ruling pending the appeal to the Supreme Court. The exhibitors involved are Flint Theatres of Boston, Community Playhouse of Wellesley and Telepix, Inc., of Boston.

Request Injunction In Luxor Action

Federal Judge Edward Weinfeld in New York last week granted J. J. Theatres and its operating company Luxor Group, Inc., a hearing April 2 on a petition for an injunction to halt alleged discrimination against the Luxor theatre in the Bronx. Inasmuch as a jury the week before entered a verdict in favor of the defendants in an anti-trust suit brought by J. J. and Luxor, in which the plaintiffs asked for damages of $3,079,000, this is believed to be the first time in motion picture legal history that a move for such an injunction has been made after an adverse verdict. The plaintiffs had charged that the defendant distributors favored the Skouras' Park Plaza over the Luxor.

Eight Majors Are Named In Newark Trust Suit

Charging inability to obtain product on early runs for the Essex theatre in Newark, N. J., Howard Theatres, Inc., has filed an anti-trust suit in New York Federal Court against the eight major companies. Damages totalling $1,800,000 are asked. Associated with Howard Theatres in the action are the Cinema Theatre Corp., which operated the theatre from 1940 to 1951; Max and Adele Goldbaum, trustees for the dissolved Mira Theatres Corp., which had the theatre previously, and the H-J-G Realty Corp., owner of the property.

AT&T Opposes Theatre Request for Channels

WASHINGTON: The American Telephone and Telegraph Company has filed a statement with the Federal Communications Commission urging that the film industry's request for a special theatre television common carrier be denied because they have not shown that it would be in the public interest. The Motion Picture Association of America and the National Exhibitors Theatre Television Committee previously had requested the Commission to allot frequencies currently used by other carriers for the closed circuit operation.

Technicolor Net for Year $2,069,206

Net profit after all deductions for Technicolor, Inc., and its wholly owned subsidiary, Technicolor Motion Picture Corp., for the year 1952, was $2,069,206, compared with $1,918,537 for the previous year. Net earning per share was $2.19 as against $2.06 in 1951.

A record production of films in color by Technicolor, a record print output and a record profit before taxes were established, according to the annual report.

Ninety-seven features in color by Technicolor or with prints by Technicolor exceeded by 21 the previous high mark, set in 1951. Technicolor, Ltd., the British affiliated company, produced 28 features, making a total of 125. Output of 35mm positive prints was 461,219,752 feet compared with 392,736,597 feet for 1951. A new record high for negative sales was set with a total of 29,887,631 feet for 1952 as compared with 25,214,062 feet in 1951.

Approximately 135 features in color by Technicolor or with prints by Technicolor are now being photographed, are in preparation, or are under contract to be produced during 1953.

Technicolor's net sales in 1952 were $33,020,559 compared with $28,896,344 the previous year. Profit before taxes on income was $6,340,288 as compared with $5,942,700 the year before. Dividends per share of capital stock amounted to $2 for a total of $1,872,816, compared with $2 and a total of $1,855,407 in 1951.

Technicolor, Ltd., also had a record breaking year. Net income was £260,012 as against £189,159 for 1951. Total profit before taxes was £780,012 compared with £455,159. Total footage was 162,016,619 an increase of 44,684,149 feet over 1951, for the British company.

Warner Brothers Ends District Sales Meet

District managers of Warner Brothers concluded home office sales meetings with Ben Kalmenson, vice-president in charge of distribution, last weekend in New York. Company product for Spring and Summer distribution highlighted the discussions. The district managers are planning local meetings of branch managers and salesmen.

File Amended RKO Complaint

An amended complaint in the stockholder action against Howard Hughes, RKO Pictures, Inc., RKO Radio Pictures, Inc., and the Chase National Bank has been filed by Eli and Marian Castleman in Federal Court, Los Angeles, charging Mr. Hughes with managing the company "by whim, pique and caprice" and with having made more than $1,000,000 on the Stolkin deal, while the company lost $2,000,000.

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART III

(Activities in 3-D prior to 1900 were reported in the first part of this article, page 16, MOTION PICTURE HERALD, February 7, 1953. The second part, covering the Ives-Leventhal anaglyph films released in 1924 and 1925 by Educational, Paramount and Pathe, was published on page 14 of the issue of February 21.)

THE ultimate goal in all forms of 3-D is the presentation of life as it is—in height, breadth and *depth*. Height and breadth have been achieved since the beginning of screen projection in the middle of the 17th Century. Overcoming the technical problems of successfully presenting the illusion of depth may be one of the scientific—and entertainment—glories of the 20th Century.

Depth can be given to a motion picture in four ways:

1. By projecting two images on a flat screen and having the audience wear spectacles.

2. By projecting a number of pictures, or multiple parts of the pictures, on a specially constructed screen which separates the left and right eye images for the spectators. No special glasses are used.

3. By projecting the pictures on a very wide screen in order to give an impression of third-dimension through "peripheral vision."

4. By projecting the pictures on to a "screen" that has appreciable actual depth.

The first method was commercially successful in the United States in 1924 with anaglyphs (right and left eye images separated by colored glasses). Since 1935 better results have been obtained with clear polaroid glasses. The second method, using a screen composed of many fine wires or a grid suspended (or revolved) in front of the screen, is not practical for theatre application because the location and number of spectators are strictly limited. With such systems the Russians from time to time have attracted attention in the world press with stories of 3-D films without glasses.

Movement of a spectator from exact positions (even, in some cases, a slight movement of the head) destroys the effects. Cinerama is an example of the third method. Twentieth Century-Fox's CinemaScope expects to achieve similar results. Perfection of the fourth method, the most ingenious of all, lies some years in the future. It is conceivable that pictures one day may be electrically scanned much as a television picture. The theatre's "screen" could be some area with depth as well as height and breadth in which the images would all be put in their proper perspective. That would really produce 3-D!

▽ ▽ ▽

A decade after the first theatrical showings of the anaglyph films seen through red and green colored viewers, J. F. Leventhal became associated with John A. Norling of Loucks and Norling Studios in New York City. Mr. Norling was anxious to carry forward the 3-D films work pioneered in the Ives-Leventhal productions. The subjects made were the well-remembered "Audioscopiks" narrated by Pete Smith for MGM release. The first reel, running eight minutes, was released in 1936 and still holds a record as one of the company's top grossing shorts. Scenes included a man throwing a baseball at the camera, a pistol being fired, a trombone player, a man squirting a seltzer bottle and a girl on a trapeze swinging out over the audience. The HERALD review (January 18, 1936) said, "Audience reaction was decidedly favorable." The first page of the special pressbook is reproduced below.

Two years later, MGM distributed "New Audioscopiks," another reel made by Loucks and Norling. Once again the single-reel subject was a collection of varied items with commentary by Pete Smith. The review (February 5, 1938) noted, "The novelty will not be as intense (as with the first reel) but the material has been perfected in workmanship and effective demonstrations of the unique stunts are utilized."

In March, 1941, MGM released its third 3-D reel, the first made by the studio itself. This was the first 3-D theatrical release with a plot. The title was "Third-Dimensional Murder" (which title has also been facetiously, although aptly, applied to some later 3-D efforts). Pete Smith again was the narrator. The plot of the seven-minute reel concerned a murder mystery as an excuse to show off third-dimensional tricks with missiles shot at the audience, lead poured on them, a hand stretching out toward the balcony and snakes about to slide into patrons' laps.

The three MGM releases were handled as items in the company's special short series. Distribution was extensive at home and abroad. The red and green glasses used had a gelatine base. They were sold to exhibitors who were able to have advertisements put on the cardboard frames.

The industry did not consider either the Ives-Leventhal or the Norling-MGM shorts anything more than pleasant novelties. Audiences were briefly amused and that was all. No one was interested seriously in developing more 3-D films for theatrical showings. And so it was until the Polaroid process made 3-D pictures with clear glasses possible.

[To be continued in an early issue of the Herald.]





This year, as in 1936, MGM created special advertising for its 3-D shorts. At left is the front page of the 1936 pressbook for "Audioscopiks," the first sound 3-D film theatrically distributed. At right is the front cover of the February 20, 1953, issue of Le Film Francais, French trade paper. "Metroscopix" includes the three subjects released in 1936, 1938 and 1941. The reissues are offered only in the foreign market.

The Kind Of Picture That Made This Business Great! It Will Make Your Business Great

because it has scope, spectacle, heroism and all those extra values needed today!

PARAMOUNT'S

PONY EXPRESS

Color by TECHNICOLOR





Starring **CHARLTON HESTON** as Buffalo Bill



RHONDA FLEMING as the adventuress



JAN STERLING as the camp-girl



FORREST TUCKER as Wild Bill Hickok



Directed by JERRY HOPPER
Screenplay by
CHARLES MARQUIS WARREN
Based on a Story by Frank Gruber
Produced by Nat Holt

BIG THINGS COMING!

3-D SANGAREE
Soon—Color by Technicolor

George Stevens' SHANE
—in July
Color by Technicolor

SMASH PARAMOUNT PRESELLING TIMED TO MAY DATES

Campaign includes 4-color comic-section newspaper ads in 38 major markets, each tied to local engagement, and reaching total circulation in excess of 16 million. Watch the trade papers for important announcement of continent-spanning exploitation that will penetrate every boxoffice area . . .

RKO READY TO ROLL: GRAINGER

Set to Resume Full-Scale Shooting, Company Is Seen in Robust Health

Production at RKO Radio is about to roll in high gear, ending the lull which developed during the course of management changes, it was reported in New York this week by James R. Grainger, president, following four weeks of conferences with Howard Hughes, board chairman; C. J. Tevlin, studio chief, and other RKO executives in Hollywood.

The company will start production on two pictures Monday, and a third March 30, and a series of other films beginning in May, Mr. Grainger disclosed. A more detailed production program will be announced within the next 30 days, he said.

Plenty of Product on Hand

The RKO president pointed out that the company currently has product on hand to fulfill its release schedule through August 15, and with the resumption of production scheduled for next week at the studio, RKO is in a most healthy condition. Mr. Grainger reported that the company now has 15 new films and several key attractions of years past which will be re-released.

Mr. Grainger announced that the company will distribute, starting May 1, "The 3-D Follies," RKO's first three-dimensional film. It was produced by Sol Lesser.

The two films going into production Monday are "Second Chance," starring Robert Mitchum and Linda Darnell, and "Arizona Outpost," starring Dale Robertson, and Arthur Hunnicutt. Edmund Grainger is executive producer of the former, and is producing the latter. The next in production, "Son of Sinbad," will star Keith Andes and Mona Freeman and Robert Sparks will produce. The three films will be in color.

Name Other Pictures

Among the pictures on the program to be announced in the next 30 days are "Glacier Park Forest," a story based on the Glacier Park Forest Rangers; a musical entitled "Alice Blue Gown," "Size 12" and "Pilate's Wife."

Others to be released in the immediate future include:

"Sea Devils," filmed in England in color by Technicolor, produced by David Rose and directed by Raoul Walsh, and co-stars Yvonne DeCarlo and Rock Hudson; "The Sword and the Rose," Walt Disney's live-action Technicolor production co-starring Richard Todd and Glynis Johns; "Beautiful But Dangerous," co-starring Jean Simmons, Robert Mitchum and Arthur Hunnicutt, produced by Robert Sparks and directed by Lloyd Bacon.

Also, "Break-Up," co-starring Victor Mature and Jean Simmons, produced by Robert Sparks and directed by Roy Rowland; "The Sea Around Us," the color picturization of Rachel Carson's novel, produced by Irwin Allen; "The Hitch-Hiker," starring William Talman, Edmund O'Brien and Frank Lovejoy, directed by Ida Lupino; "Tarzan and the She-Devil," produced by Sol Lesser and starring Lex Barker.

Mr. Grainger said Howard Hughes' Technicolor aviation film, "Jet Pilot," which stars John Wayne, will be released in the late fall, or early winter.

"Top Hat," starring Ginger Rogers and Fred Astaire, will head the list of reissues. Others will include "Isle of the Dead," with Boris Karloff; "Without Reservations," with John Wayne; "Blood on the Moon," with Robert Mitchum and Barbara Bel Geddes, and "Mighty Joe Young."

Rackmil Sees Industry Boon from 3-D Use

Enormous benefits for the industry will come out of the present 3-D excitement, Milton R. Rackmil, president of Universal Pictures Company, told stockholders Wednesday at their annual meeting in New York. Mr. Rackmil emphasized that while he did not expect too much from any particular 3-D system, he thought the renewed interest on the part of the public in motion pictures would in itself be of great value. All directors were reelected and at the annual board meeting, following the stockholders meeting, all officers were reelected.

Philadelphia Associates Announce Welfare Drive

Plans for the eleventh annual welfare drive of the Motion Picture Associates of Philadelphia were announced Monday by John Turner, president of the group, at a dinner in the Broadwood Hotel, attended by more than 70 members. The welfare drive, headed by Lester Wurtele, branch manager of Columbia Pictures, will culminate at a dinner in the Bellevue Stratford Hotel April 13 to honor the bookers in the Philadelphia exchanges.

"The President's Lady" To Open in Nashville

Mass showings of 20th Century-Fox's "The President's Lady" in 300 theatres in the southern division area will follow the March 17 world premiere at the Paramount theatre, Nashville. The film, which recounts the romance of Rachel and Andrew Jackson, will open in conjunction with city and state tributes to his memory on the 186th anniversary of his birth.

Sees Closing Of Theatres Due to Tax

WASHINGTON: Representative James E. Van Zandt (R., Pa.) told the House Monday the number of film theatres in Pennsylvania had fallen from about 1,210 a few years ago to about 985 today, largely because of the "regressive" Federal admission tax.

Urging Congress to repeal the 20 per cent tax, he said it was a regressive one because "it is drying up the source of revenue." Up to 20 per cent of the theatres in some states have been forced to close in recent years due to the tax and competition from television, he declared.

"A comparison of the admission tax receipts to the Treasury Department for 1952 shows a decline of 17 per cent for Pennsylvania, Rep. Van Zandt stated. "The wholesale closing of theatres, which is being brought about by the continuation of this regressive tax, is a serious threat to other small merchants and businessmen. Theatres are the center of attraction, particularly in small neighborhoods. When the theatre closes, for all or part time, other small merchants in the vicinity suffer a resulting loss of trade. It is also generally conceded that there is a consequent decrease of other business values in the neighborhood."

Meanwhile, last week Representative Noah Mason (R., Ill.) said he would press for the House Ways and Means Committee to hold public hearings "right after Easter" on his bill to exempt motion pictures from the Federal admission tax.

"The Stars Are Singing" Has Big Broadway Opening

Some 600 patrons of neighborhood theatres in New York attended Tuesday's arc-lighted Broadway premiere of Paramount's "The Stars Are Singing" at the Astor theatre. The novel premiere was arranged with eight local circuits which held Rosemary Clooney contests that awarded free premiere passes to the winners. The neighborhood theatres cooperating in the film's exploitation were Warner Brothers, Randforce, J. J., Island, Endicott, Lane, Fabian and United Paramount circuits.

Screen Gems Syndicates "Your All-Star Theatre"

"The Ford Theatre" is being syndicated under the title of "Your All-Star Theatre," according to John H. Mitchell, vice-president in charge of sales for Screen Gems, Inc., producer and distributor of the television program. The program, which is produced in the Hollywood studio of Columbia Pictures, parent company of Screen Gems, has already been purchased by local sponsors in Colorado Springs, Col.; Lubbock, Tex., and Bangor, Maine.

TOGETHER

IN A 10-HOUR MANHUNT



Through the jazz-joints



and sin spots of New York



VITTORIO
GASSMAN
—That Sensational Latin Lover in his First American Picture

GLORIA
GRAHAME
— Her first since winning the Academy Award Nomination

The GLASS WALL



with ANN ROBINSON · DOUGLAS SPENCER featuring JACK TEAGARDEN · SHORTY ROGERS and HIS BAND · and introducing JERRY PARIS

Screen Play by IVAN TORS and MAXWELL SHANE • Produced by IVAN TORS • Directed by MAXWELL SHANE



A BIG ONE on the way from COLUMBIA

People in The News

JAMES R. GRAINGER, president of RKO Pictures, has announced the appointment of EDWARD L. WALTON as his executive assistant, a newly created post.

MANNY REINER, foreign sales manager for Samuel Goldwyn Productions, has returned to New York following a trip to Cuba, Mexico and Venezuela regarding distribution of "Hans Christian Andersen."

GEORGE JESSEL has signed a long term contract with the American Broadcasting Company covering his exclusive services as a performer and producer for the company's radio and television networks, it has been announced by ROBERT E. KINTNER, ABC president.

DR. HERBERT T. KALMUS, president of the Technicolor Corporation, has announced the appointment of ROBERT RILEY as a vice-president of the company.

DAVID HANNA has been appointed public relations representative assigned to the Rome office of Italian Films Export.

ERIC JOHNSTON, president of the Motion Picture Association of America, was host Monday at an informal dinner and screening for top ranking Washington officials including 30 Senators and Congressmen.

RUSSELL V. DOWNING, president of the Radio City Music Hall, has been named chairman of the entertainment group for The Greater New York Funds' 1953 campaign.

JOHN DAVIS, managing director of the J. Arthur Rank organization, has arrived in New York from London for a three-week trip to investigate a number of three-dimensional systems.

JOHN G. MCCARTHY, former managing director of the Motion Picture Export Association and vice-president of the Motion Picture Association of America in charge of international affairs, has returned to New York following a two-month vacation in Nassau.

PANDRO BERMAN, MGM producer, and his wife, will arrive in New York from the Coast March 23 and leave for Europe the following day.

COLONEL H. A. COLE, co-chairman of Texas COMPO and chairman of the board of Allied Theatre Owners, was honored March 6 at a dinner given by theatre owners, managers and film executives to celebrate his 71st birthday.

BURT BALABAN, president of Princess Pictures, has announced the appointment of BERNARD DONNENFELD as vice-president and member of the board of directors of the company. Mr. Donnenfeld will also serve as the organization's legal advisor.

JOAN KASHEW has been added to the publicity staff of the Filmack Trailer Company, Chicago.

A. Montague Honored On 20th Anniversary

Colleagues of A. Montague, general sales manager of Columbia Pictures, honored him at a special luncheon at Toots Shor's in New York last week to celebrate his 20th anniversary as the company's sales manager. Mr. Montague was presented an inscribed silver bowl by the group. Among those present were Jack Cohn, A. Schneider, N. B. Spingold, Leo Jaffe, Paul N. Lazarus, Jr., Rube Jackter, Mort Wormser, Lou Weinberg, Irving Wormser, George Josephs, Maurice Grad, Nat Cohn, Joe Freiberg, Vincent Borelli, Seth Raisler and Dr. M. W. Goldstein.

N. A. Taylor Reelected By Canadian Pioneers

TORONTO: N. A. Taylor has been reelected president of the Canadian Picture Pioneers at a meeting held here recently at the King Edward Hotel. Approximately 100 members were present at the annual meeting. Reelected to the board of directors were Oscar Hanson, Ray Lewis, Charlie Dentelbeck, Harold Pfaff and Walter Kennedy. Chosen to serve on the board for the first time were Tom Daley, Morris Doyle, Harry Lester, Frank O'Byrne and E. Wells.

Envisions Auto, Drive-In Interests Cooperating

KANSAS CITY: Jack H. Levin, president of the newly formed research unit, National Drive-In Institute, Inc., offered drive-in operators, attending the March 4 meeting of Kansas-Missouri Theatre Association, a project to cultivate the mutual interests of the drive-in and automotive industries. He said there was a need for such a program because of the present and prospective vastly expanded television broadcasting. Among Mr. Levin's suggestions were that once mutual interests were established, because of the possibility of 50,000,000 cars being idle after six in the evening, motor car manufacturers would give more attention to adaptions of cars to drive-in screen viewing.

1952 Ticket Tax Revenue 8% Off 1951

WASHINGTON: General admission tax collections for the 12 months reflecting business conditions in 1952 were about 8½ per cent below collections for the 12 months reflecting 1951 business, according to figures released this week by the Bureau of Internal Revenue.

They showed that total collections for the period from February, 1952, through January, 1953, the 12 monthly collections reflecting business in 1952, amounted to $311,517,781, compared to $340,632,140 for the February, 1951, through January, 1952, months, reflecting 1951 business.

General admission tax collections include receipts on admissions to concerts, legitimate theatres, sports and other general spectator events as well as to motion picture theatres.

General admission tax collections for January, 1953, reflecting December, 1952, business, were $21,974,853, compared to $22,853,932 for January, 1952. Total admission tax collections, including roof garden and cabaret taxes and various miscellaneous admissions charges, amounted to $25,782,600 in January, compared to $26,634,691 in January, 1952.

Hudson to Be Honored By Detroit Variety Club

Civic leaders and figures from all phases of Detroit industry will honor Earl J. Hudson, prominent local theatre executive, at a dinner March 16 at the Sheraton-Cadillac. The Variety Club of Detroit is spearheading the testimonial celebration for Mr. Hudson, who has just been appointed executive vice-president of the western division of the American Broadcasting Company. Mr. Hudson will leave Detroit next month to take up his new radio-television post on the coast.

Spyros Skouras Opens Red Cross Fund Drive

Formally opening the film industry's 1953 Red Cross fund raising campaign at a luncheon Monday at the Metropolitan Club in New York, Spyros P. Skouras, president of 20th Century-Fox, urged all circuit producers and distributors to play a full role. Speaking before a gathering of top executives representing all phases of the industry, Mr. Skouras pointed up the major role being played by the Red Cross in Korea and other areas of the world.

Claim Total Astor Coverage

Astor Pictures Corporation now has 100 per cent distribution coverage in the United States and a total of 32 franchisers, according to R. M. Savini, president of the organization.

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The Screen's NEW Sensation!

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE week's most outstanding development in the three-dimension situation was Technicolor's disclosure it has perfected its own mechanism which permits the use of two complete three-strip cameras, interlocked, the same way that two single-strip cameras are used in other 3-D systems.

Hal Wallis became the first producer to utilize the new Technicolor equipment, using it on "Money from Home," Martin and Lewis comedy, which got under way with George Marshall directing. As the Wallis contract with Paramount is in abeyance for the present, distribution on the production is not set. Like other 3-D processes going into production use this week, the Technicolor system requires that the audience wear viewers.

Lesser's "3-D Follies" Uses Stereo-Cine System

Sol Lesser's "3-D Follies," which is to come to the screen as a number of variety acts introduced by a master of ceremonies, is being filmed with the Stereo-Cine system, devised by Raphael Wolff, and in Eastman color. Walter Wanger has taken a leave of absence from his Allied Artists production activities to act as co-producer of this venture, which William C. Menzies is directing. Various sports personalities are taking part in the "Fun in the Sun" segment being filmed at Palm Springs, and Lily St. Cyr, one of the higher-paid strippers of night club and burleycue, is starred in "Carmenesque," an already completed segment. The picture will be the first produced with the Stereo-Cine equipment, which is being offered the trade at large on a lease-for-use basis.

Columbia Shooting Film In Own 3-D Process

Columbia's "The Man Who Lived Twice" is being shot in black-and-white 3-D with the use of that studio's so-far unnamed process, developed by Columbia technicians. This is the first use of the Columbia process, which differs from most in that it does not utilize mirrors, but shoots both prints directly, although the studio is already using Natural Vision apparatus for its "Fort Ti." Wallace MacDonald is producing "The Man Who Lived Twice," and Lew Landers is directing it, with Edmond O'Brien, Audrey Totter, Nick Dennis and Horace MacMahon in the cast.

"The Kid from Left Field," 20th Century-Fox, is being filmed in black and white. The producer is Leonard Goldstein, and the director is Harmon Jones. Dan Dailey and Anne Bancroft head the cast.

Columbia's Buddy Adler began filming the widely-famed "From Here to Eternity," with Montgomery Clift, Burt Lancaster, Deborah Kerr, Frank Sinatra, Donna Reed and a comparable cast, under direction of the gifted Fred Zinnemann.

MGM Producer Edwin H. Knopf started "The Great Diamond Mystery," which the veteran Robert Z. Leonard is directing. This has Red Skelton, Cara Williams, Dorothy Stickney and Kurt Kasznar in a large cast.

Edward Small is producing "Crosstown" independently, with a cast that includes John Payne, Evelyn Keyes, Peggie Castle and Brad Dexter, directed by Phil Karlson.

"War Paint" is a K-B Production, in Pathe color, which United Artists is to distribute. It is being shot in Death Valley, and has Robert Stack, Joan Taylor, Charles McGraw and Peter Graves in the cast. Howard W. Koch is producer, Lesley Selander director.

"Steel Bayonets" is a Jack Broder Production, with John Ireland, Lon McCallister, Hal March, George E. Stone and Jill Hollingsworth. Jerry Thomas is producing, with Cy Roth directing.

ALTHOUGH 3-D, peripheral screens, and various combinations of the two, continued to dominate discussion in professional Hollywood, with anything resembling widespread agreement on anything still far off in the future, the annual awards presentation ceremonies of the Academy of Motion Picture Arts and Sciences was running a bangup second, with every sign of overtaking the leader well before the presentations date, March 19. This year's will be the 25th Academy presentation of awards, a circumstance that will be duly noted in the course of the ceremonies, and the Academy will make important history for itself, its industry and some related arts and sciences on that occasion.

For the Academy Awards event, itself, is adding a dimension this year, if nationwide visibility may be referred to as a dimension. The exercises, taking place here from 7:30 to 9:00 p.m., 10:30 to 12:00 on the other side of the continent, and at corresponding hours in between, are to be telecast and broadcast simultaneously over the NBC network, for all to see and hear or both. Television has never had, and never could have, otherwise, a show so all-star as this one. Nor has Hollywood ever had so good an ad.

Zugsmith Is Named Head Of American Pictures

Albert Zugsmith was elected president of American Pictures Corporation at the company's annual meeting Monday in Hollywood. Other officers named were Larry Gross, vice-president; Peter Miler, treasurer and director, and Dr. George Zugsmith, chairman of the board. The new president, a former newspaper editor and publisher, has been producing films independently since 1951.

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA
The Man Who Lived Twice (3-D)
From Here to Eternity

INDEPENDENT
The 3-D Follies (Stereo-Cine, Eastman Color, Palm Springs)
War Paint (K-B Prod., Pathe Color, United Artists release, Death Valley)
Crosstown (Edward Small Prod.)
Money from Home (Hal Wallis, 3-D)
Steel Bayonets (Broder Prod.)

MGM
The Great Diamond Robbery

20TH CENTURY-FOX
The Kid from Left Field

COMPLETED (7)

COLUMBIA
Valley of the Headhunters (Katzman Corp.)
Fort Ti (Technicolor, 3-D)

MGM
The Big Leaguer

PARAMOUNT
Sangaree (Pine-Thomas Prod., 3-D, Technicolor)
The Caddy (formerly untitled comedy)

20TH CENTURY-FOX
Blueprint for Murder

UNIVERSAL-INT'NAL
It Came from Outer Space

SHOOTING (25)

COLUMBIA
The Wild One (The Kramer Co.)

INDEPENDENT
Donovan's Brain (Dowling Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)
Jennifer (Threefellows Prod.)
Cocobolo (Robert L. Peters Prod., Eastman color)

MGM
Saadia (Technicolor)
Arena (3-D, Ansco color)
Easy to Love (Technicolor)
Take the High Ground (Ansco color)
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor, Ceylon)

20TH CENTURY-FOX
The Robe (Technicolor, CinemaScope)
Inferno (3-D, Technicolor)

UNIVERSAL-INT'NAL
Walkin' My Baby Back Home (Technicolor)
Back to God's Country (Technicolor)

WARNER BROS.
The Burning Arrow (Natural Vision-3-D, WarnerColor)
The Boy from Oklahoma (WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)
The Marines Have a Word for It (formerly "Sulu Sea")
The Eddie Cantor Story (Technicolor)
Calamity Jane (Technicolor)

Says Films Depict U.S. Well Abroad

WASHINGTON: Eric Johnston, president of the Motion Picture Association, last week assured a worried Senate Foreign Relations sub-committee that producers are doing their best to give foreign countries a good impression of the United States in pictures which are sent abroad.

"We recognize our responsibilities," Mr Johnston declared, "and we are trying in general to do an effective job." Although the committee is investigating the effectiveness of the State Department's overseas information program, most of the hearings last Friday dealt with the effect of Hollywood films overseas.

Mr. Johnston renewed an offer, first made by the industry in 1950, to set up mobile film units to supply Hollywood films for the overseas program. The MPAA offered to set up units in Turkey and Siam as an experiment. Also while testifying, Mr. Johnston revealed that 42 per cent of the film industry's dollar revenue in 1952 came from outside the United States, that approximately 70 per cent of the playing time on screens all over the world is filled by Hollywood production, and that 200,000,000 people a week outside the United States see pictures made by American motion picture companies.

Herman Mankiewicz, 55, Veteran Scenarist, Dies

HOLLYWOOD: After three weeks of illness, Herman Mankiewicz, 55, veteran Hollywood scenarist and brother of writer-director Joseph L. Mankiewicz, died in Hollywood March 6. Mr. Mankiewicz left the newspaper field to do his first screenplay, "Road to Mandalay," in 1926. Among his recent pictures are "Pride of St. Louis," "A Woman's Secret," "Christmas Holiday" and "Enchanted Cottage."

Max Seligman

Max Seligman, for the past 24 years purchasing director for Columbia Pictures, died suddenly March 9 in St. Petersburg, Fla. He is survived by his widow, a daughter, a sister and a granddaughter. Funeral services were to be held in New York March 13.

Frank Bauer

Frank Bauer, 58, head cameraman for Filmack Trailer Company, Chicago, died of a cerebral hemorrhage March 1 at his home in Chicago.

Charles L. Marsh

Charles L. Marsh, well-known vaudevillian who played the RKO circuit when the two-a-day policy was in vogue, died March 7 in Hollywood.

Denies Overtures Made To End War with Critics

LONDON: The Beaverbrook newspapers, led by the *Daily Express,* have made no overtures of any kind to American film companies who have withdrawn advertising from the papers. Denying a MOTION PICTURE HERALD report in the issue of March 7, page 28, Max Aitken, son of Lord Beaverbrook, in a cable to the HERALD Wednesday, said no olive branch had been tendered and "no undertaking has been given to curb the Beaverbrook film critics, nor would such an undertaking ever be given."

Independent Distributors Protest Italian Pact

Joseph Burstyn, president of the Independent Motion Picture Distributors Association of America, Inc., protested the actions of the Motion Picture Association of America in dealing with the current Italo-American film pact and asked for renegotiation, at a press conference Tuesday in New York. This first official statement of the newly-formed distributor organization was aimed largely at the Italian Films Export company.

"The original purpose of the I.F.E.," Mr. Burstyn said, "was to further the promotion and exploitation of Italian films in the United States but it has actually been set up as a distributing company, subsidized by the Italian Government with funds directly derived from the major American film companies." He said American distributors could not compete with this "conspiracy."

"We are currently dealing with Eric Johnston," Mr. Burstyn continued, "and hope to negotiate rather than take legal action. If we can't get action from the MPAA, which is representing the film companies, we will go to Washington."

British Film Academy Names "Sound Barrier" Year's Best

LONDON: The Film Academy here has selected "Breaking Through the Sound Barrier" as the best picture of the year from British or foreign sources. The Canadian-made "Royal Journey" was named the year's best documentary and Sir Ralph Richardson the year's best British actor for his performance in "Sound Barrier." Vivien Leigh was named best British actress for her work in the American film, "A Streetcar Named Desire," while Marlon Brando and Simone Signoret were named best foreign actor and actress, respectively, for "Viva Zapata" and "Casque D'Or."

Korda Plans First 3-D Film To Be Made Outside U. S.

LONDON: Representatives here of Sir Alexander Korda, now in Bombay, have reported that Sir Alexander has announced that the first three-dimensional film to be made outside the United States will be his "Taj Mahal," soon to be produced in India with an Indian and European cast. The dialogue is to be in Hindu and English, it was announced.

British CEA Sets NATKE Wage Pact

by PETER BURNUP

LONDON: Following prolonged and frequently bitter wrangling, the Cinematograph Exhibitors' Association has concluded a provisional wage agreement with Tom O'Brien's National Association of Theatrical and Kine Employees. The agreement is subject to ratification by the executive bodies of the two associations.

It is calculated the concessions will set back exhibitors around £1,075,000 per annum. Theatre men look ruefully at the figure but Mr. O'Brien's original demands would have cost no less than £5,000,000. Under the proposed agreement, relating to 86,000 employees in the nation's 4,600 cinemas, male employees will get an increase of 10 shillings a week, while females will get a raise of five shillings.

At C.E.A.'s annual general meeting Tuesday, 45-year-old John Wingett Davies steps up into the burdensome though honoured responsibilities of the presidency. Yorkshireman Claude H. Whincup becomes vice-president with succession rights to the presidency a year hence.

Mr. Davies, who operates six theatres, served his novitiate as chairman of C.E.A. London Branch in 1948. He was a ship broker originally and entered the film business in 1931. Tough, shrewd and hard-hitting, Mr. Whincup has spent all his working-life in the motion picture industry and today runs 14 theatres in the Leeds area.

Elder statesman Edward Joseph Hinge remains as the Association's treasurer, an office to which, it is said, he holds a proscriptive right after years of fruitful services.

▽

Britain is pioneering the first large-screen television in Western Germany. Monday the Rank Group's Cinema-Television flew equipment and engineers to Dusseldorf to begin two weeks of demonstrations at the Europa theatre. The equipment is operating on German standards showing German TV programs picked up by an aerial on the roof of the theatre. The demonstration was made possible by collaboration between the J. Arthur Rank Organization and the German Company Ufahandelsge-Sellschaft, owners of the Europa.

▽

Lecturing at Oxford, Kenneth A. Nyman, sales director of Stereo-Techniques, said that three-dimensional films seem to appeal to primitive and illiterate audiences more strongly than conventional films. "I think the demand for three-dimensional films will spread over the world very rapidly," said Mr. Nyman. Plans are afoot for the education of exhibitors in 3-D developments at C.E.A.'s annual convention scheduled for June at Eastbourne.

The National Spotlight

ALBANY

April 4 has been set as the opening day for a number of Albany area drive-ins. They include: Fabian's Mohawk, Alan Iselin's Auto-Vision at East Greenbush, Harry Lamont's Sunset at Kingston, Riverview at Rotterdam, and Overlook in Poughkeepsie. Fabian's Saratoga will open about April 11. . . . Leonard Kaufman, of Binghamton, said that he and Norman Pearlman had tentatively fixed March 27 for the opening of the Norwich drive-in, Norwich. . . . Irving Mendelson, one-time assistant booker for Paramount, is back on the scene as sales manager of the United Artists offices. . . . Eugene Lowe, of Universal-International, has been reelected president of Albany Loge, Colosseum of Motion Pictures Salesmen of America. . . . The Times-Union paid editorial tribute to Alex Sayles, manager of Fabian's Palace for 19 years and one-time Albany Evening Journal city editor, who died at the age of 68 in Albany Hospital March 4 of a heart condition.

ATLANTA

Mrs. Joseph Bello, 75 years old, mother of sales representative Jimmy Bello, of Astor Pictures of Georgia, died at her home in Brooklyn, N. Y. March 2. . . . Arthur C. Bromberg, president Monogram Southern Exchanges, back at his office after a trip to Mobile. . . . Henry Glover, branch manager of Monogram Southern at New Orleans, was visiting here. . . . The West Hollywood drive-in, Miami, has closed. . . . Paul Jenkins, appointed as Tennessee sales representative for Wil-Kin Theatre Co., and Frank Peterson, appointed as Georgia sales representative. . . . Oscar Howell, president of Capital City Supply Co., checked in after a trip to Tennessee. . . . J. V. Caudill, Jr., was appointed manager of the Colonial and Strand theatres in Canton, N. C. . . . R. W. Wilson, has started work on his 250-car drive-in at Springfield, Ga., opening about April 15th. . . . Also under construction is a new drive-in by Frank Pierce at Louisville, Ga.

BALTIMORE

Mrs. Maude B. Dorrance has been appointed to the Maryland State Board of Censors, replacing Mrs. Eva M. Holland. . . . Frank H. Durkee, head of the Durkee Circuit, has returned from a Honolulu vacation. . . . Capt. Fred L. Schanberger, flew in unexpectedly from the Azores to visit with his father J. Lawrence Schanberger of Keith's theatre. . . . Mr. & Mrs. Porter G. Siewell, Towson theatre, are vacationing in Florida. . . . Herman Parrish, manager of the Westport theatre, has resigned and has been succeeded by Willard Fagin, formerly relief manager for the Hicks Circuit. . . . Herman Gimble, local MGM Records distributor, is readying a venture into the exhibition field. . . . John Volz, Northwood theatre, holding his annual spring fashion show in conjunction with the Northwood Shopping Center merchants.

BOSTON

Many drive-in owners were in the exchanges setting their booking dates for April openings, while a few of the hardier ozoners will brave the March weather. Joseph Levine opened the Round Hill drive-in, Springfield, March 6, while Redstone Theatres set March 12 for the Neponset, Boston, opening date, with the Revere and Dedham theatres to open next week. . . . Middlesex Amusement has sold the Maplewood, Malden, closed for over a year, to business interests who will shortly convert it into a bank. . . . Harold Davidson, head of Sound Engineering Service was stricken with a heart attack and was rushed to the Chelsea Hospital for treatment. . . . A 400-car drive-in at Pride's Corner, Westbrook, Maine, is under construction for an April opening by A. Terenian of Portland.

BUFFALO

The Batavia drive-in, owned and operated for several seasons by R. T. Babcock on Route 33, just outside the western New York town of Batavia, has been sold to Donn P. Drake and wife. . . . What to do in case of a bomb attack on theatres was explained the other evening in city hall by officers of the local Civil Defense outfit. Present were Arthur Krolick, UPT; George H. Mackenna, Basil circuit; Carl Rindcen, Shea circuit; Robert T. Murphy, Century, and Dave Miller, U-I. . . . The Women's League of the Variety club held its first Spring card party the other night. Proceeds went to the Tent 7 Cerebral Palsy Clinic in the Children's Hospital. . . . Carl Bell of Perkins Theatre Supply has sold 3-D equipment to the Strand, Ithaca, and the Rialto, Albion. . . . John Scully, U-I eastern dist. mgr., in town for conferences with Dave Miller, branch manager. . . . Ira Epstein, former UPT city manager in Rochester, is now associated with Ponon Associates in New York, a TV scripting and talent concern.

WHEN AND WHERE

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CHICAGO

With a growing trend toward first run and first subsequent run houses doing the lions' share of business here, more and more theatres are switching to first Chicago showings of pictures whenever possible. Recent newcomers to the list of first run houses (some on an intermittent basis) are the Gold Coast, Monroe, Hyde Park, and Harper. . . . Confection Cabinet Corporation has shuffled its executive set-up here with Lester Grant, formerly of their St. Louis office, moving in to take over as district manager for both Chicago and St. Louis. Sid Shapiro, whom he succeeded, will handle Confection's outdoor theatre and race track operations throughout the country, with Ed Shapiro taking over supervision of downstate Illinois drive-in concessions. . . . Harris Dudelson, Lippert midwest division manager, has moved his headquarters from Chicago to Cincinnati. . . . Morris Glass, head of the Balaban and Katz real estate section, is on a Caribbean cruise. . . . B. & K. art director, Boris Riedel, has resigned after 25 years with the company and is moving to California.

CINCINNATI

"Bwana Devil" and "Peter Pan" both continue to draw nicely on their third weeks, the former at the RKO Grand and the latter at the Palace. . . . Ralph Morely, who recently completed service as an Army officer, has joined the Tunick Releasing Co. here as salesman. . . . Eugene Tunick, local Lippert franchise holder and head of the releasing company bearing his name, is scheduled for surgery in the near future to correct a misplaced bone. . . . The Cincinnati Variety Club, Tent No. 3, was scheduled to hold a "costume party" in the club quarters March 14. . . . John Rugg, previously employed by the RKO theatre, in Co-

(*Continued on opposite page*)

(*Continued from opposite page*)

lumbus, Ohio, has been named manager of the Uptown theatre there and Clarence Ward, assistant manager of the McCook theatre, in Dayton, Ohio, has been promoted to manager. . . . Among returning vacationists from Florida is Ben Cohen, of Holiday Amusement Co. . . . John Hammer, 57, stage hand at the Northio Paramount theatre, in nearby Hamilton, Ohio, died suddenly on March 5 of a heart attack

CLEVELAND

"Peter Pan" in its opening week at the RKO Palace established a triple record, playing to 73,586 people, grossing $48,500 and selling $8,500 worth of concessions. . . . Abe Kramer, official of Associated Theatres Circuit and Mrs. Kramer, announce the marriage in Miami Beach of their daughter, Hope, to Edward Gropper of New York. . . . Horace Shock, Lima drive-in owner, leads the outdoor theatre season having opened his Lima, Gloria and Warren drive-ins on March 13. . . ."Limelight" booked into and then pulled from the RKO Palace, opens April 4 at the Lower Mall. . . . Florence Friedman, formerly with Realart and away from the industry several months is back as office manager and booker for IFE, headed by Mark Goldman. . . . Imperial Pictures, headed by Bernard Rubin, has installed automatic inspection machines with electric rewinds. . . . Carl W. Schwyn, banker and leading theatre circuit owner of Cygnet, Ohio, has been named head of the newly organized Mary Manse Foundation.

COLUMBUS

Robert W. Greer, former president of Operators Local 386 and now president of the Columbus Federation of Labor, was appointed AFL liaison representative on the staff of the Community Chest of Franklin County. . . . First drive-in theatre to open for the season is the Eastside. . . . Ohio River valley theatre men with friends or relatives in West Virginia are urged by Bob Wile, ITOO secretary, to ask them to support a bill introduced in the West Virginia Legislature to abolish daylight saving time. . . . Whitehall officials refused a request by Lou Holleb, manager of the Uptown, for a permit to erect a drive-in theatre in the village. . . . Clarence Lanthorn, former staff member, Loew's Ohio, has rejoined the theatre staff as student assistant manager following four years' service in the U. S. Air Force.

DENVER

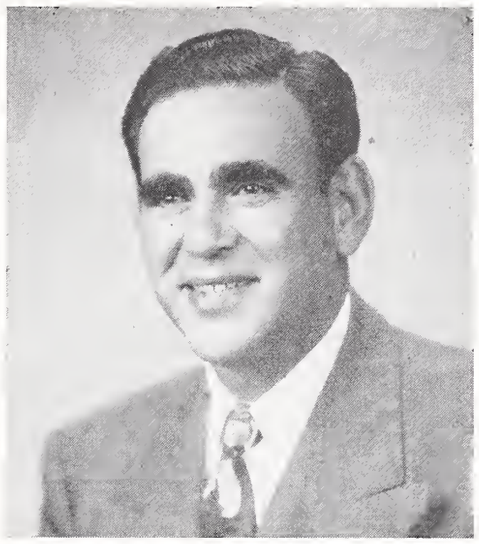
Dusty Rhoades, 60, singer and drummer with several name bands, who got his start in entertainment singing in film theatres in the silent days, died in Colorado Springs, Colo., after a lengthy illness. . . . Bruce Archer, clerk at Atlas Theatres, father to a new son, Mark Douglas. This makes A. P. (Tony) Archer, president of Civic Theatres, a grandfather for the first time. . . . The Columbia exchange is undergoing a redecorating job. . . . Exchange managers headed for Albuquerque, N. M., on sales trips included C. J. Duer, Allied Artists; Jim Rickets, Paramount; and M. R. Austin, UA. . . . Lester Zooker, Universal district manager, was in. . . . Ross Campbell, recently with the Black Hills Amusement Co., Newcastle, Wyo., has bought the Orpheum, Sheridan, Wyo., from Fox Intermountain Theatres.

SOUTHERN EXHIBITION LEADER

NEW ORLEANS: Abe Berenson, president of Allied Theatres of the Gulf States, Inc., came by the job quite naturally. He was one of the founders of the group in 1947, along with Don George, William Prewitt, Jr., F. G. Prat, Jr., Harold Bailey and several others. And, largely as a result of his enthusiastic work, the number of Gulf States members has quadrupled.

The New Orleans-born Allied unit head is 44 years old, attended Cornell University and received his law degree from the Louisiana State Law School in 1931. He has been connected with show business through his father ever since 1928 in Bogalusa and Gretna, Louisiana. During the war he served with the United States Navy as a lieutenant in charge of film distribution and theatres for Navy personnel in the Western Carolines and in China.

Mr. Berenson, married and the father of two children, is an active member of the board of Allied States Association and a representative on the executive committee of the Council of Motion Picture Organizations. At the same time he is also a member of the boards of the Lakewood Country Club and the Touro Synagogue, both of New Orleans. Prior to his election as president of Gulf States, he served as the unit's vice-president.



ABE BERENSON

DES MOINES

Horace Spencer is the new manager for Central States' Grand theatre at Estherville. He replaces Don Loftus who has entered the newspaper advertising field in Estherville. Robert Morton of Fremont, Neb., has been filling in at the Grand following the resignation of Loftus. . . . Bill Schleiger, former manager of the Clarion at Clarion is now assistant manager of the West Lake theatre in Los Angeles, Cal., a Fox West Coast circuit house. . . . Regulations for drive-in theatres were proposed last week in a bill introduced by senate judiciary committee No. 1 of the 1953 Iowa assembly. . . ."Bwana Devil," the first of the 3-D pictures, will be shown in Burlington during the last of April at the Palace theatre. . . . A. H. Blank, 73, who more than 40 years ago opened a tiny "nickelodeon" in Des Moines, has been recognized as "Motion Picture Exhibitor of the Year" by *Look* magazine in its third annual Achievement Award. Blank at present is on a Mediterranean cruise.

DETROIT

Rosemary Clooney is breaking all records at the Fox, reports Dave Idzal, managing director. . . . Samuel Ackerman, one of Detroit's leading pioneer exhibitors has retired from show business, leaving complete operation of his Eastside theatre to his son Alfred. . . . United Detroit Theatres has redecorated the Cinderella. . . . Irving Goldberg of Community Theatres reported a tie-up of his Jewel theatre in Mt. Clemens with radio station WSDC. Disk jockeys will broadcast from the lobby of the theatre. . . . Norman Wheaton, operator of the Telenews, is introducing Stereo-Techniques in the Detroit territory.

HARTFORD

Bernard Menschell and John Calvocoressci, officers of Community Amusement Corp., have filed a certificate of incorporation for a new Connecticut corporation, Manchester Drive-In Theatre Corp. to operate a drive-in theatre now under construction in nearby Manchester, Conn. . . . Sam Cornish, manager-partner, Niantic Theatre Corp., Niantic, Conn., is marking his 41st year in the film industry. . . . Harry Post, owner of the Astor theatre, East Hartford, Conn., has been elected a director of the Chamber of Commerce. . . . Norm Levinson of Loew's Poli theatre, Hartford, and Irv Richland of Hartford Amusements, have been on a cruise to South America. . . . D. O. Coleman, 85, founder of the Colonial Theatre, Southington, Conn., died, following a brief illness. . . . Pike drive-in, Newington, is first Connecticut drive-in to reopen for 1953.

INDIANAPOLIS

"Hans Christian Andersen" has been set for a 4-week advance price run at Keith's starting March 26. . . . Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, estimates 75 theatres in the state will be equipped for 3-D within 30 to 45 days. . . . Trueman Rembusch, ATOI president, is vacationing in Florida. . . . Earl Cunningham, general manager of the Fountain Square, is celebrating his 35th anniversary in the motion picture business. . . . The Maplecroft drive-in, west of the city on US 40, opened just in time for the weekend blizzard. Most drive-ins here are planning to open Easter Sunday. . . . Bennett Gold-

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stein has joined the sales staff at 20th-Fox. . . . Fred M. Shafer, 70, former operator of the Irving, died here March 4.

JACKSONVILLE

Artists Bill Fegenbush and Warren Thompson constructed a spectacular front for the Palace theatre during the current first run of "Bwana Devil.". . . Jerry Stockton, RCA sound engineer, was visiting friends. . . . Nash Weil, Wil-Kin Theatre Supply, Atlanta, conferred for two days with Florida State Theatres executives. . . . Walt Woodward, Wil-Kin salesman, was in town. . . . Walter Brooks, MPH's Round Table director, called on friends along Film Row and visited the showing of "Bwana Devil." . . . Visiting exhibitors included Frank H. Bell, St. Petersburg; Hugh G. Martin Sr., Thomasville, Ga.; and Bob Daugherty, Floyd Theatres, Haines City. . . . Cam Price, manager of the new RKO branch, received the good wishes of many industry visitors during the first week of operation here.

KANSAS CITY

With a traffic-blocking snow storm March 1 that cut theatre attendance by 75 per cent, then another storm on Tuesday before traffic had become easy, theatres still had good total for the week. . . . Clarence A. Scultz, president of Consolidated Agencies, recently underwent an operation on his throat. . . . Mrs. Ralph Morgan, wife of a well-known film salesman, is at home, recovering, after a serious operation. Mr. Morgan is now with United Film Exchange. . . .The Kansas Missouri Theatre Association board of directors will hold its next meeting the third Wednesday in April. . . . Two of Commonwealth Theatres' drive-ins opened February 26: the Tri-State at Joplin, Mo., and the 71 at Fayetteville, Ark., both south of Kansas City. . . . Jack Braunagle, manager of drive-in operations for Commonwealth Theatres, is recovering from a serious illness that kept him in hospital for several weeks.

LOS ANGELES

Jessie Pierce, who had been a booker with Warner Bros. for over 17 years and who had retired in 1951 due to ill health, passed away. . . . Murray Gerson, Universal salesman, was in town from the company's San Francisco branch. . . . After having operated for many years with an exclusive art policy, the Laurel theatre closed its doors. House will be converted into a synagogue. . . . Jack Sheriff and Al Martini off to Arizona on business for Realart. . . . The Victoria theatre, which closed recently for a face-lifting job, had a fire that caused damage to the stage area only. . . . Bedded with the "virus bug" was Bill Watmough, Warner salesman. . . . Vic Rosen has resigned as manager of Al Levoy's Picfair theatre.

MEMPHIS

The House and Senate of the Tennessee Legislature have repealed the theatre admission tax enabling act. Gov. Frank Clement is expected to sign the repeal bill. The enabling act has been a law for four years but cities have collected no taxes under its terms. . . . Theodoro Zohbell, 62, Dallas, traveling auditor for Universal, died in Baptist Hospital in Memphis after suffering a stroke while working at the company's Memphis exchange. . . . David Flexer, head of Flexer Theatres, Inc., is building the new 500-car Union drive-in at New Albany, Miss., which he expects to have in operation by May 15. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., is taking part in the national bridge tournament at Chicago. . . . Variety Club's campaign for $78,500 to build a convalescent home for rheumatic children has passed the $72,000 mark.

MIAMI

Dick Gersley, manager of the concessions at the 27th Avenue drive-in, joined the benedicts with his recent marriage to Sally Mae Dukes. . . . During the run of "Stars and Stripes Forever" at the Dade, manager George West, an ex-Marine, held an exclusive showing for the U. S. Marines stationed here. . . . MGM producer Richard Aldrich and his wife, were guests at the Monte Carlo on Miami Beach. . . . Center theatre has installed a new "Halo" screen for better viewing. . . . Extended runs in the area included "Moulin Rouge" in its 2nd week, "Come Back Little Sheba" and "Tonight We Sing". . . . Vacationing here on his yacht is Burl Ives, due for a stage appearance at the Olympia beginning March 11.

MILWAUKEE

Milwaukee exchange center branch managers and their wives were dinner guests of Milwaukee Lodge No. 4 of the Colosseum February 28 at the Elks Club. The occasion was the annual installation of officers of the Milwaukee group. Installed as president was L. J. Seidelman; vice-president, Morton Kramer; secretary-treasurer, George Edgerton; sergeant-at-arms, William Schwartz; and Robert Baker and M. Anderson as trustees. Dave Chapman was presented with a table radio in recognition for his services as president for the previous year. . . . Wisconsin Allied is following through on a bill that was introduced to the Wisconsin state assembly that would prohibit construction of a outdoor theatre within one-half mile of county or state highways. . . . The Merchandising Corp. here, during the National Drive-in convention March 24-26, has invited all exhibitors wives to a matinee performance of "Top Banana."

MINNEAPOLIS

Emanuel Youngerman, who was transferred from New York, is a new salesman at 20th-Fox. . . . Art Anderson, Warner district manager, was in. . . . Attorneys for the defendants in the conspiracy suit of Martin Lebedoff vs. the major film companies and Minnesota Amusement Co. have appealed the decision of the district court and will take the case to the circuit court in St. Louis. Judge Gunnar H. Nordbye previously awarded Lebedoff $119,000 in damages plus attorneys fees. . . . W. H. Workman, branch manager of MGM, is hospitalized. . . . A. T. Crawmer, manager of National Theatre Supply, has been vacationing in Florida. . . . Joe Powers, former Minneapolis exhibitor, and William Holisky, Two Harbors, Minn., exhibitor, will build a 350-car drive-in near Two Harbors to open this spring. . . . Bill Mussman, sales manager at Paramount, has been vacationing in Florida. . . . Viola Dybdal is new biller at Columbia replacing Ida Luoma, resigned.

NEW ORLEANS

Exhibitors on the Row were Mr. & Mrs. Irving Zeller, Gonzales drive-in; Mr. & Mrs. Al Randall, Woodville-Centerville, Miss.; H. Hargroder, Beverly drive-in, Hattiesburg, Miss.; Mr. & Mrs. Leonard Allen and family, (he is manager of Rebel drive-in), Baton Rouge, La.; and Gordon Ogden, Ogden, Gordon and Chimes, Baton Rouge, La. . . . Bluestone & Lamantia will do the buying and booking for the latter's Ritz in Bogalusa, La., heretofore handled by Theatre Service Company. . . . Among the many away from their desks due to the flu were Maurice Joseph, buyer and booker for Lazarus Theatres, and Cy Bridges, MGM's city salesman. . . . Installations of 3-D equipment is being made in the Paramount, Gulfs Hart, Baton Rouge, La., the Paramount, Alexandria, La., and Paramount, Jackson, Miss. . . . Roy Nicaud, Lippert's field representative, recuperating from severe injuries received in an automobile accident several weeks ago, visited a few hours.

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax for the month of January, 1953 for Theatres. The report shows 318 returns, $28,081.17 tax, compared with 339 returns, $29,401.10 tax for the month of January, 1952, a decrease of 4.50 per cent. . . . The Moonlite theatre, at Stillwater, Okla., opened March 5, with "The Battle At Apache Pass.". . . Jake Theatre, Shawnee, Okla., had Penny Day, March 4, when 1 paid admission plus 1c admitted 2 Adults or 2 Children. . . . Ed Barnard Theatres, Inc., Rockport, Texas, has been granted a charter. . . . The Trail drive-in, of Aransas Pass, Texas, has been dissolved. . . . At Austin, Texas, a new amusements ticket tax was approved by the House. While the rate is lower than now, sponsors said the state actually will collect more money.

OMAHA

Tent 16 has taken on a tremendous Variety Club project, Omaha Opportunity Center, Inc., an organization formed in 1951 by a group of eight mothers to help mentally retarded children, some of whom also were physically handicapped. The Variety Club has started a campaign to raise $40,000 needed for class and activities building and has set a goal to maintain the physical plant. . . . Two Omaha women who appeared on "Strike It Rich" brought home $3,500 and a Midwest Premiere of "City Beneath the Sea" is scheduled as a benefit program at the Admiral and Chief theatres, with proceeds from two performances at $5 a ticket going to the fund. . . . Al Gardner, former Warner salesman, is now with Universal, taking over the territory of Ed Resnick, who went to the Kansas City branch after a year in Omaha.

PHILADELPHIA

Fire Commissioner Frank L. McNamee, former UA president and theatre owner in the area, indicated that City Council will soon eliminate that portion of the Fire Code

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which calls for local theatres to run diagrams on their screens showing the various exits. . . . Pennsylvania Film Productions, independent film distributing firm, was set up here by Robert P. Heintz and Thomas H. Figenshu. . . . Current reports have between 15 and 20 new drive-ins being added to the area list by the time the outdoor spring season gets under way. . . . Jim Haughney, for 28 years a stage carpenter at the Victoria, Mahoney City, Pa., joined the staff at Loew's, Reading, Pa. . . . Elias Couri closed his Capitol in Summit Hill, Pa. . . . Congressman George M. Rhodes, of the Reading, Pa., district, declared himself publicly in favor of abolishing the 20 per cent Federal amusement tax. . . . New RCA sound man in Wilmington, Del., is Charles H. Rush, Jr. . . . George M. Schwartz Theatres has announced the construction of the Kent drive-in near Dover, Del., with the opening set some time in the early Spring.

PITTSBURGH

It has become fairly certain that Cinerama will be taking over in the Warner theatre sometime in the summer. . . . Prior to the change-over, the Warner will show the first Warner-produced 3-D film "House of Wax" in April. . . . Bob Ruskin, who used to be with Columbia and quit to go into the lumber business, is back in town again as a salesman for Paramount Pictures. . . . Joe Mazzei has acquired the lease on the Grant theatre in Millvale. . . . Departing Warner publicity chief, Jack Kahn, was gifted with a beautiful two-suiter at a farewell party. . . . Sid Jacobs, Warner executive, is recuperating nicely after collapsing at his desk and expects to be back at work within a short time. . . . Nearly 200 civic and business leaders in Greensburg honored Sam Gould with a testimonial dinner recently upon his departure from that community. . . . Dinty Moore is back at his desk after a bout with the flu.

PORTLAND

"Bwana Devil" is pulling customers into the Paramount for a second big week. . . . John Hamrick's Roxy theatre set to shutter next week. The Music Box and Playhouse closed last year, which will leave the Liberty as the only Hamrick house remaining in town. . . . Mickey Rooney and Hollywood starlets here for two days this week to plug "All Ashore." . . . Assistant manager of the Mayfair theatre, Don Hassod, due for a two week vacation the end of this month. . . . Guild manager, Marty Foster, back from Seattle trip. . . . Charles Harvey, associate and father-in-law of Paul Forsyth, Blue Mouse owner, celebrated his 86th birthday last week.

PROVIDENCE

Keeping pace with general business activities, a slight upturn in attendance has been noted locally. . . . Dean Martin and Jerry Lewis in "The Stooge" held for a second week at the Strand. . . . The Majestic held "I Confess" over for 3 days. . . . Dave Levin hald "Peter Pan" at the RKO Albee for the second week. . . . Not in a long, long time, have so many films held for two weeks, within the same period in this locality, indicating that all first-runs were doing better than average business. . . . Shipstad's and Johnson's Ice Follies got off to a flying start at the Auditorium. . . . The Midway, at Oakland Beach, is operating week-ends, with Saturday and Sunday matinees. . . . Increased newspaper advertising noted in local dailies is a further indication that exhibitors are experiencing better business hereabouts.

SAN FRANCISCO

Managerial changes include the return of Douglas Graham from leave of absence and his appointment to manage Fox West Coast's Peninsula, Burlingame. Edward Sullivan, formerly there, was transferred to the chain's Vallejo district. . . . Albert Feldman, formerly with Blumenfeld's California, Pittsburgh, has been named manager of the Paramount, San Francisco, replacing Stanley Luce, reported to be returning to his former position with Dunn and Bradstreet. . . . Frank E. Barrante, took over the long-closed Rio, Morgan Hill and Roy Cheverton took back the Marabel, Weott, from Fred Fisher. . . . The Blumenfeld circuit has ordered 3-D screens and equipment for 14 houses; no decision has been made as yet regarding locations. . . . Graham Kislingbury, district manager of North Coast Theatres, has been awarded the Merit of Award "for advancing health and welfare activities of our community life," by the First United Crusade Drive of San Francisco.

TORONTO

A Sunday night concert at the Palace theatre, Windsor, was held as a benefit for the Overseas Flood Relief Fund organized by the Windsor *Daily Star*. . . . Clarence Entwistle is successor to his brother, the late Arnold Entwistle as supervisor of Entwistle Theatres, Edmonton Famous Players' affiliate. . . . Jack Earthy, one-time Toronto branch manager for Capitol Records, has joined the staff of the St. Clair theatre as assistant manager. . . . Nat Taylor has been returned to the office of president of the Canadian Picture Pioneers for a second term. Oscar Hanson was elected vice-president; and secretary-treasurer is Tom Daley, manager of the University, Toronto. . . . Al Troyer of Famous Players is team captain of the motion picture industry's share in the Red Cross Campaign. . . . Following a long illness, Ernest H. Dean, 50, died in hospital. He was for many years employed with the Orpheum, Fort William, Ont.

VANCOUVER

Perry Wright, manager of Empire-Universal, is the father of a baby boy. First child for the Wright's. . . . Alterations and renovations costing approximately $17,000 are under way at the 450-seat Odeon theatre, Sapperton. . . . After many changes the Odeon-Olympia reopened under a new manager, Brenton Kelly, formerly at the Fraser. Alterations cost about $25,000 and house was closed for seven weeks. . . . Assets in British Columbia of Canadian Screen Publicity have been acquired by Audio Pictures of Toronto. . . . Morrie Alteason is the new shipper at International Film Distributors. . . . Myron McLeod, owner of the Patricia, Powell River, was in to attend the Canadian Picture Pioneers annual dinner. . . . Mr. and Mrs. Bennett of the Rex, Regina, Sask., are on vacation on the Pacific Coast. . . . Canadian Picture Pioneers (B.C. branch) elected the following officers for 1953. William Myers, president; Jack Zaitzow, vice-president; and Steve Rolston, secretary.

WASHINGTON

George Crouch attended the first meeting of zone managers of the new Stanley Warner Corp. in New York. . . . A special showing of 20th-Fox's "Tonight We Sing" was held for the Community Film Council at the company screening room. . . . Fred Beiersdorf, owner of Lippert Pictures, has moved his office to 1013 New Jersey Ave. N.W., home of the Sandy Film Exchange. . . . Richard Young, son of Mrs. Sara S. Young, 20th-Fox booker, has been transferred to the Patuxent, Md. Naval Air Station. . . . RKO bookkeeper, Audrey Weaver, was married to Universal-International booker, Robert Miller. . . . The local Warner Club had its annual party March 6 at Coral Hall, Maryland.

Ochs Circuit Convention Is Held in Cleveland

The Ochs Management Company, headed by Herbert and Jack Ochs, held a four-day convention of managers last week at the Hollenden Hotel in Cleveland. General circuit policy and individual policies were discussed at the meetings. Herbert Ochs reported that his circuit business had increased 20 per cent in 1952 over the previous year.

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Allied Artists

HERE COME THE MARINES: Leo Gorcey, Huntz Hall—I played this a little late, but that didn't make any difference. I can always depend on the Bowery Boys as they always bring them in. Huntz Hall really puts these Bowery Boys over. Without him they would be a total loss at the box office. This one is extra funny. Played Saturday, February 7.—James Hardy, Shoals Theatre, Shoals, Ind.

JUNGLE GIRL: Johnny Sheffield—These Bomba pictures have a following in my town, so did quite well with this. It is a little better than the last one and this boy will be your future Tarzan. Allied has the pictures for small towns and the prices won't hurt you. Keep up the good work. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SOUTHSIDE 1-1000: Don Defore, Andrea King—A good counterfeiting story. It's believable and held the crowd right to the end. Played Friday, Saturday, February 27, 28.—Harold Scott, Consort Theatre, Consort, Alta., Canada.

YUKON GOLD: Kirby Grant—Here is a small picture which will go well on any double bill. Well received by my Saturday night patrons. I doubled this with one of Republic's westerns. This is a good outdoor picture which is good for any small town. Played Saturday, February 14.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

BRAVE WARRIOR: Jon Hall, Christine Larsen—A quickie historical that shooting in Technicolor managed to fool a few folks into thinking was better entertainment. The scripter took quite a few liberties with historical background and property department—probably felt modern western saddles would be more comfortable. We took a ribbing from a lot of folks. Doubled with "Purple Heart Diary" (Col.). Basketball and zero weather wrecked Friday, but Saturday came back like a champion and we enjoyed near normal for the run. Played Friday, Saturday, February 20, 21.—Bob Walker, Uintah, Fruita, Colo.

BRIGAND, THE: Anthony Dexter, Jody Lawrence—As much as I hate to admit it, Dexter does a rather good job on this one. However, the voice is poor. The others in the cast are excellent. The story is simply a different version of "Prisoner of Zenda" with the kind of an ending everyone wanted for the M-G-M spectacle. With Granger, this could have been as good. Too many of this type, plus a late afternoon snowstorm the first day and frigid weather the second (the first winter we have had since a spurt in November) kept folks home by their firesides poppng their corn. We didn't get back rental on a feature that deserves better. Played Wednesday, Thursday, February 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

EIGHT IRON MEN: Bonar Colleano, Arthur Franz—A good picture for the small towns, with enough action and suspense to please most everyone. Did very well considering the bad weather. Box office average. Played Sunday, Monday, February 15, 16.—Charles Reynolds, Marco Theatre, Waterford, Calif.

PURPLE HEART DIARY: Frances Langford, Lyle Talbot—This is a rather pointless, semi-documentary that needed a bit more comedy or story to polish it up. Otherwise it is fair entertainment. Played Friday, Saturday, February 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

Lippert

HELLGATE: Sterling Hayden, Joan Leslie—A good picture, priced right and different from any prison picture I ever saw. Lots of action plus some topnotch scenes by the cameraman add up to a good B. O. Should do for top half in any small town, but not in the larger places. Weather cold. Played Sunday, Monday, February 22, 23.—Charles Reynolds, Marco Theatre, Waterford, Calif.

JUNGLE, THE: Rod Cameron, Cesar Romero—This is one of Rod Cameron's poorest pictures—so everyone thought, including myself. The name would indicate lots of jungle scenes, but there were only a few. A cheap picture all the way around. Box office good. Weather good. But don't play this as an "A" picture. Played Saturday, February 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—This followed "The Quiet Man" (Rep.) here. Everyone liked it. Many—but many—voluntary comments. Most thought it better than "The Quiet Man." I didn't. Play them both and see what you think. They're both great!—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

APACHE WAR SMOKE: Gilbert Roland, Glenda Farrell—Very nicely done. Played with five cartoons to nice business three nights. Don't sell it short, but do sell it.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Traded this oldie for a new stinker and am darned glad I did. This has all the entertainment one would desire, and it brought in many of my old patrons who haven't been in the theatre for years. I would advise you to pick up this oldie and give it a try. It has stars, Technicolor and a story! Played it on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Very nice show. Star value not too strong. Women especially will like this. It will go anywhere.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—Something new if you can get them in. Did below average for mid-week here. Weather good. Played Wednesday, Thursday, February 17, 18.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

GALLANT BESS: Marshall Thompson, Bess—Here is an oldie which is very good. Played on a 9c matinee and everyone enjoyed it very well. Why doesn't Hollywood quit making those murder pictures and make more of this type of picture which appeals to young and old both? It is heartwarming in places. By all means play it again. This is one of M-G-M's best. Played Saturday, February 14.—James Hardy, Shoals Theatre, Shoals, Ind.

HOUR OF 13, THE: Peter Lawford, Dawn Addams—Here is a picture I should have known better than to play, but I did. So, if your customers like English actors, English scenes, slow moving action, poor sound on the print, in other words an English picture in the low "B" class (same as TV) then play it. Played Sunday, Monday, February 22, 23.—Charles Reynolds, Marco Theatre, Waterford, Calif.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—My guests thought it was just fair, but I felt it was a little better than that, while not tops as a musical comedy. The Corcoran child and Debbie Reynolds are excellent. Donald O'Connor is good, but lacks something—maybe it's just a bit of the appearance of maturity. He is much more talented than his screen appearances indicate. Some day he'll take hold of the screen and not just walk or jump through a part. The audience has got to feel a performer and not be able to shake him loose from a play, any more than you can easily dislodge a Boston bulldog when he takes hold. Don has the ability, but hasn't sunk his teeth in yet. Jim Backus, as a magazine photographer, is really hilarious, and except for the smallness of his part, almost steals the show. Second or third bracket; definitely not tops.—B. Goldstein, Paxtang Theatre, Paxtang, Pa.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—Don't play this one in a small town because it won't draw. There is too much drama and not enough singing and dancing in it for a small town musical. Personally I liked it very much, but my customers didn't. B. O. below average. Played Tuesday, Wednesday, February 17, 18.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MILLION DOLLAR MERMAID: Esther Williams, Victor Moore—Beautiful show, but didn't go over too well here. It is straining quite a bit to call this a musical. It comes nearer to misleading advertising—the kind that is the industry's worst enemy. Will do fairly well in spite of this. Victor Mature could use better parts.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

Paramount

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—I finally got a really poor one from Paramount, and this was it. It falls as flat as an old maid's dream. Most people walked out and I should have too! Played Friday, Saturday, February 13, 14.—Harold Scott, Consort Theatre, Consort, Alta., Canada.

CARIBBEAN: John Payne, Arlene Dahl—A nice picture in color. Good story well handled which held up well with a couple of shorts. Did average business in this small town. Played Wednesday, Thursday, February 25, 26.—Francis Gill, Paonia Theatre, Paonia, Colo.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—If anyone loved Betty, they didn't show up around here. The story is old stuff, though the color is good and there are some laughs. We didn't have the usual Sunday night crowd and did poor business in this small town. Played Sunday, Monday, Tuesday, March 1, 2, 3.—Francis Gill, Paonia Theatre, Paonia, Colo.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—I don't see where Paramount deserves top price on this. It is a good musical, if your patrons go for them. As for mine, they don't. Use your own judgment where to book this. I played it on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—We hesitate to judge a good comedy like this when the show business has been so far off. This one did better than most, but the fact that it did not bring in good crowds only indicates the condition of show business at this time. Bring on 3-D before we sink! Played Sunday, Monday, February 1, 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

RKO Radio

BLACKBEARD, THE PIRATE: Linda Darnell, Robert Newton—An O. K. bill. Feature William Bendix and let Robert Newton make you some money. He is the spitting image in voice and appearance of the late Wallace Beery.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

HAPPY GO LOVELY: David Niven, Vera-Ellen—

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As delightful a little musical comedy as we have played for some time. As usual, we had a few walk-outs due to its being a musical, but for those who like this type, the color was grand, the comedy plentiful and clean and we were mighty glad we played it on our Sunday-Monday change. Played Sunday, Monday, February 22, 23.—Carl W. Veseth, Palace Theatre, Malta, Mont.

I WANT YOU: Dana Andrews, Dorothy McGuire—Here is a very good picture, but I failed at the box office with it. If you have not played it, don't be afraid—you may have better luck with it than I did. Very good cast. TV is cutting in here now, but I still have hopes that movies are still better than ever. Played Thursday, Friday, February 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

TEMBO: Howard Hill and Wild Animals—Doubled with "Jungle Jim in the Forbidden Land" (Col.) to make a perfect program, well attended and well liked by young and old. Scenery unusual, animal shots great, comments good. Played Friday, Saturday, February 27, 28.—Carl W. Veseth, Palace Theatre, Malta, Mont.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—Told a friend of mine who didn't like the show that she should see a psychiatrist. 99.4% of your patrons will tell you I'm right. One of the greatest pictures ever. No stars—only geniuses or better in this one! Every actor or actress plays his or her part as though born to it. The most natural and entertaining hunk of life I have ever viewed on a screen anywhere. See this and don't get too excited over 3-D. Follow the old Navy axiom on 3-D—"Hurry up and wait." By the way, I played "Quiet Man" last here.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

RIDE THE MAN DOWN: Brian Donlevy, Rod Cameron—Very good—one of the best of the super western class. Customers were more than pleased. Give it your best playing time. Color and photography good. Rural and small town patronage. Played Sunday, Monday, March 1, 2.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Twentieth Century-Fox

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—This is strictly an adult picture and not recommended for children. Very good acting by Monroe and Widmark, but just an average picture. Will do well on any mid-week billing. Did average business here both nights. Played Thursday, Friday, February 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

DREAMBOAT: Clifton Webb, Ginger Rogers—I made two mistakes on this picture (1) I paid too much for it and (2) I played it on Sunday-Monday. It's a good mid-week picture. Clifton Webb has not come up to par since he made "Cheaper by the Dozen"—this sure is proved at the box office. This kind won't revive pictures. Played Sunday, Monday, February 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

WAIT 'TILL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—Without a doubt one of the most refreshing pictures to come out of Hollywood in '52, one that you will be proud to have shown. The nice part about it in my case was that it did 25% more business for me. Also it is not a musical, as the title might lead many to believe. If you have not played it, then do so by all means. You'll be glad you did. Played Tuesday, Wednesday, February 3, 4.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—I have yet to make money on these all-star cast pictures. People just don't go for them here. When they see all these stars in one picture, they say it won't be good. Too many marriages in this one to be any good. No good for small towns. A fair mid week picture. Played Sunday, Monday, February 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Here is an amusing, clever and very entertaining picture. Victor Moore as the old Justice of the Peace is good, in fact, they are all good. Play it. Played Monday, Tuesday, Wednesday, February 23, 24, 25.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—Excellent. Miss Hayward gave an amazing performance. What about a "Froman Sings Again" to follow up? Played Monday, January 26.—W. Robert Shepherd, Regent Cinema, South Shields, England.

United Artists

THIEF, THE: Ray Milland, Rita Gam—Good production, but strictly for the long hair theatres. Many walkouts, with 80% of those remaining wondering what it was all about. Biggest flop of the season in this small town. Smallest Monday in five years. Played Sunday, Monday, March 1, 2.—Carl W. Veseth, Palace Theatre, Malta, Mont.

UNTAMED WOMEN: Lyle Talbot, Doris Herrick—A poor one for me. In a town where you have lots of churches and children, don't play this one. Would do for a Skid Row house, because that is the type of picture it is. B. O. average to poor. Weather good. Played Thursday, Friday, February 19, 20.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Don't let the title fool you. This did the best Sunday business in quite some time. Ths Jeff Chandler could be the biggest name in Hollywood if they would give him some more pictures like this one. Don't keep him as an Indian, because the gals around here are nuts about his good looks. Don't cover them with war paint. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—I did not do so well with this one, but it is no fault of the picture because my business bas been off on Sunday nights since TV has come. Very entertaining picture. Play it and maybe you can do better than I. Did about average business both nights. Played Sunday, Monday, February 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

HORIZONS WEST: Robert Ryan, Julia Adams—Just another big western in Technicolor. Don't ask me why, but Tim Holt, Rex Allen and the other small western boys do better for me than these supers. I guess it is because we still haven't TV. It is a good western with beautiful color. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—This did not do as well as most John Wayne pictures. Why any company would make a film in Hawaii and not do it in color is beyond me. Color and natural beauty should be the main objects of making a picture there. Played Sunday, Monday, February 15, 16.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—This picture was liked here. Buddy Baer made a good giant and the kids brought their mamas and daddies both nights. Considering basketball in town, we did a fair business in this rural area. Played Friday, Saturday, February 27, 28.—Francis Gill, Paonia Theatre, Paonia, Colo.

Federal Film Employees Set for Discharge

Due to the economy program of the new administration, 50 Federal employees of the Agricultural Department's film production section have received 30 and 90-day discharge notices. The section has been producing and printing films for the Agricultural Department and other Government agencies for the past 41 years. Officials explained that if business should pick up, they would withdraw some of the notices. The move does not effect the far smaller section of the chief of the film unit, which serves as an adviser to the Secretary of Agriculture on film training material and also distributes pictures in stock.

Four New Theatres Opened in Canada

TORONTO: Four theatres have been opened recently in Canada, with work proceeding on one theatre. Opened were the 400-seat Luxor in Montreal North; E. Gauthier's 500-seat Rio in Sorel, Que.; L. Venne's 600-seat Cinema Joliette, in Joliette, Que., replacing the Passe Temps destroyed in a fire last year, and G. E. Potvin's 400-seat Cinema Pocatiere, the first in Ste. Anne de la Pocatiere, Que. Work is under way on Henri Guimond's $80,000 project in Montreal, while renovations on Premier Operating's 400-seat Imperial in Port Colborne have been completed.



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Foreign Press Critics Select Two U.S. Films

The annual poll of the foreign language press critics in New York has chosen as its award winners "Limelight," "Breaking Through the Sound Barrier," Shirley Booth, Charles Chaplin and Stanley Kramer and Fred Zinnemann, producer and director of "High Noon." Miss Booth and Mr. Chaplin were chosen for the best acting performances, with the latter also named in a three-way-tie as the best writer and runner-up as the best producer to Mr. Kramer. "Limelight" was named the best American film and the best in all categories, while "Sound Barrier" was picked as the top British film and "Forbidden Games" chosen as the outstanding film in a foreign language.

Legion Approves 11 Of 16 New Films

The National Legion of Decency this week reviewed 16 new films, putting six in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in part for all. In Section I are "Destination Gobi," "Gold Town Ghost Riders," "Hurricane of Pilgrim Hill," "I Love Melvin," "Ma and Pa Kettle on Vacation" and "Old Overland Trail." In Section II are "San Antone," "She's Back on Broadway," "Sombrero," "The Story of Mandy" and "The Three Musketeers." In Class B are "Ambush at Tomahawk Gap," "Devotion," "Luxury Girls," "The President's Lady" and "Salome."

Buchman Contempt Trial Is Opened

WASHINGTON: The contempt of Congress trial of producer Sydney Buchman got under way Monday in Federal District court. He was cited for contempt for refusing to appear before the House Un-American Activities committee in answer to subpoenas on two different occasions.

World Premiere in Korea

Don Taylor, Joan Elan, Audrey Dalton, Kathryn Grandstaff and Richard Shannon were to leave March 14 for Korea in connection with the world premiere in Seoul of Paramount's "The Girls of Pleasure Island."

Supreme Court Upholds Akron Musicians Union

WASHINGTON: In a six to three decision, Monday, the U. S. Supreme Court decided the American Federation of Musicians had not violated the "featherbedding" provisions of the Taft-Hartley law in its demands on the Palace theatre in Akron. The union had refused to permit any traveling band to play at the theatre unless the Palace agreed to hire a local band to play supplemental music or to play on some other date.

Search for Worth Stewart, Missing During Flight

Civil Air Patrol planes are still searching the mountains of Georgia, South Carolina and Florida for Worth Stewart, co-owner of the Stewart and Everett theatre circuit in North and South Carolina, who has been missing since he left Jacksonville February 26 in his private plane. Civilian air authorities have "de-alerted" their planes in North Carolina. A glistening silvery object had been reported sighted in the Carolina mountains near Canton but down drafts and high winds made it impossible to identify it.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Towards the Formation of the W.W.W.D.C.

WITH the impact of "Peter Pan"—which is doing terrific business in all of its pre-release playdates—we wish for the organization of the W.W.W.D.C.—which means, the World Wide Walt Disney Clubs. This is a time when the children's clubs of the world could be tied to Walt Disney's productions, in a gesture of loyalty and appreciation, which would have world wide effect.

There have been "Mickey Mouse" Clubs, in the past, but Mickey has now reached his majority—he was 21 this year, and that makes him a grown-up. The RCA-Victor Company, in their merchandising of children's record albums, including the voices of many Disney favorites, have what they call the "Little Nippers"—a club of very young members, comparable to the Girl Scout "Brownies."

We have long regretted the lack, in this country, of any nationally organized children's clubs equal to the Odeon Cinema Clubs, or the ABC Minors' Clubs, in England. Over there, the big circuits sell their children's clubs as proper public relations, on a national scale. They cultivate the parents through their offspring, and they provide something very worth while, for the activities of youngsters attending the motion picture theatres.

We haven't anything to compare with this activity in the United States. Currently, we are hoping that our largest theatre circuits, National Theatres and ABC-Paramount Theatres, may organize children's clubs across the country, with their identity, club name and symbols, membership cards and badges, made known to the public through advertising in the national magazines. This would be one way of "selling the theatre" at the corner of Main and McCall Street, to the neighbors and friends, as well as civic and other organizations. One of the best features of such a national club is that it ties in all sorts of kindred activities that require both national and local application, such as safety campaigns, school and church programs, recreational events that do not take business away from the friendly theatre box office.

Given a proper push by the splendid merchandising campaign behind "Peter Pan"—the Walt Disney Organization can build a national, and international, children's club that will reflect the popular support and public appreciation for Walt Disney's big family of cartoon characters, with every youngster in every land eligible as a card-carrying member of this club.

ACCESSORY (MAN) AFTER THE FACT

We found this in an M-G-M pressbook—a request for facts, and we suggest it will be a service for everybody if you send it in. The facts they're after—what you think of the "special accessories"—the plastic stick-ons, color postcards, personality one-sheets, comic heralds, foto-stamps and other new devices for showmen which MGM has developed.

We applaud MGM for having performed this service for the industry. They have led in the production of the big 35¢ economy-size, complete campaign mat for small situations, which contains as many as eight newspaper ads, two publicity mats and enough linotype border to set them off, all for the price you formerly paid for one mat. Now you can put variety and style into your advertising, for you will have the choice available.

Write to us, or directly to the Accessory Facts Man, c/o Exploitation Department, M-G-M Pictures, 1540 Broadway, New York, and tell how you have used these new ideas, and why you use them, how you might improve on them, and what you suggest. Encourage them to do more for all showmen, by writing them a reasonable letter of appreciation, commendation and suggestion. You'll be doing yourself a favor. It's the Round Table policy of an exchange of ideas.

Arthur Knight, who "Goes to the Movies" for the *Saturday Review,* writes entertainingly of MGM's new musical film, "Lili," which opens in New York at the Trans-Lux theatre. He says, "It isn't often they come up with one as simple and charming as 'Lili'—something quite rare in musicals, a gay, imaginative and heart-warming excursion into pure and unaffected emotion. The wonder is how neatly the saccharine has been avoided. Director Charles Walton has handled this without tugging too hard at the heart strings, the full effectiveness of his tender story lies in understatement. 'Lili' has good taste and a delicate sweetness of spirit. As if in recognition of that special quality, the film is to open in one of New York's small art theatres, and what happens there determines MGM's distribution policy for the rest of the country. It will be interesting to see whether simplicity and charm are virtues enough for a successful musical production."

This item properly belongs under "Selling Approach"—but it is so unusual, and requires so much editorial comment, that we'll handle it in this corner, instead. We refer to the remarkable pressbook for "Leonardo Da Vinci" issued by Pictura Films, from 55 Tarrytown Road, White Plains, N. Y., and we had to go looking for them to find this treasure. Not in our memory has any source outside our industry so far exceeded expectations.

The story of "Leonardo Da Vinci" is pure documentary—and it will be hard to sell to theatre audiences. But you never had so much help, nor such competent advice, in a difficult situation. We surmise that Mr. Thos. J. Watson and the International Business Machines Corporation had something to do with the result, and certainly they are not amateurs. There is a "souvenir book" to which they attach their name, and it is something to conjure with.

—Walter Brooks

Out Front and In The Lobby

Some of Loew's good showmen are with us today; the perennials who never stop plugging because they know the public has to be told, graphically. Sometimes the public doesn't read; but it has eyes. The men whose handiwork is here believe the public is always interested in the pictorial approach.

The balanced, and very graphic theatre front below is the work of Mark Hendrix, manager of the Fine Arts, Beverly Hills, Cal. It was the first time authorities permitted 15-foot enlargements.

Larry Levy, of the Loew's Colonial, Reading, believes in using his staff — as models, if necessary. At the right, they're posed in the lobby. Larry sent them on the street during slow hours.







That's a real wood fence Sam Gilman used to create interest in "I Love Melvin" at his Loew's State, Syracuse. This teaser invited sweethearts to inscribe their love messages.



Lester Pollock, at Loew's, Rochester, didn't forget to remind people of his Jinx Midnite Horror Shows. His news ads stressed "eerie, juicy, scary horror pictures," such as "The Brain Snatcher" and "The Evil Mind".



Not the least of the attractions the opening night of "Moulin Rouge" at the Loew's Capitol, New York, was the can-can troupe above, in the lobby.

ROUND TABLE IN MIAMI

by WALTER BROOKS

MIAMI: Business is good in Miami, for theatres, but taxi drivers and others may tell you it's the worst season in years. Was a time when Miami had 50,000 visitors who spent an average of $5,000 each, per season. Now they may have 300,000 tourists who spend an average of $300 each, and that makes all the difference in the world with what Miami calls prosperity.

The "big money" nowadays is flying through to Havana, where there is gambling and attractions that Miami no longer has to offer. They hardly linger at the airport long enough to make a local phone call.

It's Fabulous Anyway And Full of Glamour

It's the fabulous Gold Coast, nevertheless, and especially to anyone who has never been here before. More hotels, more big hotels and for more money than you can believe. We always figured there were 400 hotels in the New York phone book. There are 360 in the Miami area—and one monumental hotel property, built in a flush of wild enthusiasm, and on the wrong side of the tracks, is now a vocational training school for hotel employees, of which plenty are needed.

Miami Beach is strictly out of this world, and not for ordinary mortals, who only live on salaries. Everything is high—wide and handsome.

Sonny Shepherd is a power in Miami, and a prominent citizen in Miami Beach. He is managing director of Wometco theatres, and makes his headquarters at the Carib theatre. He was formerly located in the Miami theatre, on Flagler Street, in downtown Miami, where Wometco still make their executive offices. Mitchell Wolfson and Sidney Meyer are located at the headquarters offices, but Sonny has moved over to the Carib, where the very atmosphere is more Sonny. We visited the Miami in the morning and the Carib in the afternoon.

Miami and Carib, a Pair Of Beautiful Houses

The Miami was the finest theatre we saw, up to post meridian, and the Carib is the finest for the day. One trip across the Causeway demoted the Miami to No. 2 spot, but that's only comparative. There is glamour—and there is also glamour plus.

The Miami had the only theatre restaurant in America—in our book—when it was built five years ago. Now, we were sorry to find that the restaurant was gone (just for the record) but Tim Tyler, manager of the Miami, convinced us it was all for the best. Now they have the Selby Shoe Company in the same space, and both tenants and theatre-landlord are pleased. They still start a long escalator right off the box office line, which carries customers directly to the smoking lounge seats in the Miami balcony, which are always at a premium—nights only, but are not sold for matinees.



Marty Wucher, assistant manager, left, two local lovelies as Can-Can dancers, and Tom Rayfield, manager of Wometco's Carib theatre, Lincoln Road, Miami Beach, shown in one of the many exploitation stunts done on "Moulin Rouge," U.A. feature, at a day and date showing at Wometco's top three houses, the Carib, Miami and Miracle theatres.

The shoe company occupies large second floor space, and they derive the benefit of the escalator all day, and share the expense. If everybody is pleased, we can't weep tears for Huylers, who don't live here any more. The Miami's smoking lounge is a place to go, on Flagler Street. The house is beautiful, but not quite as beautiful as the newer Carib.

The three leading circuits in Miami—Florida State Theatres (ABC-Paramount); Wometco and Claughton, are very conscious of the art of "selling the theatre." They place their advertising on the amusement pages in generous space, and they boast of the fact that these are Florida State Theatres, Wometco and Claughton, in segregated arrangements with bold display, for the circuit operations.

Florida State Theatres have the Olympia (with a stage show) the Paramount, and the Florida on Flagler Street, and the Beach and Colony, in Miami Beach. Again, the Beach is the best house of the group, for it is here that the big money lies, or where it is represented. We liked the Beach; it's a big, beautiful theatre.

Florida State Theatres, through its Paramount operation, has suffered from an industrial risk known as "the Government vs. Paramount *et al.*"—and this has hampered their development and growth in Miami, for they were under a decree as well as under wartime restrictions against modernization and new construction. But not too much, for they have substantial and successful theatre properties, operated from the Jacksonville head office under the local supervision of George Hoover, division manager.

Recently the world premiere of Republic's "Fair Wind to Java" attracted wide attention, although celebrities are a dime a dozen in Miami and it took showmanship and salesmanship to do this superior job in a tight situation. The Paramount has a unique feature—they offer a midnight showing of "Androcles and the Lion"—one shot only, not a preview and for an evtra and special admission price. They clear the house and have a line standing for the midnight show, starting at 12:30 P. M.

Kid shows are popular in Miami—not quite so popular in Miami Beach. One manager told us, in Miami Beach, it makes it different when youngsters put down $20 bills for tickets. But Wometco and Cloughton do well with kid shows in Miami proper. We went out to the Miracle and Center theatres to a Saturday afternoon kid show, and the youngsters were happy (reasonably happy) with a 1951 Gene Autry picture, although we noticed they didn't shout or cheer or whistle like they used to. Whether it's the declining Western or a new generation to consider, we aren't sure.

We saw the new "Halo" screen at the Center, which is what we were taken there to view, and it is a matter of divided opinion, even on the audience comment cards that we examined. About half said "better than ever"—others said "makes the screen look small, like television"—and that's devastating.

For our own benefit, the manager turned off the surrounding "halo" in the middle of a scene, with cheers from the audience, and then turned it back on again, with boos and stomping feet. The kids know a thing or two and they express it forcibly. The picture looks bright and clear, and the halo doesn't bother us.

We said business was good, and it is, in a single-feature territory, where every theatre manager can bend a knee at night and return thanks for all that is good in

(Continued on following page)

British Round Table

Two fine entries for the Quigley Awards first quarterly competition from DOUGLAS EWIN of the Regal, Oxford, including photos of his "Black Knight" on horseback heralding the coming of "Ivanhoe" and material on his "Scaramouche" handwriting contest. . . . R. L. COOK, manager of the Savoy cinema, Swindon, also sends a good "Ivanhoe" entry. His campaign book has a photo of a most attractive display in the lounge of his theatre with archery equipment obtained from a local sports shop. The display was floodlit and aroused tremendous pre-screening interest. . . . For "Dancing in the Dark," R. HORNSBY had a dance contest on the stage of his Royal cinema, Scunthorpe, but what was more unusual, he placed cement casts of two men's and two women's shoes in the foyer with prizes for perfect fits. . . . . CHARLES SMITH's Happy Baby contest in exploitation of "Somebody Loves Me" brought in hundreds of entries and good business to his Regent theatre in Brighton. . . . C. F. BRODIE, manager of the Regal, Barrow-in-Fur, promoted an attractive window display in a nearby sports store complete with golf course and models ready to strike the ball. There were also balls arranged in pyramid style, with guest tickets for those who could guess their number. . . . L. G. WEBSTER, manager of the Savoy, Northampton, sends photos of his Minors' Club fancy dress parade which reveal the ingenuity of the entrants. Advance exploitation of the event produced great publicity value. . . . For his showing of "Pickwick Paper," JOHN W. ELLIS, manager of the Odeon, Chester, had a Dickens' Drama Contest, in which cinema-goers were invited to read an extract or act a part from "Pickwick Papers." He also had wine and book shop tieups and contacted schools. From the outset it seemed apparent that the campaign planned would be a success and MR. ELLIS says his optimism was fully justified.

▼ ▼

B. H. LAIDLAW writes that Lady Luck was with him for the showing of "Monkey Business" at his Gaumont theatre, Kirkcaldy. He was able to borrow a chimpanzee from a nearby animal act, who delighted the matinee audience by purchasing his ticket at the box office (with the aid of his owner) and sitting through the performance—even applauding at the right places! . . . G. LOCKYER, manager of the Odeon, Stafford, obtained valuable free publicity in his local paper with an interesting story of his projection box. . . . CHARLES SMITH, manager of the Regent, Brighton, aroused interest in "Angel Face," Jean Simmons' first picture from America, with a poll to determine which was her best British picture. . . . NEVILLE COX, assistant manager at the Regal, Halifax, submits a campaign on "Lovely to Look At," with details of his tie-in with a stocking firm on a legs contest. . . . In addition to the attractive foyer display for "Jack and the Beanstalk" described by G. C. WILLIAMS, manager of the Regent, Chatham, he had a "giant" parading the streets. Another good publicity angle was the cooperation given by the schools in allowing posters on their notice boards. . . . JOHN W. WILKINSON, manager of the Elite theatre, Middlesbrough, says public relationship between church and cinema was greatly strengthened by the screening of "Cry, the Beloved Country." The Dean of Middlesbrough instructed local clergy to make a special subject of the film and to bring it to the attention of the public. . . . From the Odeon, Coatbridge, Scotland, managed by MISS LILY WATT, come photos of her Children's Club "Night Out" and of the presentation of the Industrial Savings League Trophy—the fourth time in two and one-half years the Odeon has won this trophy, a record. . . . JOHN E. LAKE, manager of Savoy, Luton, had guests from the Society for the Blind during his showing of "The Merry Widow."

JOHN LONGBOTTOM, manager of the Odeon Cinema, Middlesbrough, and one of our consistent contributors, sends us fine photographs of his exploitation activities since the first of the year. When the Centenary celebration of Middlesbrough took place, he was quick to take advantage of it by displaying posters on the front of his theatre and the town hall announcing that newsreels of the celebration would be shown the following week. Town officials were inivited to a private screening of the newsreel, which, as he says, helps to establish his theatre as a community center. . . . D. HUGHES, house manager of the Regal Cinema, Cheltenham, credits praise in the Round Table on his showmanship as having a bearing on the promotion. He sends along attractive bookmarks and other exploitation aids used for "Because You're Mine." . . . A. A. OWEN, manager of the Astra Cinema, Thorney Island, used the personal touch to arouse advance interest in his showing of "The African Queen." He visited clubs and mess halls and gave a short resume of the film, inviting questions about the picture. . . . C. A. PURVES has been a very busy manager, judging by the fine photos he sends us of exploitation at the R. A. F. Cinema, Hemswell. Notable among them are a huge cut-out display of Susan Hayward for "With a Song in My Heart" and his "Set-Up" lobby. . . . A miniature guard in a sentry box at his entrance carried out the theme of "Who Goes There!" for F. C. TARTE at the Astra Cinema, Little Rissington. . . . R. E. GORDON, manager of the Odeon theatre, Sketty, used street ballyhoo to advertise comic incidents in "Son of Paleface." One such stunt placed emphasis on the fact that Roy Rogers was in the film. He carried a board with four horseshoes and a showcard worded, "Trigger's horseshoes can be borrowed for weddings during the showing of 'Son of Paleface.'"

▼ ▼

GEORGE FINDLAY writes that since his recent appointment as assistant manager of the Ritz cinema, Cambuslany, Scotland, he has been keen to enter the field of competitive showmanship and sends photos and material showing that he is already doing a fine job of exploitation. For the showing of "Pittsburgh" at his theatre, he contacted the manager of nearby steel works who agreed to a production contest, winners to get theatre passes. . . . Another assistant manager, H. W. PRICE of the Picture House, Birmingham, stationed paratroopers in full operational uniform in his lobby for three days prior to playdate and during showing of "Objective Burma." . . . HAROLD SHAMPAN, manager of the Gaumont, Islington, whose smiling photograph we are very glad to have, sends us material on his extensive road safety campaign which brought him a great amount of newspaper space and improved box office takings. . . . Manager E. G. PIKE of the Odeon, Southend-on-Sea, sends a good first quarter Quigley Awards entry in the form of an all-out campaign covering his exploitation on "The Big Sky." Photos show attractive store windows, street ballyhoo and last, but not least, front of the house queue. . . . A. H. CRAWLEY, manager of the Odeon, Greenwich, had his very cooperative staff participate in exploitation for "Singin' in the Rain." A P. A. set was fixed above the canopy and the girls took their "tea break" there. A large poster told the public they were listening to tunes from "Singin' in the Rain." . . . Students of a nearby college of art cooperated with J. S. LIVINGSTONE in his mighty campaign for "Ivanhoe" which played to record business at the Empire, Loughborough. Complete with murals, tents, courtyard effects, shields and weapons, a front of the house display was executed by the students. . . . D. FRANCIS, New Bohemia manager, Church End, offered his stage for the presentation of a bicycle to the winner of the local road safety contest.

MEMO from MIAMI

(*Continued from preceding page*)

his world. He doesn't have double features, he doesn't have tight money problems—his audience can pay, and do. In Miami Beach, they told us, "We can't sell them anything they don't already know they want"—in other words, if they want it, you can't keep them out of the theatre, and if they *don't* want it, you can't get them in.

If there is anything that has hurt business procedures in Miami for the theatre operators, it is competitive bidding, which was in intervention of Government, to help the theatre operator. Now, it works against him, and especially in the high brackets.

Once upon a time, you could book a picture for four days and expect to holdover and return it for several times four days, multiplied. Now, you bid for it, and are obliged to book it for two weeks, sometimes four weeks, whether or no!

It makes no difference whether you can do this, or whether you can't economically, for you have to, to meet bids. If you succeeded, it was because you had a great attraction; if you failed, it was because "you didn't sell it right."

One man told us he entered into competitive bids at any cost because he would rather lose money on a good picture than lose money on a bad picture, so he proposed to get all the good pictures he could get. The rebuttal was—there may be two kinds of pictures, but there is only one kind of money, and the money you lose is down the drain.

SHOWMEN IN ACTION

Eddie Richardson, manager of Cleveland's Granada theatre, sends us tear sheets of his local newspaper with front-page classified contest boxes. Says they are his 7th, 8th and 9th front page breaks for 1953—and the year is young! Also sends us snaps of window displays he obtained for "Road to Bali" and "The Clown."

▼

In the mail is a striking newspaper ad for "Above and Beyond" topped with a reprint of an Associated news item which appeared in the local paper on the A-bomb, from William Tallman. Jr., of the Ceramic Theatre, East Liverpool, Ohio. Let's see some more of your good exploitation material, Bill.

▼

Bob Carney, manager of Loew's Poli, Waterbury, sends us photo of a striking display of Red Skelton for "The Clown" atop his marquee which he made up weeks in advance with 6-sheet and special lobby standee.

FILMACK
SPEED! QUALITY! SHOWMANSHIP!
SPECIAL TRAILERS
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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,927 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	–	6	30	14	3
Above and Beyond (MGM)	7	39	12	1	–
Affair in Trinidad (Col.)	8	13	29	19	8
Against All Flags (Univ.)	–	5	23	21	4
Androcles and the Lion (RKO)	–	–	5	2	–
Apache War Smoke (MGM)	–	7	12	8	2
April in Paris (WB)	4	14	16	20	3
Assignment—Paris (Col.)	–	–	11	17	3
Bad and the Beautiful, The (MGM)	2	6	10	6	–
Battle Zone (AA)	1	5	8	2	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	34	6
Beware, My Lovely (RKO)	–	2	1	9	5
Big Jim McLain (WB)	4	33	53	20	4
Big Sky, The (RKO)	1	28	43	15	1
Black Castle, The (Univ.)	–	1	6	6	3
Blackbeard, the Pirate (RKO)	–	5	16	3	8
Blazing Forest (Para.)	–	2	15	22	1
Bloodhounds of Broadway (20th-Fox)	2	7	26	24	4
Bonzo Goes to College (Univ.)	1	19	51	10	–
Breaking the Sound Barrier (UA)	3	2	2	1	1
Bwana Devil (UA)	6	–	–	–	–
Caribbean (Para.)	–	4	20	38	9
*Carrie (Para.)	–	–	16	27	21
Cattle Town (WB)	–	2	5	11	8
Cleopatra (Para.)	–	–	1	4	8
Clown, The (MGM)	1	10	18	12	–
Crimson Pirate (WB)	1	22	55	19	5
Desperate Search, The (MGM)	–	–	10	1	1
Devil Makes Three, The (MGM)	–	–	14	12	2
*Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Eight Iron Men (Col.)	1	1	8	11	1
Everything I Have Is Yours (MGM)	1	16	55	24	4
Face to Face (RKO)	–	–	–	3	1
Fearless Fagan (MGM)	–	8	27	30	18
Feudin' Fools (Mono.)	2	14	9	2	2
Flat Top (AA)	4	17	26	1	–
Four Poster, The (Col.)	4	2	–	1	1
Golden Hawk, The (Col.)	–	9	17	16	4
†Gunsmoke (Univ.)	–	5	2	–	–
Hangman's Knot (Col.)	1	23	30	1	2
Happy Time, The (Col.)	4	1	3	14	8
Hellgate (Lippert)	–	4	14	11	3
Hiawatha (AA)	–	2	4	2	–
Horizons West (Univ.)	–	6	19	16	8
Hour of 13, The (MGM)	–	7	1	2	2
Hurricane Smith (Para.)	–	3	35	24	2
I Don't Care Girl, The (20th-Fox)	–	3	11	10	2
Invasion U.S.A. (Col.)	–	1	4	4	–
Iron Mistress, The (WB)	5	27	60	11	2
It Grows on Trees (Univ.)	–	1	11	32	10
Ivanhoe (MGM)	13	6	–	3	1
†Jazz Singer, The (WB)	–	–	5	–	1
*Jungle, The (Lippert)	–	–	4	5	–
Just for You (Para.)	10	24	33	9	2
Kansas City Confidential (UA)	–	–	8	4	–
Last of the Comanches (Col.)	–	1	2	3	–
Lawless Breed (Univ.)	1	9	17	3	1
†Limelight (UA)	–	1	–	–	3
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	17	55	7	1
Man Behind the Gun (WB)	2	1	12	3	–
Meet Me at the Fair (Univ.)	–	3	12	10	2
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	57	20	–	–
Miracle of Fatima, The (WB)	2	7	12	13	4
Mississippi Gambler (Univ.)	12	13	1	–	–
Monkey Business (20th-Fox)	2	41	32	15	6
Montana Belle (RKO)	–	8	24	12	–
My Cousin Rachel (20th-Fox)	–	1	6	4	3
My Man and I (MGM)	–	–	14	13	15
My Pal Gus (20th-Fox)	3	20	15	13	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	13
Naked Spur, The (MGM)	4	10	6	–	–
Niagara (20th-Fox)	2	7	2	–	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	7	–	–
O. Henry's Full House (20th-Fox)	1	6	20	24	3
One Minute to Zero (RKO)	10	62	20	9	2
Operation Secret (WB)	–	3	18	14	15
Outpost in Malaya (UA)	–	1	8	4	2
†Pathfinder, The (Col.)	–	1	3	1	–
Plymouth Adventure (MGM)	6	17	39	43	6
Pony Soldier (20th-Fox)	–	15	39	23	2
Prizoner of Zenda (MGM)	–	8	39	39	2
Quiet Man, The (Rep.)	31	46	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	13	18	4
Rainbow 'Round My Shoulder (Col.)	–	4	19	9	4
Redhead from Wyoming (Univ.)	–	–	10	4	–
Ride the Man Down (Rep.)	–	4	4	8	–
Road to Bali (Para.)	30	32	9	–	–
Ruby Gentry (20th-Fox)	9	16	4	4	1
Savage, The (Para.)	7	7	26	14	2
†Seminole (Univ.)	–	4	1	–	–
Sky Full of Moon (MGM)	–	1	1	14	5
Snows of Kilimanjaro (20th-Fox)	24	34	9	3	–
Somebody Loves Me (Para.)	2	3	44	11	6
Something for the Birds (20th-Fox)	–	1	2	15	19
Son of Ali Baba (Univ.)	1	9	22	13	8
Son of Paleface (Para.)	28	30	19	3	1
Springfield Rifle (WB)	5	26	54	5	5
Stars and Stripes Forever (20th-Fox)	15	49	24	1	–
†Stars are Singing, The (Para.)	–	–	1	3	1
Steel Trap (20th-Fox)	–	5	9	27	9
Stooge, The (Para.)	9	13	4	–	–
Stop, You're Killing Me (WB)	–	–	3	14	12
*Sudden Fear (RKO)	–	9	13	32	5
Thief, The (UA)	1	3	10	11	11
Thief of Venice (20th-Fox)	–	2	3	3	3
Thunder in the East (Para.)	–	7	7	12	2
Thunderbirds (Rep.)	1	6	24	6	–
Torpedo Alley (AA)	–	1	3	1	–
Toughest Man in Arizona (Rep.)	–	7	6	6	2
Tropic Zone (Para.)	–	3	7	3	3
Turning Point (Para.)	–	–	27	19	7
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	11	15	7	3
Way of a Gaucho (20th-Fox)	–	4	34	30	11
*What Price Glory (20th-Fox)	–	18	40	38	13
Where's Charley? (WB)	–	1	16	35	34
Willie and Joe Back at the Front (Univ.)	–	10	31	20	7
Woman of the North Country (Rep.)	–	1	33	14	3
World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	11	5
You for Me (MGM)	–	1	9	23	12

The LONG and SHORT of it!

According to the Bureau of Labor Statistics . . . your *cost of living* has risen an average of 90.8% during the period 1939 to 1952. FOOD set the pace in this big parade of higher prices . . . with an increase of 133.2%! . . . HOUSE FURNISHINGS have contributed an increase of 105% . . . and APPAREL has climbed 102.3%! . . . Meanwhile, the Exhibitors Digest reports an average increase of 98.9% in the cost of operating your theatre, since 1940 . . . and reveals an increase of 126% in an item like *Marquee Letters* . . . 90% in *printing* . . . 143% in *seats*... and a variety of other increases in the costs of supplies and equipment... that are representative of the increased operating costs you have acquired during this past dozen years.

Check these increases for Yourself!

THEN...

COMPARE . . . the negligible increase, IF ANY, that you have paid N.S.S., during all these years of rising costs!

COMPARE . . . all your costs, with the LOW COST, Service-with-a-Smile Policy of The Prize Baby!



NATIONAL Screen SERVICE
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MOTION PICTURE HERALD

Better Theatres

GUIDE number

Market & Operating Data—1953

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ISSUED AS SECTION 2 OF
MOTION PICTURE HERALD
OF MARCH 21, 1953



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Today's theatre patron expects LIVING ROOM COMFORT

She wants attractive surroundings as well as an EASY CHAIR

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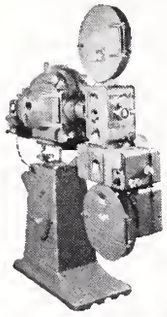
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FOR STUDIOS EVERYWHERE

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The complete Westrex theatre supply and service organization is the answer to every equipment supply problem for theatres in 62 countries outside the U. S. A. and Canada. Offices in over 100 cities are staffed with Westrex-trained engineers who have installed over 5000 Western Electric and Westrex Sound Systems, and who service our systems plus hundreds of installations of other makes.

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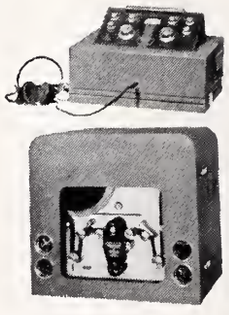
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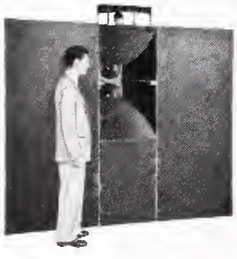




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FORMERLY WESTERN ELECTRIC EXPORT CORPORATION

Contents 1953

Better Theatres GUIDE number

A classified digest of articles of lasting value in Better Theatres from March 1952 through February 1953; and of purchasing data on 1953 lines of theatre equipment, materials and supplies, and of refreshment service equipment and merchandise.

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QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, URBEN FARLEY, Midwest Representative.

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

GEORGE SCHUTZ, Editor



...and not ONE PENNY added to the PRICE!

Hard on the heels of the sensational, new "National" 7 mm and 9 mm "Suprex" carbons comes still another major product improvement – the new 13.6 mm x 22″ Regular High Intensity projector carbon for condenser-type lamps.

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AT 160 AMPERES, (ten amperes higher than the previous H.I. Regular), you get a *brighter* screen, a more *uniform* arc . . . with no added heat on the film.

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Strong PROJECTION ARC LAMPS

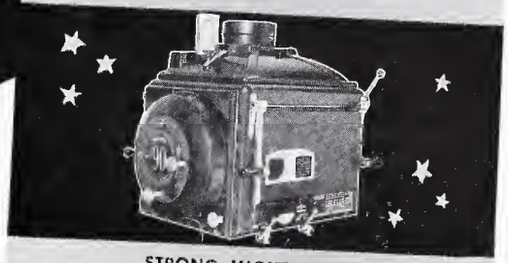
The Lamps that are SCREEN-ENGINEERED

Screen sizes are not determined on the basis of the lamps which are to be installed. Rather, lamps are selected on the basis of the prevailing or desired screen size as determined by the size of the theatre.

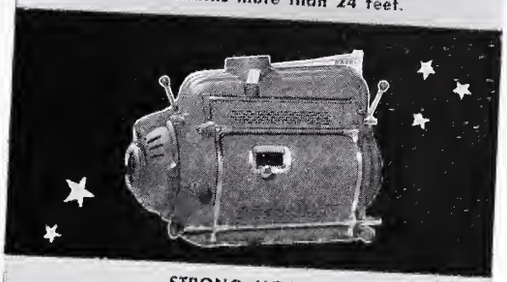
While lamps such as The Mighty "90" would work admirably on any size screen they would be uneconomical and unnecessary with small size screens. Similarly The Utility 1 KW lamp would put a "cheaper" light on a giant-size screen, but the results would be unsatisfactory.

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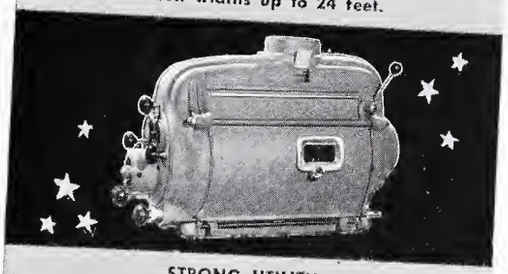
Pick the Right One...



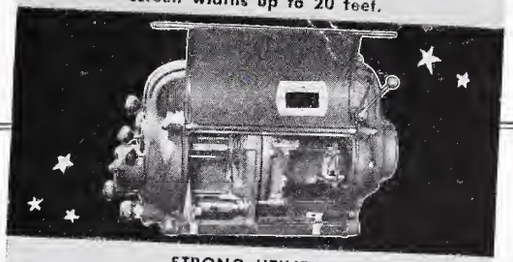
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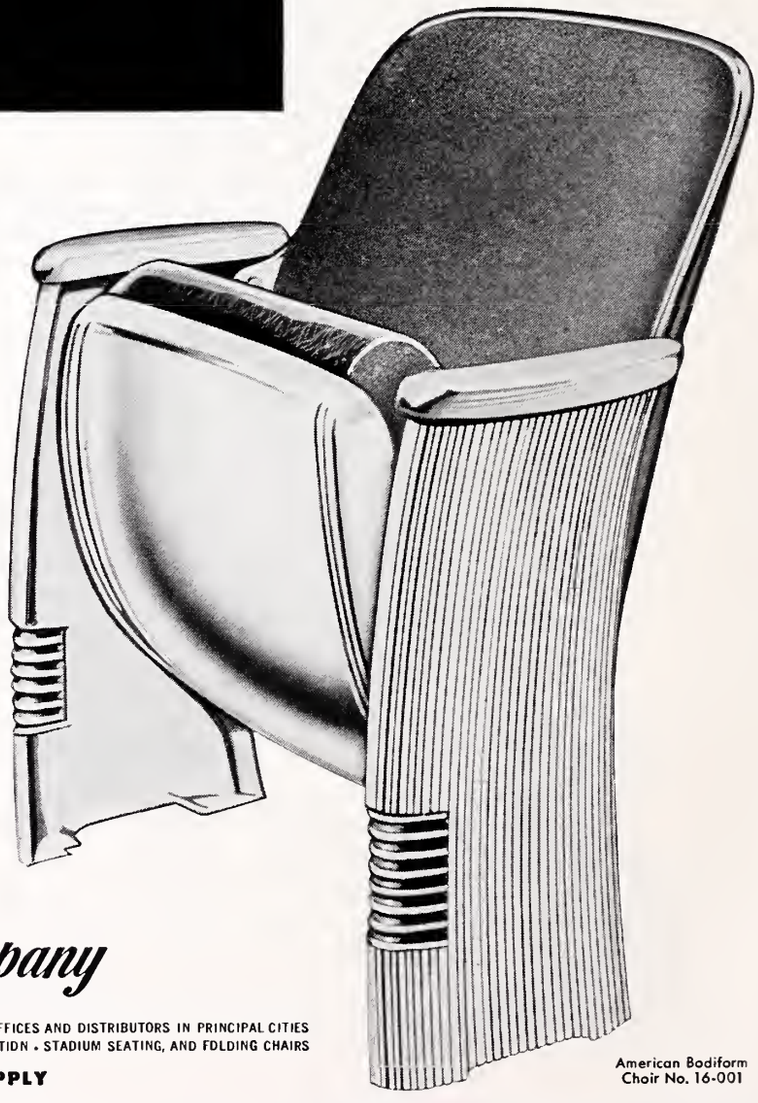
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EXHIBITORS' digest SECTION

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Economical Modernization of the Auditorium, Stressing the Picture

A LARGE portion of our existing exhibition establishment represents practices in design that are now pretty generally rejected. Because screens are brighter, light levels of the auditorium can be higher; former practice made auditoriums appear relatively dingy despite their ornateness.

Painting auditorium walls with light colors having a flat, diffusive finish is the first important step towards eliminating dinginess of appearance. Light colored walls pick up a sufficient amount of reflected screen light to add the cheerfulness that now seems so often missing. Present day screen illumination eliminates dark walls as a projection factor.

A warm gray tone in a fairly light shade, *and as diffusive as possible in finish,* is recommended as suitably neutral during projection for parts of the walls toward the rear—say, from a point 20 feet or so from the screen.

Gray is best everywhere for the creation of a neutral environment for the picture; however, there are certain tones of some colors—particularly in the red and green families—which, while supplying a bit of colorfulness during intermission, "wash out" to a grayish tone under the influence of reflected screen light.

A light shade need not be used on walls below 4 feet from the floor, nor for areas—such as the rear wall and small portions of the side walls immediately adjoining the rear wall—that cannot come into the range of vision during normal attention upon the picture. These non-critical areas can be treated as the architectural or decorative style of the auditorium may suggest.

ACOUSTIC MATERIALS

When the auditorium surfaces consist of acoustical tiles or plaster, it is important to use a type of paint which will not clog the pores of the surface, or create a dense crust. If an oil base paint is used, it is advisable to thin it liberally with turpentine, and in applying the paint to keep the brush as "dry" as possible. Some types of water color paint are thin enough not to impair acoustical properties. Another technique is to use a sponge, with as little paint on it as possible, and effecting a mottled pattern.

VISUAL INVASIONS

Elements of the auditorium which interfere with the ability to *concentrate* on the screen performance are distractions to be got rid of. They are such as painted decorations, drapes and lighting fixtures which reveal themselves by contrast in color and intensity against the background of the walls; also, exposed light sources should be eliminated.

Painted decorations should be completely *painted over to blend with the main wall color.* Where it is absolutely necessary to retain draperies, they should be of a color least in contrast to the background.

Another form of distraction consists in deep niches, panels and bold ornamental projections. It is advisable to fill such recesses and make them flush with the main wall surface, and to reduce bold projections to a flush effect. Where projections are part of the structural supports, the shadows thereby created can be eliminated by splay treatments (*see* 1952 BETTER THEATRES GUIDE, *page* 12).

Where the auditorium walls are broken up, in pattern, by columns, pilasters, panels, bands, etc., the new painting work should cover all of these parts *without* accentuating any of the detail in contrasting shades of color. The accenting of details, or repeated forms, tends to create a yardstick of distance measurement, thereby making the picture seem further away from the viewer. When all of the side walls seen in conjunction with the picture are neutralized into one overall tone, the viewer experiences a sense of "picture intimacy," or *presence.*

By eliminating dark surrounds from the picture, and by repainting the wall surfaces as herein recommended, a sufficient amount of ambient light is supplied to the auditorium during the picture projection period. However, during the darker sequences, additional secondary lighting is required. For this purpose, concealed light sources are recommended.

These light sources should be located so as to cast light only on the floor and seats, avoiding any spill of their light on critical areas of walls. They can also be used effectively for aisle lighting.

It is advisable to try the lowest wattage possible for the lamps because of the long operating period required, and the warmer tint which is characteristic of low wattage white lamps. The use of tinted or otherwise colored lamps is not advisable because of the additional current required due to the relative inefficiency of such lamps.

CEILING LIGHT FIXTURES

The ceiling is the best location for these units, especially where there is an attic catwalk which permits access from above for relamping. These fixtures are usually recessed into the ceiling, the bottom of the fixture flush with the ceiling. It is important to have top access built into them.

Where attic access does not exist, it may be possible to suspend these fixtures on stems for relamping from below, provided that the fixtures do not obstruct the projection beam or invade vision of the picture. The length of the stems of these fixtures will thus vary with the distance from floor to ceiling, and spacing of the fixtures is determined by their light spreading characteristics.

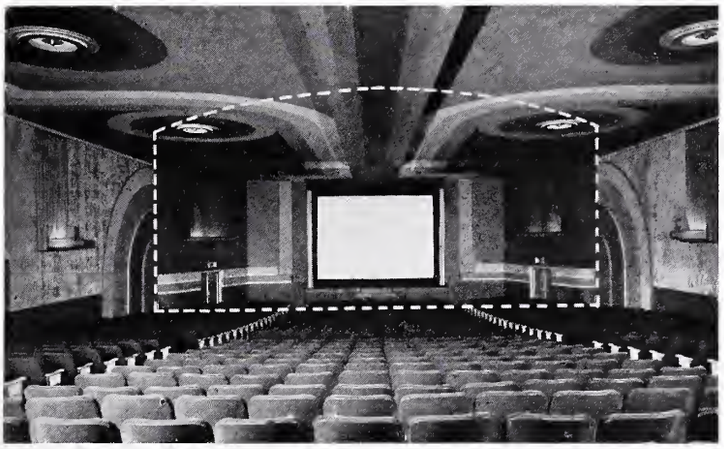
The diameter of the opening at the bottom of these fixtures should be no larger than required for relamping. The lamp should set far enough into the fixture so that the light source is not visible from any normal screen viewing angle.

Internal surfaces of the fixture which reveal reflections of the light source pro-

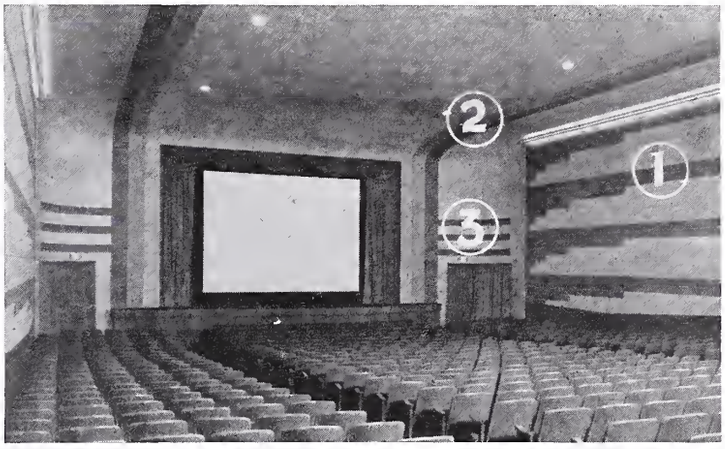
duce an objectionable glare; this is usually remedied by the use of two or more horizontal projecting rings attached to the internal wall of the fixture, near the bottom. Vertical louvres for this purpose are not effective since their surfaces are highlighted by the light source. Where bottom access fixtures are used, the clear opening between horizontal louvres should permit the insertion of a relamping pole.

Existing lighting fixtures of the exposed lamp type on the main ceiling or balcony soffits should be removed, or at least discontinued except for *intermission* lighting.

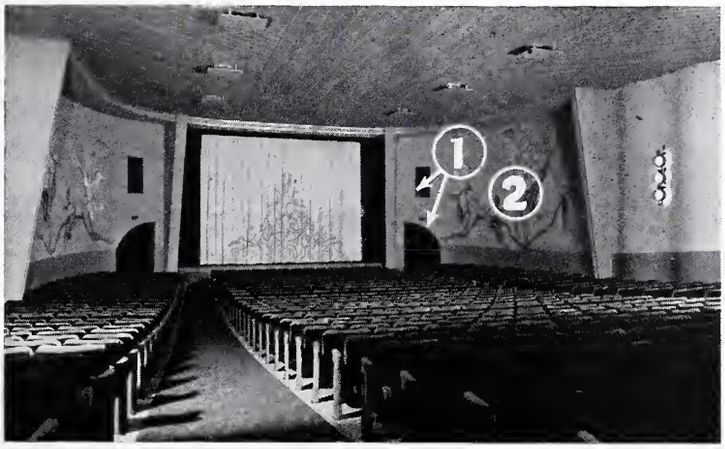
All cove lighting in the auditorium ceiling or balcony soffits, or on auditorium walls, should not be used during the projection period. These light sources are very



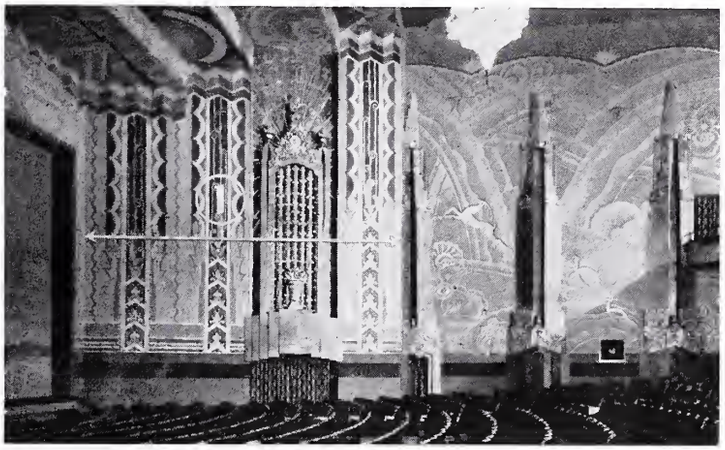
Wall elements like those inside dash lines on the photo above should be painted in one solid light gray color, avoiding accentuation in contrasting colors. Area immediately beyond should also be reduced to one color, but this could have a faint greenish or reddish cast to provide for color interest.



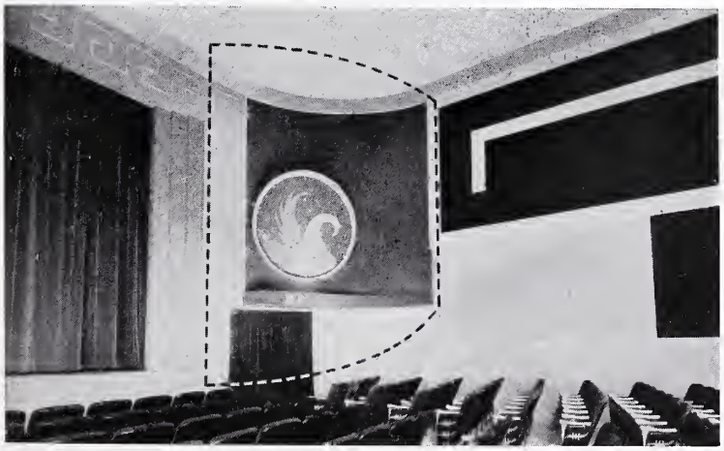
The lines marked 1 and 2 in this example should be painted to match the background. These long horizontal lines destroy "picture intimacy." The lines marked 3 should also be painted to match the background because they do not allow for full and easy concentration on the projected picture.



An auditorium comparable in design to the example above could be made even more favorable for motion picture exhibition by eliminating the contrasting outlines of the areas marked 1, and by painting a solid light gray over the entire ornamental panel marked 2 removing this distracting influence.



The wall and ceiling within the distance marked 1 in the photograph above should be painted in one solid neutral color, in order to completely conceal all painted decorations. The remaining areas can have slightly decorative contrasts, somewhat subdued to the conditions which are pictured herewith.



The area within the outline which has been superimposed on the photograph above should be entirely of one solid gray color. The remaining side wall decorations in this type of theatre should have the contrasting values considerably minimized in order to make for the best possible viewing conditions.



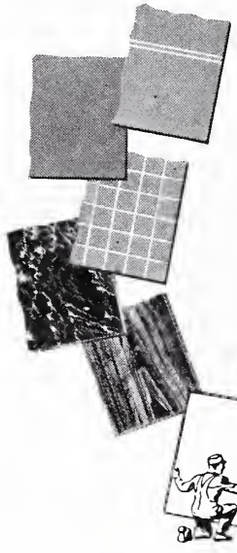
Theatre schemes such as those exemplified in the photograph above can become most suitable auditoriums for the viewing of motion pictures if the horizontal contrasting wainscot and upper stripes are kept in a solid neutral tone. This is the only important change necessary here for improved viewing.



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costly when kept in operation for long periods of time, and they reduce ability to concentrate on the screen performance. Although cove lighting is very effective for *intermission* lighting, a separate set of downlights of the concealed type is more economical in operation and maintenance.

During intermission, it is also desirable to use *accent* lighting, such as flood and spot lighting of stage and screen curtains, or other draped areas. It is also possible to project lighting effects by means of a stereopticon, using colored slides. Projected lighting effects supply both illumination and effects desirable for intermissions, especially when they can be accompanied by music, such as non-sync.

Accent lighting can be economically achieved by the use of lamps having the reflecting silvered surfaces as part of the lamp. These lamps do not require any special fixture housings; they can be readily concealed behind breaks in wall or ceiling surfaces. They are usually mounted on electric conduit strips, spaced as required. Colored light is easily obtained by the use of glass filter holders which snap directly on to the face of the lamp. A swivel socket fixture makes it possible to adjust the direction of the light beam.

LIGHT LEAKAGE

Some other disturbing factors in auditorium lighting are "light leakages" on the projection screen, and aisle lighting fixtures which show the light source or reflections therefrom.

Light leakage may come from projection portholes, chair aisle lights, and wall and ceiling fixtures, as well as through openings from lobbies or foyers. Infiltration of daylight must be avoided.

A simple test to ascertain the sources of light leakage is to darken the auditorium completely, with the exception of all of the projection period light sources, including aisle lighting. The observer should stand on the stage or platform, with his back to the screen, moving from side to side for the full width of screen and carefully endeavoring to detect other sources of light. All stray light which falls upon the screen must be eliminated by shielding or discontinuing use of the sources.

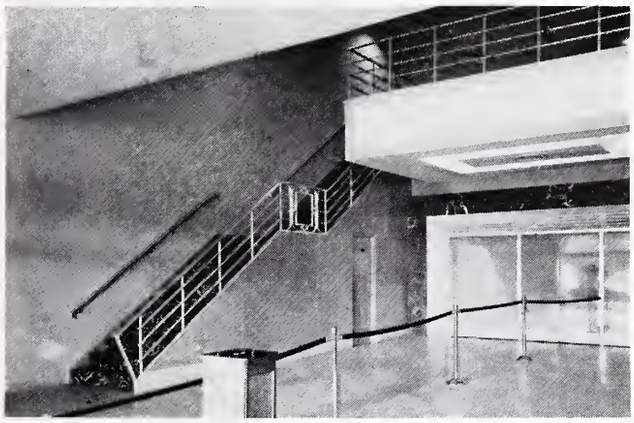
The most penetrating light leakage is that of daylight. The usual remedy for this has been curtains. However, these are not desirable because of the maintenance and need of repeated adjustment. Opaque, permanent shielding partitions are a practical solution for the daylight problem.

Doors which are intended to close off the auditorium from adjoining spaces should not be kept open during the picture projection period; and all doors leading to the exterior should have astragals and weather stripping to seal off daylight.

Showplace Among Suburban Shops

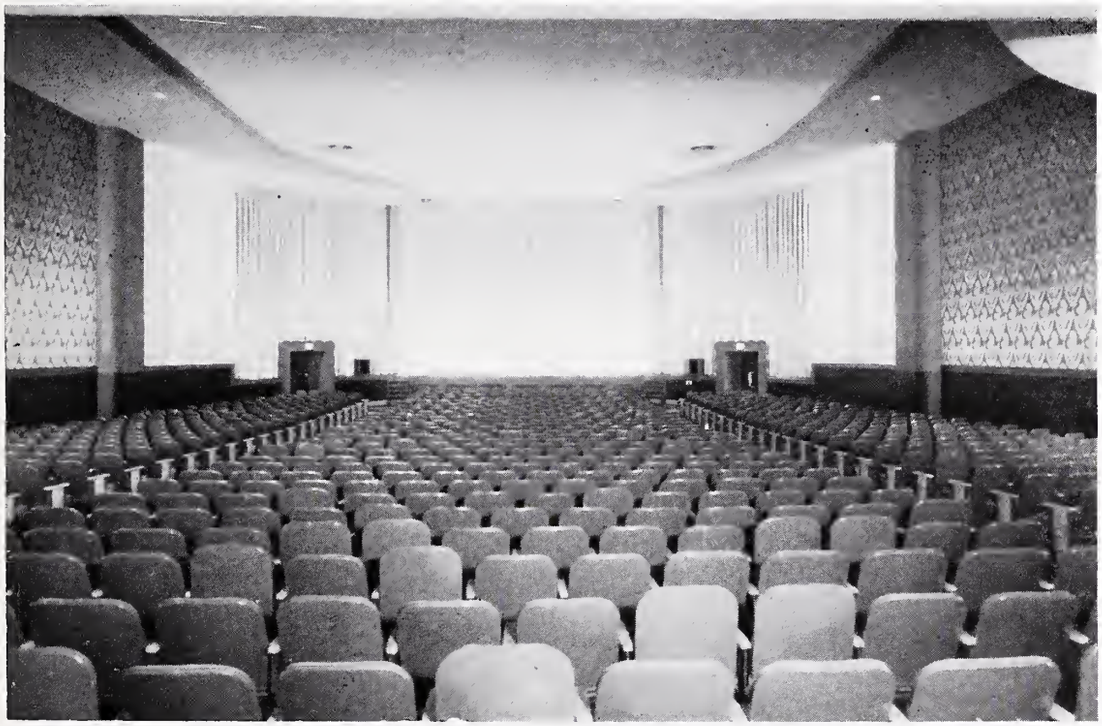
The K-B Amusement Company's 1200-seat Langley, part of a shopping development in Langley Park, Md., a suburb of Washington.

Architects for the Theatre:
JOHN J. ZINK and T. V. CRAYCROFT, Baltimore



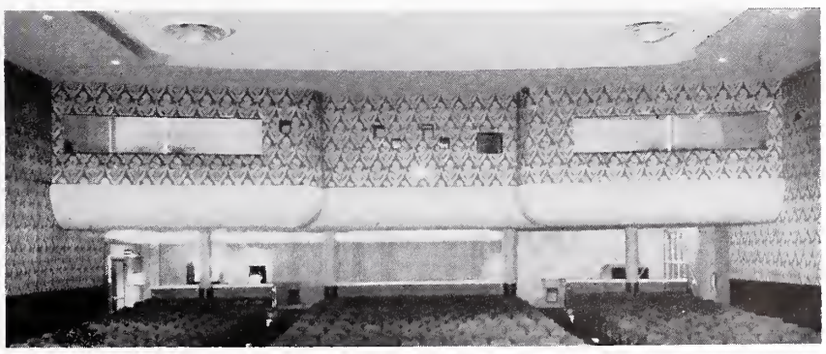


Entrance into the theatre is made through two sets of "Herculite" doors into the lobby (above) which goes directly into the auditorium and up to an open mezzanine lounge by a stairway along the wall (see left). At the right of the lobby refreshment stand is a large storage supply room which has a refrigerator where patrons who have been shopping may check frozen foods and meats should they care to do so.



With the front entrance area between commercial frontage constituting the shopping center, an L-shaped floor plan extends the auditorium behind shops to the right of the vestibule and lobby. Rear walls of the auditorium are finished in figured cotton damask, as are the side walls, over Fiberglas acoustic bats. Both "promenade" and auditorium ceilings are acoustic plaster left natural. The front is treated in cycloramic fashion, beginning with a series of plaster pylons edged with light coves carrying filament lamps on dimmers, then draped continuously with the screen curtain in damask. Seating, consisting in Kroehler push-back chairs, is in a three-bank, four-aisle plan on a dual-incline floor with rows spaced 36 inches back-to-back. The distance from screen to first row is 29 feet, 120 feet to the last, with a picture 24½ feet wide, giving a maximal viewing factor of 5W. The screen is illuminated by Peerless "Magnarc" lamps with 8mm positive trim operated at 70 amperes. Lenses are Kollmorgen f/1.9.

Or either side of the projection room at mezzanine level (see right) are a cry room and a private party room. Stairs to these rooms in the lobby not only provide access from the street but reduce auditorium traffic by allowing patrons using the restrooms on the mezzanine to leave through the lobby. The stairway to this upper level from the auditorium is at the far end of the foyer-like area entered directly from the lobby. This area is marked by an arch which narrows into a broad cross-aisle, or standee. In the downlighted alcove, which is faced with gold-tinted Flexglass, are drink and candy coin machines. Illumination of the "promenade" is by a cornice cove across the rear, and a flush-set covered ceiling box fixture. The ceiling of this area slopes upward from a plaster rear wall, curving into the rear wall of the auditorium. (See auditorium description at right above.)

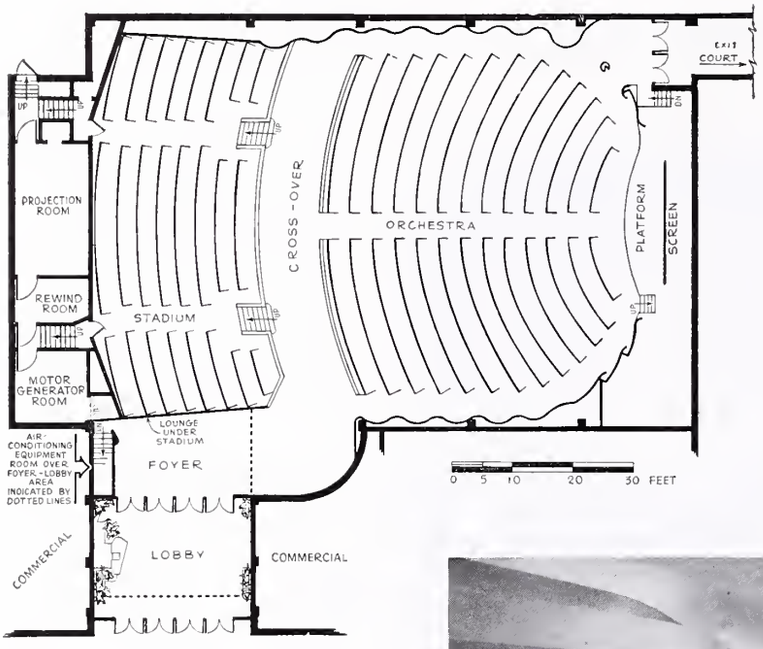


550-Seat Stadium Scheme

The 550-seat Beekman Theatre in New York, is located on Manhattan's cosmopolitan east side, across Second Avenue from a 20-story apartment building. The theatre is a unit of a building housing also commercial services. It is operated by the Rugoff & Becker circuit.

Architect for Lessees:
JOHN J. McNAMARA, New York



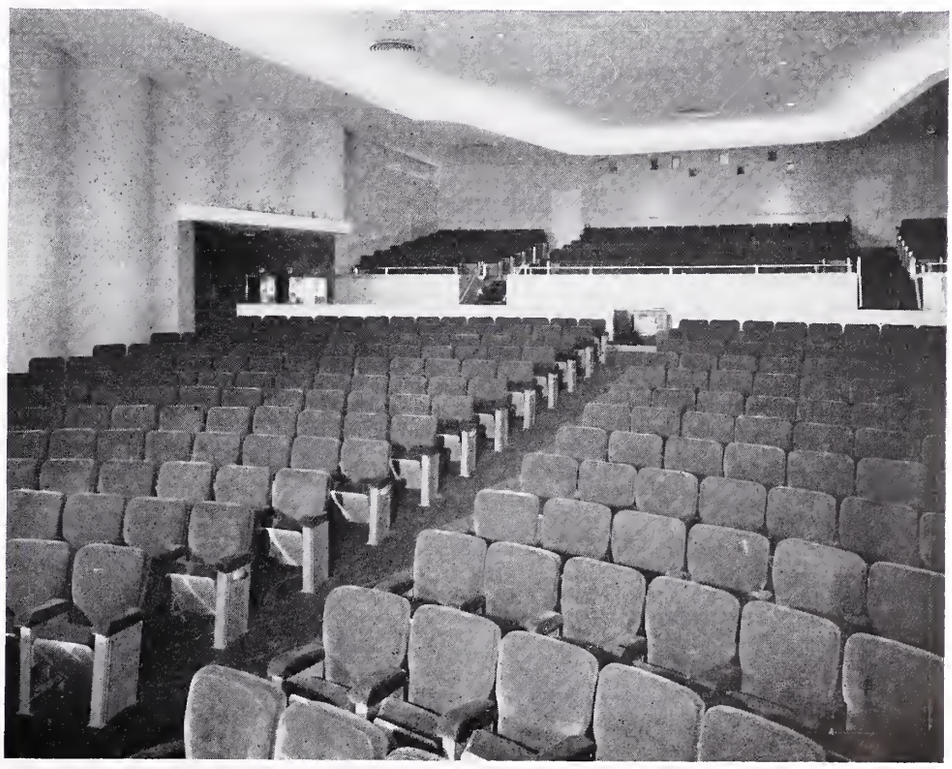


FRONT AND LOBBY: Fashioned mainly of stainless steel and glass, the front of the Beekman has an upper facade, above a stainless steel marquee mounting low name signs at each end, consisting almost entirely in a window made up of vertical plate glass panes in stainless steel fenestration, with the glass tilted to eliminate reflection. Entrance into the lobby (above) is through Herculite all-glass doors set back in a marble frame. Here a strip of terrazzo extends outside the doors and continues inside across the lobby to a depth of several feet. To this point, which is practically in line with the front of the ticket counter, the carpeting used throughout the theatre (except in the cosmetic room) begins. This is an emerald green sculptured Wilton. Lobby walls are oak veneer. The ceiling is hard plaster, sand-finished. At the left of the lobby is a ticket counter, which is used instead of the conventional box-office. It is constructed with a marble base, facing of Macassar ebony wood, and a top of Formica zebra wood. An admission price sign is set in a chrome holder. Illumination of the lobby is by a cove with cold cathode and by hi-hat and egg crate fixtures in the ceiling around it. Additionally over the cashier's station is a light recess. Doors into the foyer are stainless steel with a checkered pattern lightly rubbed in to overcome the effect of streaking to which stainess steel is subject. Above the outer doors in the lobby are supplementary heat outlets.

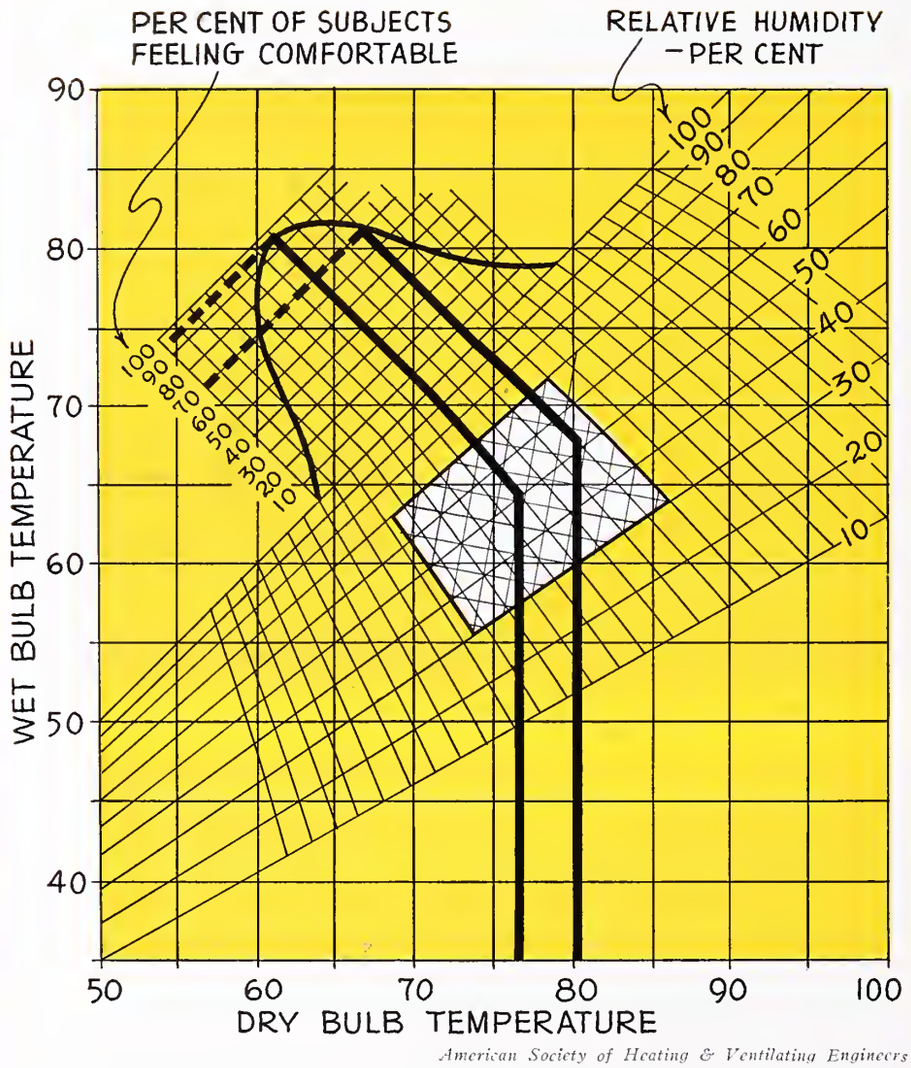


LOUNGE: The lounge is directly ahead as one enters the foyer, occupying space beneath the stadium seating of the auditorium. A short stairway leads down into this area, which has a color scheme of green and yellow. Side walls to the left are light oak flexwood, while those on the right are light oak veneer. Ceiling is a mix-tinted hard plaster, sand finished. Lighting is by covered downlights and coves with cold cathode tubing in a rose white color, as used in all cove lighting throughout the theatre. A feature of the lounge is a small service counter to the right in the front, with facilities for making coffee. A view of the auditorium, looking down the center aisle to the screen, is provided through a picture window in the front wall of the stadium. The window is draped with Fiberglas curtains on each side.

AUDITORIUM: Entrance into the auditorium is through an archway of the foyer sufficiently to the right of the lobby doors to screen out daylight. Side walls converge in a series of "scallop" forms which ultimately shorten to open into a draped front wall. All walls are acoustic plaster mix-tinted a gray-green. The ceiling, also acoustic plaster, is natural. Illumination is by downlights and by built-out coves at the ceiling cornices, carrying cold cathode operated on a dimmer and used only during intermissions. Draping, including screen traveler, is gold twill Fiberglas. Seating is almost equally divided between a main level and a stadium, totalling 550, with all chairs Heywood-Wakefield "Airflo" models with spring backs and upholstered throughout, including rear of backs, in dark red mohair. Chairs are spaced 44 inches back-to-back in both levels. The main floor seating, arranged in a two-bank, three aisle plan (stadium has three banks), is installed in platformed floor area, with slight ramping from the aisle slope, as far as the seventh row from the front, where the floor levels off. The Beekman presents a picture 18½ feet wide. The distance from screen to first row is approximately 17 feet, and about 94 feet to the last row of the stadium, for a maximal viewing factor of approximately 5W. Projection lighting is by Peerless "Magnarc" lamps with 8mm positive trim operated at 65 amperes and supplied by a Hertner motor-generator. Projectors are Simplex equipped with Bausch & Lomb f/2.0 lenses. The sound system used is RCA, and the theatre's screen is a Raytone "Pantex."



SCALING COOLING TO BASIC NEED



American Society of Heating & Ventilating Engineers

FIGURE 1.—Simplified comfort chart indicating percentage of total occupants who would be comfortable under different combinations of temperatures and relative humidity. Choosing a dry bulb temperature of 77° on the horizontal scale of this chart, follow this line to 50% constant relative humidity line, and from this intersection follow the steep sloping lines to the percentage curve. For these conditions the *greatest number* of people will be comfortable. However, it will be impossible to make 100% of the people present agree that they are completely comfortable. Now take a temperature of 80°, follow this to the 50% relative humidity line, then go up the slope to the percentage curve. This will indicate that for these conditions only 70% of the occupants would be made comfortable. The white rectangle in the main body of the chart indicates the general limits of temperature and relative humidity within which 50%, or more, of the people present in a room will be comfortable. NOTE: These figures were developed primarily in application to homes, offices and other locations where the occupants remain in the space for periods exceeding two hours and therefore become fully adapted to the inside air conditions. Experience indicates that for shorter occupancy, the internal temperatures should be kept closer to the outside air conditions. This smaller difference also helps to minimize the shock effect produced upon the body by sudden entrance from, or exit to, outdoors.

IN THE air-conditioning (*comfort-cooling*) of theatres, the principal concern is the *comfort of people* (not maintenance of exact thermal conditions). Comfort-cooling means control of *temperature, humidity, air motion* and *air purity*.

Heat is utilized by body processes at different rates. The average person seated at rest will dissipate approximately 350 units of heat energy (Btu's) per hour.

The body transmits its internal heat in two ways; as *dry sensible heat* radiated from the skin to the surrounding air; and as moist, or *latent,* heat evaporated from the skin, or exhausted from the lungs as water vapor, and absorbed by the air.

Since human skin radiates most of the internal heat, the skin temperature will vary with the *temperature, humidity,* and *velocity* of the surrounding air. Therefore, as the temperature of the surrounding air rises, the *difference* in temperature between the skin and this air *decreases* and it becomes more difficult for the skin to transmit sensible heat, thus causing a rise in skin temperature and a feeling of *discomfort.*

Then as air temperature increases the *sensible* (dry) heat given off by the skin decreases, and the latent (wet) heat must therefore increase.

Thus at 70°, a total of 260 units of *sensible* heat, and 90 units of *latent* heat per hour, are given off by *each* patron.

At 80°, the sensible heat is reduced to 195 units, while the latent heat is increased to 155 units per hour. If the temperature should reach 100° all the body heat must be given off as latent heat—350 units, or practically all perspiration.

COMFORT REQUIREMENTS

Health, age, activity, clothing, sex, food and acclimatization all play their part in determining the elusive "best comfort conditions" for any *particular* person. Hard and fast rules that apply to all people cannot be given. The best that can be done is to approximate *average* conditions of comfort (see *Figure* 1).

It has been found that with outside conditions of 95° dry bulb, and 75° wet bulb,

an auditorium temperature of 80° and 50% *relative humidity is quite acceptable. Table* 1 shows the range of conditions which may be found in such a case.

As outdoor temperature rises, indoor temperature should be permitted to rise also, with a corresponding correction in relative humidity (see *Table* 2).

EXAMPLE: 1000-SEAT THEATRE

A 1000-seat theatre can generally be contained in a building of a cubage produced by such dimensions as 75 feet wide by 100 feet long by 35 to 40 feet high, inclusive of the hanging ceiling. In summer such a theatre is overheated in three different ways:

First, *audience heat* (350 units per person per hour).

Second, heat introduced by *outside* air. It is customary to introduce *at least* 5 cubic feet of air per minute for each person into the auditorium. (It has also been found that the *total amount* of air circulated by the fans should be 15 cubic feet per minute for each seat).

Third, *heat which is absorbed by the building.*

Calculations indicate that such a typical 1000-seat theatre, with a full audience, would normally have a total load of 700,000 heat units, derived as follows: 60% from people, 24% from outside air, and 16% from the building.

The capacity of the refrigerating equipment to handle this peak load should be 60 tons, and the fans should deliver 15,000 cfm. per minute.

OUTDOOR CONDITIONS		TRANSIENT OCCUPANCY THEATRE		
Dry Bulb	Wet Bulb	Dry Bulb	Wet Bulb	Relative Humidity
95	75	82	65	40%
		81	66	45%
		80	67	50%
		79	69	60%

TABLE 1—Dry and wet bulb reading for permissible comfort conditions under circumstances of transient occupancy (see Figure 1).

MOST PRACTICAL NEEDS

In the light of practical economics, most theatres can get along with less cooling capacity than the theoretical heat load specifies. Cooling systems have been commonly designed to meet outside conditions that exist for the *ten worst days* of the season.

Further, it is practicable to consider the total *people-load* as less than capacity by as much as 20% without incurring any drastic loss of comfort conditions for 95% of the summer season.

Following this reasoning, let us see what happens to the typical theatre with 1000 seats.

Using 800 persons as the peak load, the *people-load* can be decreased to 80% of the original. Using an evening temperature design condition of 85°, both the outside air and building loads can be reduced to at least 60% of what had been their original amounts.

For these new conditions the total loads may be figured at approximately 480,000 *units, which is equivalent to a refrigeration capacity of only* 40 *tons.*

The smaller equipment will not maintain perfect conditions under *peak* loads for the *worst* day of the season; but it would also be foolhardy to pyramid these same loads since their concurrence is extremely unlikely.

As refrigerating systems become smaller and more simplified, it often becomes possible to use equipment which has been prefabricated in sectionalized units directly by the manufacturer. This equipment may be matched and assembled in the field very conveniently, producing great savings in costly field construction, metal ductwork, water and refrigeration piping.

Unit conditioners come in many sizes and may be combined to produce any desired tonnage capacity. When properly selected and installed, they will operate at high efficiency and give lengthy and trouble-free service.

OUTSIDE CONDITIONS	INSIDE CONDITIONS	
Temp.	Temp.	Rel. Humidity
95	80	50-55%
90	78	45-55%
85	76	45-55%
80	75	50-60%
75	73	50-60%
70	72	50-60%

TABLE 2—Relative temperatures that should be maintained in conditioned space.

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Auditorium Seating

Applying Today's Plan Methods to Reseating

IN RESEATING the auditorium, a study of the existing plan should be made for the minimization of visual obstructions. If seating has not been staggered, it should be. The aisle arrangement should be reviewed to determine its efficiency. Building code requirements usually dictate aisle arrangement. The best aisle arrangement is the one which places the *most seats within the narrowest possible viewing angle.*

Most theatres do not have adequate floor slopes for unobstructed vision of the picture. It is easy to check existing sightline clearances. *Figure 2* shows a device which places a duplicate of the average head in the proper position relative to the floor for testing for these clearances. The head shape is cut out of cardboard, and the stand is constructed from light wood slats. The diagram indicates the method of insertion between the chair cushion and the chair back. In testing, the viewer sits immediately behind this inserted test figure.

A simple method for checking proper positioning of seats in a staggered arrangement is shown in *Figure 1.* To a nail or hook placed (as in a board) immediately in front of the picture screen at the exact center of the *picture* width, a white rope or string should be fastened.

To test the sightline clearance from any given seat, the line should extend from the nail to the arm block of the chair immediately in front of the seat to be tested, and pulled taut across the seat being tested. If the stagger is proper, this line should pass through the center of the seat cushion, or not more than 2 inches in either direction from this center point.

Every other row of the existing seating can be left in its existing position without disturbing the chair standards. The remaining alternate rows are then tested in the manner described above for determining the necessity for change in chair position to effect a proper stagger arrangement.

If more than 10% of the chairs in any row, within a seating bank, do not meet the above test, then all of the chairs in that row should be removed in order to relocate them in new positions that meet the test.

It will be found that, in order to accomplish proper staggering, the devices of indenting various aisles, and of introducing gaps between chairs will be necessary in some instances. The aisle indentation will vary from about 1 inch to as much as one-half of a chair width. It is desirable to keep these aisle indentations to a minimum.

The gap widths between chairs should be less than 2¾ inches or more than 4½ inches in the clear. An additional middle standard seat support is used at the gaps. *Gaps should not be located so as to leave a single chair isolated.*

The small loss of seating capacity which results from such staggering will most likely provide the required additional seat standards.

In repositioning existing chairs, or in a new seating installation, row spacing (back-to-back measurement) should not be less than 34 inches *provided that a stagger arrangement is used* in the middle bank or sections, since staggering provides additional knee room.

If sightline clearances are such that staggering is *not* necessary, the row spacing should be increased to a minimum of 36 inches. Moreover, any chair back thickness greater than 1 inch requires an increase in row spacing to compensate for the additional thickness.

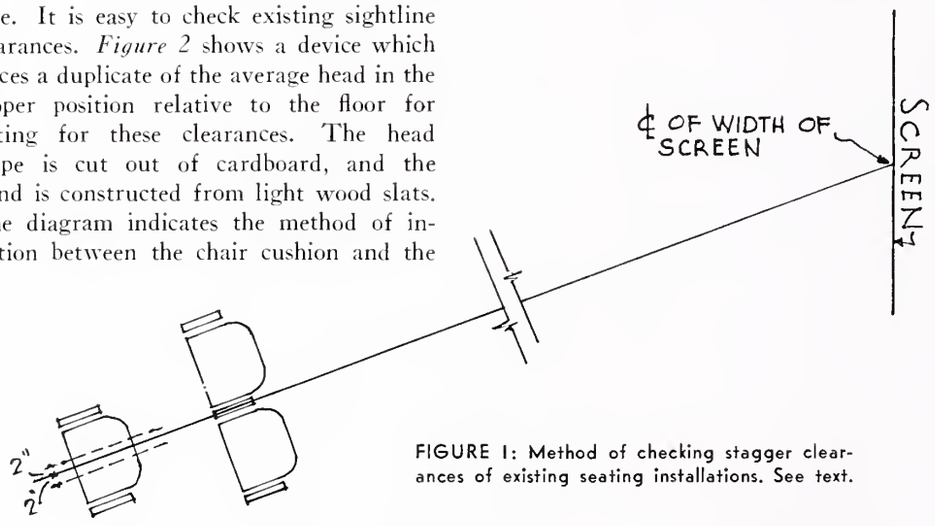


FIGURE 1: Method of checking stagger clearances of existing seating installations. See text.

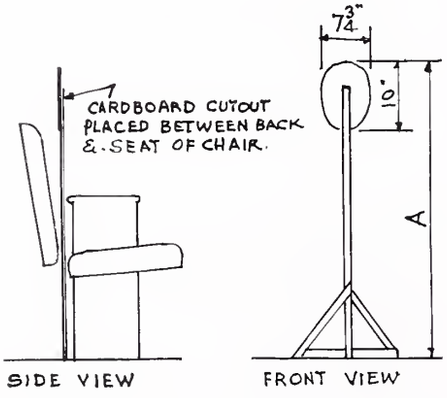


FIGURE 2 shows device used for testing sightline clearances from any given seat to the picture screen. Dimension "A" is 4 feet, 1 inch, representing the distance from floor to top of patron's head when in seated position. The wood slat stand can be inserted between back of the seat cushion and front of the seat back.

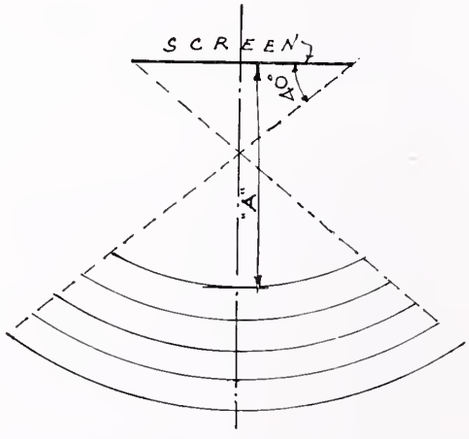


FIGURE 3 illustrates the limitations of the seating pattern in the area nearest to the screen. Dimension "A" should equal the width of the projected picture. No seats should be placed outside of the 40° angles shown on this diagram.

DOUBLE ARMBLOCKS

Still greater comfort to the patron is afforded by introduction of an over-all double armlock throughout the seating.

In any event, where it is necessary to maintain minimum existing row spacing,

such as 32 inches, due to existing aisle lights, air-conditioning floor outlets and concrete platform steppings, it becomes a distinct advantage to employ double standards and armblocks, with stagger.

AIR OUTLETS

In resetting chairs in new positions, and where row spacing is increased, some air-conditioning floor outlets may occur where floor standards are to be attached. In these instances, the floor outlets, which are generally of a "mushroom" type projecting above the floor, must be removed and replaced with a flat metal grille, with the openings not larger than 5/8-inch to avoid the wedging of shoe heels.

The edges of the metal grilles must be beveled to avoid toe stubbing, and they should be firmly secured to the floor and of sufficient strength to permit bolting of chair standards. Where the grilles occur in walking areas, their surface can be roughened to improve traction.

The shape of the seating pattern nearest to the screen should be in accordance with *Figure* 3 to avoid serious neck-strain in viewing the upper half of the picture and distortion of the picture image from side seating.

The American Standards Association recommends that "the distance between the screen and the front row of seats should be not less than 0.87 feet for each foot of screen width"—writer believes that this distance should be at least the width of the projected picture.

It is recommended that all chair backs in the front half of the main floor should have an angle of at least 20° from the vertical to reduce neck-strain; and, whenever possible, have spring-back construction to cushion the additional pressure on the patron's back which occurs with upward viewing angles.

Where reseating creates difficulties in establishing new electric outlets for chair aisle lights, it would prove more economical to install concealed ceiling downlights over the aisles than to chase into concrete floors for new wiring.

AIDING AISLE TRAFFIC

Aisle standards finished in non-glossy white reflect a maximum of light from overhead sources and from the screen.

Where aisle lights are used, they should not be of a type which permits stray light to fall upon the screen.

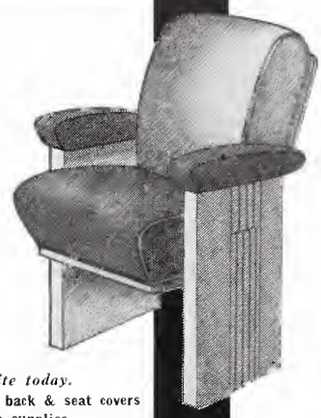
Arm blocks of very light bleached wood also aid visibility of aisles.

Whenever possible, the chairs closest to the side walls should be kept at least 3 inches from the wall to allow for elbow room.—*Ben Schlanger.*



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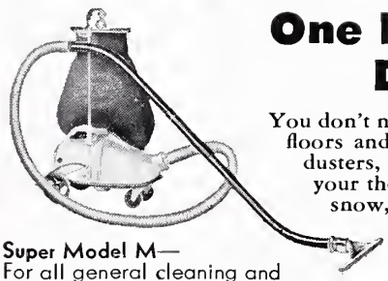


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Projection

Film Damage and Its Prevention

1. Picture Streaks

SOME AMOUNT of damage may be suffered by film in exchanges and in transit from theatre to theatre; however, most film damage occurs in the projection room, and specifically in the projectors.

MAGAZINE VALVE ROLLERS

Probably more prints are discarded because of severe and multiple scratching than for any other reason, and the most prolific sources of this type of damage are the *magazine valve rollers.*

Because these rollers are grouped so closely together, with some of them arranged to float on the film, they form a close nest or trap which can gather dirt, oily matter and film chips. This debris may slow down the rollers or may even stop them completely.

When this happens, the raised-end tracks of the rollers will wear down sufficiently to permit the central part of the roller to have direct contact with the film. This particular type of trouble is more prevalent on the upper magazine valves because the concave section of the magazine funnels everything into the valve assembly.

Even when the rollers are kept clean and free, some cases have been found where the white-metal casing, which normally comprises the bearing surface for the roller bearing pins, has worn sufficiently to allow the body of the rollers to rub against the trap frame. This extra friction will also stop the rollers with the same disastrous result to the film.

Concerning this kind of film scratching the Eastman Kodak Company reports that the relatively soft emulsion of new prints is very susceptible to abrasion, and the scraping is frequently so deep that the emulsion is completely plowed off. Since these rollers are on both sides of the film, non-emulsion side scratches show up as dark lines on the screen, especially when they become filled with oil and dirt.

COLORED DUPLITIZED FILM

With certain types of colored duplitized film, there are two emulsion sides which are affected. Damage here will result in red and green "rain" or deeper lines. Clogged and damaged rollers may produce long straight scratches, or a repeating pattern of short scratches as the rollers jerk in their motion, or as the film weaves from side to side.

The only remedy for this kind of trouble is *repeated inspection* of the magazine trap rollers and bearings, *both front and back.* The screw pins on the rollers are generally hardened and ground and a few drops of oil will prevent rusting and eliminate friction. The film, while in motion, pulls these rollers around, and excessive friction causes the roller faces to slip on the film.

Some rollers come through with a black oxidized finish which helps in detecting defective roller operation, because when film rubs on the black central section of the roller, it polishes, or removes, the coating, thus giving a warning of impending trouble.

There are certain types of roller housings which have been carefully machined and which have special bearings installed for the roller pins. These will give longer operating life with less possibility of scratching trouble.

UPPER MAGAZINES

Upper magazines should be free from all encumbrances and should be easily removable so that the upper rollers may be better inspected and thoroughly cleaned.

Some magazines have incorporated in the frame of the rear window a low-voltage lamp which serves to give warning about the level of the film on the reel hub.

Some magazines are equipped with very effective constant-torque retard clutches which provide a continual, smooth retarding pull on the reel spindle. Such a device is invaluable in preventing film overfeed through sudden retard and snapping.

If an audible warning must be used, it is definitely safer to use one whose whole mechanism is completely outside the magazine and has no contact with the film.

GUIDE ROLLERS

After the film leaves the upper magazine, it is fed by the upper sprocket into the film gate or trap. The film here must be guided perfectly, held in rock-steady position during projection, and then moved into a new position. The guide rollers above the gate serve as a guide for the film as it travels down past the aperture to the intermittent sprocket. On older projectors these rollers are the only form of edge guide for the film, but on newer models the long film tracks on the side of the aperture have been recessed to provide full-length film guiding and edge support.

It is imperative that the rollers and runners be aligned properly with the intermittent sprocket, otherwise the teeth will engage the film perforations off-center, and the corners of the perforations will be broken. The guide rollers must run freely or they may develop grooves and ridges which may further damage the film edges and even open up poorly made splices.

The guide roller assembly should be inspected frequently and if necessary removed for cleaning or replacement. The guide roller tension springs should be checked to see that they still have proper tension.

GATE TENSION

The principal reasons for using pressure pads and shoes on a film trap is to prevent picture jump and to maintain a basic focusing plane for the film. *Insufficient* pressure by the pads will permit the film to stop at different positions causing picture jump. Excessive pressure will result in abnormal film wear and damage.

There seems to be no generally accepted standard setting of pad pressure for any given projector which is satisfactory to all projectionists. The Eastman research labs have made tests on various projectors over a long period of time and have concluded that *a total equal pad pressure which demands a film pull of over* 16 *ounces is unnecessary* and only increases wear on the film; while *settings producing pulls as low as* 6 *ounces appear in some cases to be sufficient* to give steady screen pictures.

2. Sprocket Damage

Serious film mutilation can be produced also by badly worn or damaged projector and soundhead sprockets. This type of

damage runs a close second to film scratching. Although it may not be visible to the audience, sprocket hole damage may produce even worse effects—film jamming and *film fire*.

During projection, sprockets may produce damage to film due to one of the following causes:

(1) *Badly worn sprocket teeth;* (2) *damaged sprocket teeth;* (3) *poor alignment between sprockets, film, shoes and guide rollers;* (4) *excessive tension by upper magazine brake, on film gate shoes, and from take-up clutch;* (5) *shrunken or deformed film.*

The teeth in a projector sprocket are supposed to register exactly in the film sprocket holes so that the film is engaged and pushed at the *base* of the tooth, not by the narrower tip or intermediate section of the sprocket tooth. In a properly fitting sprocket, *the tips of the entering and leaving teeth should never touch the film,* otherwise chattering and jumping will surely occur.

INTERMITTENT SPROCKETS

Intermittent sprockets may suffer damage in excess of normal wear produced by film. The most common is caused by the *apron shoes rubbing against the sides of the teeth,* or by the *shoe frame rubbing against the tips of the teeth.* This metal-to-metal contact will quickly ruin a sprocket and can be produced only by mis-shaping the gate apron, or by inserting the gate in the wrong position.

Either of these errors is inexcusable and should be remedied immediately. The metallic clicking produced certainly cannot go undiscovered for very long. Should this happen, the intermittent should be removed and the sprocket teeth should be examined one by one, with a magnifying glass under a strong light, to make certain that no gouges or sharp edges have been developed, because these would cut into the film like so many knives.

If the film guides and rollers in the film gate are out of line with the sprocket teeth, the sides of the sprocket holes will be forced against the tooth bases causing fast wear of the teeth and corner tears in the film itself (*see accompanying photographic reproductions of sprocket tooth damage*).

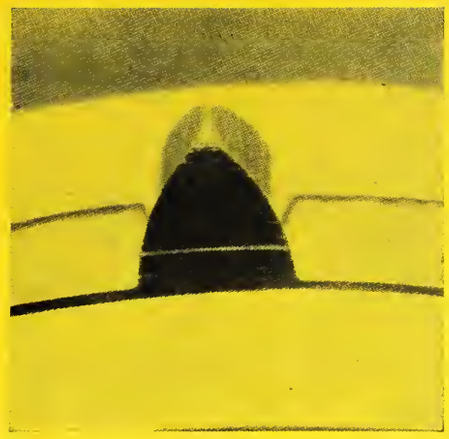


Figure A



Figure D



Figure B

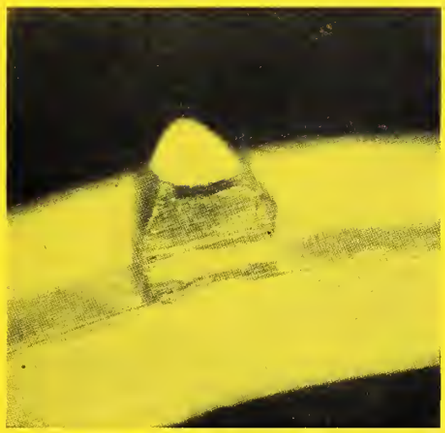


Figure E

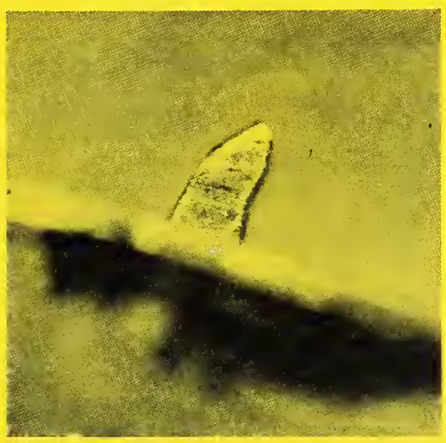


Figure C

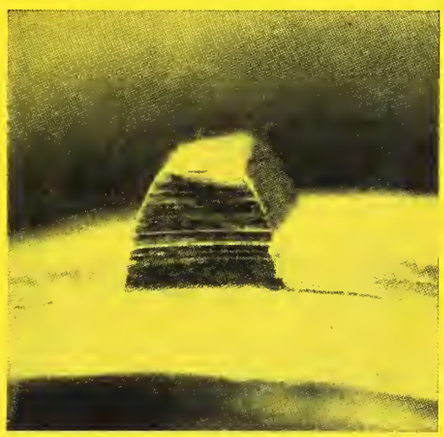


Figure F

FIGURE "A" pictures a brand new tooth with its full curvature. FIGURE "B" shows the face cut at the base of the tooth, indicating the progression of normal wear. FIGURE "'C" shows a tooth with excessive wear. Here the concave indentation half way up the tooth means that the film was beginning to strike higher and higher as the tooth was entering the sprocket hole; all due to the fact that the wear at the tooth base had progressed too far. FIGURES "D" and "E" definitely indicate very hard rubbing of apron shoes against the teeth. It seems impossible that the racket produced by this kind of metallic striking should go unnoticed by any one with normal hearing. Much film can be damaged by the sample shown in Figure "D." FIGURE "F" shows the beginning of side film rub, or of side metal scrape. (Photos courtesy of Eastman Kodak Co.)

OTHER SPROCKETS

The only other sprockets which are loaded to any extent during projector operation are the *upper feed* sprocket and the *sound hold-back* sprocket.

The upper sprocket in the projector has to pull the film from the upper magazine, and here the wear of the sprocket teeth is directly proportional to the restraining force of the upper spindle brake mechanism. It goes without saying that this mechanism should be checked and lubricated at intervals to insure a *minimum* of retarding action to permit the smooth feeding of film to the projector. Any *extra braking* action above this merely serves to increase wear on the upper sprocket and possibly deform the film sprocket holes.

The hold-back sprocket in the sound head, as the name implies, serves to prevent

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any erratic action of the take-up reel from being transmitted to the sound sprocket. The hold-back sprocket therefore has to hold the film against the variable pulling action of the lower magazine take-up mechanism. Here again it is imperative to make certain that this pulling action is never excessive; that it is *just sufficient to wind the film on the lower reel smoothly and without wrinkles,* and that it will never be high enough to cause film stretching and sprocket hole damage.

HOLD-BACK SPROCKET WEAR

Naturally, the hold-back sprocket teeth wear on the opposite side from the other sprockets and they should be examined carefully for sharp edges and points as the wear increases. If sprockets are not driven to breakdown or deformation, it is possible to reverse them and thus increase their operating life.

In performing this operation, common sense should be used. Some sprockets may have to be changed after twelve months because wear has become so great as to affect, not only the face, but also the sides and tips of the teeth. In this case, this sprocket cannot be reversed *and must be replaced.*

If this sprocket had been reversed at nine months, it is quite possible that it would give good operation on its new face for nine months more. In the first case, only a year of service was obtained from the sprocket—during the last three months of which film damage may have been produced. In the second case, a year and a half of service could have been obtained from the sprocket with surety that no film damage would have resulted.

Projection and Sound Equipment Maintenance

REPAIRS OR replacement forced by negligence are often much more extensive than those called for in preventive servicing. On the other hand, arbitrary replacement of operating parts and assemblies without due regard to their condition and wear, may prevent breakdowns, but it will certainly increase the normal cost of operation. There must be a *proper mean course* which can be followed to secure the greatest length of service and still insure against all normal possibilities of failure.

This happy combination of long operating life with minimum permissible breakdowns may be achieved only by *constant inspection, careful periodic checking,* and the *observance of simple but logical safety rules.*

In the projection room we are dealing normally with electrically driven or electrically operated mechanical equipment. There are three cardinal principles which must be followed in order to preserve the life of this type of equipment.

1. *Keep all bearing surfaces properly lubricated.*

2. *Prevent damage to the insulating material covering all current carrying conductors.*

3. *Keep all equipment thoroughly clean both externally and internally.*

Present-day projectors have totally enclosed mechanical compartments with forced-feed oil pumps providing lubricant continuously to all moving parts. In the older open-frame type most bearings have individual oiling grooves with practically no provision for reservoirs. Bearing ends are not provided with oil retainers and the lubricant is quickly lost through the clearances; and this loss progresses rapidly as bearing wear increases.

An attempt can be made to prevent a too rapid loss of oil from these bearings by using shafts with return helical grooves which will tend to pump the oil back from the edges of the bearings towards the center. If hardened shafts are used, and fitting tolerances kept very close, these combinations will give much longer life. However, with these open models there is no substitute for frequent careful oiling of all bearings.

This procedure may produce some excessive amount of oil around the projector, but it is possible to catch the excess oil in drip pans and guards usually provided between the projector and soundheads, or constructed by ingenious projectionists.

Do not lubricate projectors while they are running.

MOTORS AND GENERATORS

Generators may be built up from two machines, a motor and generator, in which case they have four bearings and some coupling device; or they may be combined

in one frame with only two bearings and one common shaft holding both the motor and generator armatures.

The bearings are of two types: *sleeve bearings,* which are more generally used on the built up equipment; and *ball bearings,* which are commonly used on the integral machines.

SLEEVE BEARINGS

Sleeves bearings are lubricated with oil held in a reservoir under the bearing, and fed by means of an oil ring which picks up the oil from the reservoir, delivering it to the top of the shaft and bearing. The oil then works its way through the bearing and back to the reservoir. If the surfaces are not worn, and the oil is of the proper type for the bearing, this operation goes on indefinitely.

If the bearings are improperly fitted or worn, some of the oil will be wasted out at the bearing ends. In order to compensate for this, the tendency is to overfill the reservoir, thus aggravating the condition because the oil will lap over the bottom of the shaft.

GENERATOR ROOM CLEANLINESS

All motors and generators have fans built into their armatures which tend to force and circulate air across the electrical windings for cooling purposes. The air in motion will pick up the oil in minute quantities and deposit it as a film over some of the windings. *If generator rooms are not kept absolutely clean and dust-free, this will result in the formation of a gooey, oily paste over parts of the windings, over the generator commutator, and over the brushes and rigging.* This condition will generally lead to some form of electrical failure.

Small particles produced by the normal abrasion of the brushes against the commutator are generally blown free when all surfaces are dry. But if the slightest film of oil should be permitted to form, enough of this conducting material will remain on the commutator to produce arcing, overheating, and possible electrical failure.

DANGER OF OIL DRIPPINGS

Oil dripping from a bearing will generally find its way to the lowest point in a motor or generator housing, which also contains the bottom sections of the stator or field windings. Lubricating oil has a tendency to soften the insulation and varnish used on these windings, and over a period of time may so damage the dialectric as to cause internal short circuits or grounds. Insulation damaged in this manner cannot be reimpregnated, and the result may be a rewind job.

Where ball bearings are used, it is also imperative that over-packing of grease be





avoided. Generally, the ball bearings are enclosed in a cavity in the end housing of a motor or generator. This space is usually very small and will contain a limited amount of grease. As the bearings rotate, the grease in contact with the bearings will liquefy and provide lubrication. The amount of liquid grease is never great enough to run out of the housing. So long as the ball race is covered with grease, the bearing will have a sufficient amount of lubrication.

Often where pressure guns are used to fill the cavities with grease, the tendency is to pump them so full that the excess will run out at the bearing seals. This is very poor procedure because during the operating cycles more grease is forced out by expansion due to heating and this may be picked up by the commutator or the winding with ill effects.

GENERATOR INSPECTION

To check the lubricant condition in the ball bearing races of this type of motor-generator set, it is preferable to remove the end caps which close off the bearing cavities. These caps are usually held in place by slotted or cap screws. The bearing is then exposed to view and the old grease can be scraped out. New grease may then be added and packed around the ball race. (The manufacturer generally supplies, or recommends, the kind of bearing grease to be used.)

When the bearing race is carefully covered with new grease without overfilling the whole cavity, the cover may be reinstalled, making sure that gaskets are undamaged. In this way one is certain to have visually examined the bearing, removed any caked grease or foreign particles, and repacked with a safe amount of lubricant.

Where sleeve bearings and oil lubrication are used, similar care should be exercised in oiling. The bearing oil-reservoir is always provided with some device to indicate oil level and a plug for complete draining. There is provided also a removable cover which will permit inspection of the oiling ring or wick. Here again it is undesirable to try to maintain the level of the oil above its proper setting because this over-supply may force the oil past the retainers on the bearings and on to the commutator and windings.

Periodically the oil should be drained from the bearing reservoirs and replaced with fresh oil of the proper consistency. The color of the old oil will indicate whether the bearing is operating without wear. The oil should be practically as clean as when first installed. If it is much darker, then it is pretty certain that bearing material is being scored, or that dust and dirt is being permitted consistently to enter the bearing housing.

When oil is being changed or added, care should be taken to replace all covers on the housings and on the oil level cups and indicators.

MOTOR MAINTENANCE

Motors will break down electrically only when the insulation of the windings fail and an electrical short circuit occurs between conductors, or an electrical ground develops between the conductors and the metal frame of the motor. Insulation failure may be caused by external damage or by dirt and oil saturation; but most of the time it is caused by *excessive heat developed in the motor windings.*

All motors are designed to operate at definite maximum loads and current ratings. When anything happens to the motor, or to the equipment which it is driving, causing it to draw more than its full rated load current from the mains, the increased heat losses in the windings may raise the temperature of the insulation beyond the safety point.

A motor may draw excessive current for several reasons: (1) *when the external load is increased beyond its ratings;* (2) *when motor bearings run dry or become defective;* (3) *when the rotor rubs against the stator;* (4) *when the starting mechanism on single phase machines fails to operate;* (5) *when a line opens on a multiphase machine; and* (6) *when the windings develop shorts or grounds.*

Motors, besides having some line disconnects, such as switches, should be provided with separate protective fuses, or should be connected to a circuit which is fused individually.

All motors make two separate current demands from the electric mains—starting and running current. A motor thus requires from three to four times its *rated* full load current in order to start rotating from a stopped position. This very high current only lasts a very short time and quickly levels off to the normal load value. However, if we were to use fuses for the motor lines which were just able to carry the full load current, these fuses would open or blow every time the motor is started.

PROTECTIVE DEVICES

For full motor protection, at least two devices should be used—one *high-rated device* which will carry the current of the motor until it is *started;* and a *low-rated* device which must be substituted for protecting the motor for overloads when it is *running.*

This may be accomplished with standard fuses by using a double-throw switch that has a high-fused start, and a low-fused run position. This method, however, is quite clumsy in operation and is seldom used.

In its place, especially where 220-volt single- and multi-phase motors are used, it is customary to install a motor controller of the magnetic start type. This controller consists of two parts: (1) a switch or set of contactors which connect or disconnect the motor from the line, and (2) the motor running protective device. This motor starter is known as *magnetic* because the moving parts of the switch are closed by an electromagnetic coil.

These magnetic starters and protective devices are made in various sizes, and each size may be fitted with any number of carefully calibrated triggering heaters so that the current required to open the line contacts can be chosen within an ampere or two. If the proper heater is used, and if the magnetic breaker mechanism is kept in good condition, there should be no reason for any motor protected by this type of device ever to develop a burned out winding.

All motors are marked with the full load current ratings, and the proper safe heater may be chosen by multiplying this value in amperes by 115%.

FRACTIONAL MOTORS

Little thought has been put into supplying similar proper motor-running overcurrent protective devices for the small, fractional horsepower, single-phase, 115-volt motors used in great numbers in theatres. There is a rather simple solution to this problem which, if used extensively, would tend to reduce the mortality of small motors to practically nothing. New types of plug and cartridge fuses have been developed called "Fusetron" or "Trionet." These consist of two elements: (1) *a fuse link* which operates the same as in any standard types of fuse, opening the circuit almost instantaneously on a short circuit or heavy overload; and (2) a heater element which, under a continued overload that would injure the motor, melts the solder holding one end of the fuse link, thus permitting an enclosed spring to open the circuit by pulling the link from the melted solder.

These fuses look similar to plug or cartridge fuses and come in many ratings matching the normal full load current for the various types of small motors.

To provide running protection for a motor, for ordinary service, a rating should be selected which is equal to, or just higher than, the full load current rating of the motor. In other words, at 115 volts, a 1/16-h.p. motor should be fused at about 3.2 amperes; a ¼-h.p. motor should be fused at 4.6 amperes; and a

½-h.p. motor should be fused at 7.4 amperes.

If the motor is the only unit connected to a single circuit, it is a simple matter to substitute the proper "Fusetron" in the distribution panel. If the motor is mixed with other devices, then the best procedure is to insert a simple 3- or 4-inch box with a lamp receptacle cover adjacent to the motor, and wire the protective device in series with the live line.

SOUNDHEADS

The soundhead not only must be a perfect mechanical driving device; it must also generate *electrical* signals without adding or subtracting any undesirable external disturbance. The slightest disturbance of the electrical circuits, contacts and wiring from the photocell to the main amplifiers will also be greatly multiplied and will cause extreme noise, distortion and annoyance.

In addition, the optical system which focuses the light slit on the sound track must be kept in perfect adjustment and alignment if the full frequency range of the sound track is to be completely exploited.

CHECKING SOUNDHEAD DRIVE MOTOR

Motors used for driving soundheads are generally of the split-phase type ranging in size from 1/6- to ¼-horsepower. The motors are mounted on resilient, rubber cushioned bases to eliminate transmission of vibration to the soundheads. These motors should be checked frequently to make certain that—

1. *The internal starting switches are not wearing or jammed.*
2. *That bearings, both oil and grease type, are properly lubricated.*
3. *That the suspension rubbers are not deformed and rotted due to oil saturation.*
4. *That the motor has not shifted out of line with the gear box shaft.*
5. *That it is not being overloaded due to poor soundhead and projector bearings, or extremely tight intermittent movements.*

Excessive lubrication is just as harmful as poor lubrication because oil-saturated motor windings are prone to fail very easily. Tight bearings, or tight intermittents, may cause a motor to vary in speed sufficiently to produce "wows."

The motor, which runs at approximately 1750 r.p.m., drives a soundhead through a speed-reducing gear box so that the soundhead sprocket shafts turn at 360 r.p.m. This gear box should be checked frequently to make certain—

1. *That the coupling between motor and gear box has not deteriorated and is in proper alignment.*
2. *That the bearings are running cool and free. If the projector drive is tempo-*

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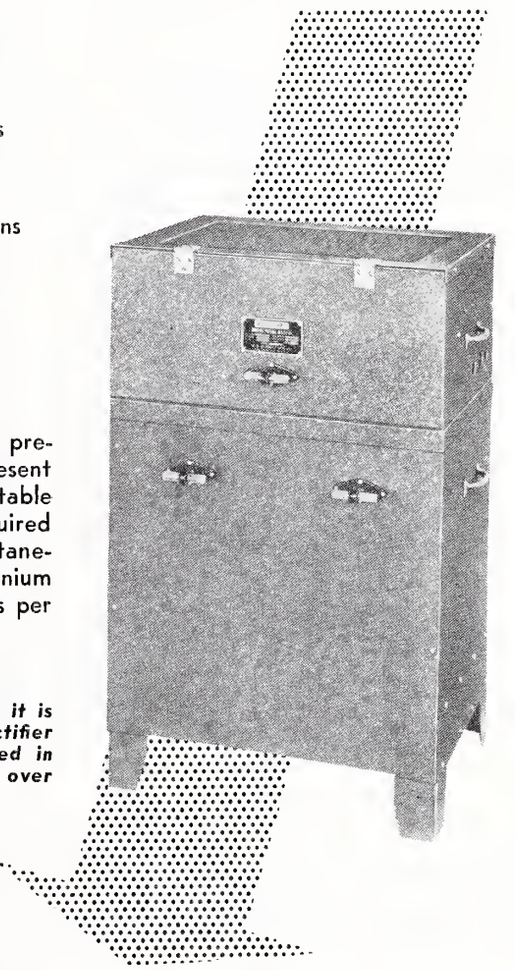
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rarily disconnected, the soundhead should run very freely and come to a slow coasting stop when the motor switch is opened.

3. *That the lubricant in the gear box while running is maintained at correct level.*

It may be possible to determine excessive wear by checking the amount of back-lash between a sprocket shaft and the main gear box shaft. To do this, hold the motor coupling stationary and observe the amount of motion that can be obtained from the sound sprocket and hold-back sprocket shafts. If this motion is more than half a tooth, open the gear boxes and check for wear.

These boxes are not overloaded and the lubricating oil should remain clean over long periods. If the oil darkens rapidly it is best to investigate possible wear of the gears.

Check for wear and alignment of external take-up drives and projector drive gears.

Check for leaking gaskets and housings.

CHECKING OPERATING SIDE

On the operating side of the soundhead frequent examinations should be made of sprockets, strippers and pad-roller assemblies. This should be done in conjunction with the lower magazine take-up and fire roller units. It is imperative that all these devices should be operating freely and be in perfect alignment in order to prevent serious film damage which might occur when film is forced against the sides of rollers and guides.

Misalignment of the lower magazine may even cause film to run off the hold-back sprocket with consequent film embossing and damage.

Film take-up tension needs frequent inspection to prevent sprocket hole deformation.

The impedance drum and its oil-damped flywheel must be kept thoroughly clean and properly lubricated, and the drum should be kept free from wax, dirt and oil.

The felt or rubber pressure roller which holds the film in contact with the drum must be absolutely clean at all times and should not have any flat spots or ridges on its surface.

This roller should always be lifted from the drum when the machine is not operating. Any flats on the roller surface, any ridges or grooves in the lateral guide flanges, or any grit and dirt in the tiny roller bearings will nullify the flywheel's damping effect and produce noticeable flutter and distortion.

EXCITER LAMPS

Generally this lamp, which dissipates approximately 50 watts, is enclosed in a small compartment and is held in place by a base which must be quickly changed in case of a burnout. For this reason the bases are generally of the slide type and thus present a possible source of poor contact and trouble.

The exciter lamp bulbs are cemented to their shell bases and these may be loosened. The lamp filaments are prone to sag after some use and may become distorted. The wires and springs connected to the sockets may become overheated and the insulation charred. The leads for supplying current to the lamps can become oil-saturated, and the insulation may deteriorate to a point of failure.

Vibration of the filament caused by loose sockets or bases, or by worn-out filaments, may cause hums and noises in the sound output.

The only cure for these types of disturbances is preventive maintenance and service. The exciter lamp, its contacts and wiring should be examined frequently.

Contacts should be kept bright and clean, and the tension of the contact springs should be checked. The wiring at the terminals should be inspected to determine its condition. All contacts should feel cool to the touch, all insulation should feel dry. (Exciter lamp voltages are low, about 10 volts, and poor contacts will quickly cut the voltage supply to the actual filament.)

PHOTOCELL CIRCUIT

In the photocell circuit we are not dealing with only a few microamperes. For this reason, size of wires and the contact resistances may not seem important; but *this is the point where the electrical signal starts and it must be amplified thousands and thousands of times before it can be made audible to the theatre patron.* Any extraneous disturbances, such as poor photocell pin and socket contacts, wiring connections, loose electrodes, low insulation resistance—any of these will cause minor crackling and other noises to be amplified as much as the actual signals and thus to reduce the quality of the performance.

All contacts must be wiped clean, all connections checked and tightened periodically, and all terminal and wiring insulation kept in first-class condition.

Since photocell voltages range to 90 volts, changes in insulation resistance due to the softening effect of lubrication oils may cause leakage and arcing which, even if very slight, will be demonstrated as sharp noisy discharges in the loudspeakers.

Since it is almost impossible to shield photocell connections from lubricating oils it is imperative that the wiring used for sound connections between the photocell and its coupling transformer or preamplifiers should be of a type that is least affected by oil.

There are on the market several kinds of wire which may be used for this pur-

pose. Rubber insulation is not recommended because rubber deteriorates quickly when exposed to oil. Synthetics such as neoprene, varnished cumbric, or thermoplastics, provide insulation impervious to oil.

AMPLIFIER WIRING

To wiring of the main amplifiers the main enemies are dirt and heat. Fuzzy lint and carbon ash must be cleaned out periodically to permit better ventilation and prevent partial shorts from developing.

Plate voltages for most amplifiers are generally high, ranging from 350 volts for 2A3 tubes, to 1250 volts for 845 tubes. With such high voltages it is extremely important to make sure that wiring insulation does not deteriorate to the point where flash-over and expensive short-circuits will develop.

High temperatures which can be attained in confined spaces will eventually ruin wiring insulation.

Periodic inspection of amplifier and rectifier wiring can determine whether the insulation is still "alive." When insulation becomes brittle and dried out, the wiring should be changed before expensive damage can occur.

High voltage transformer, choke, condenser, and socket contacts and terminals should be kept clean and tight to prevent highly progressive deterioration. Inspect frequently (*with current off*).

SPEAKER SYSTEM

Besides general cleanliness, since most loudspeakers now use some form of cable connectors it is necessary to check contact connections to prevent oxidation and loss of individual unit efficiency.

Other possible sources of contact trouble are the sliding surfaces of volume controls, the equalizing attenuators and also the change-overs.

(Most of these units were originally made with brass and bronze slides and contacts. When the surfaces oxidized, sound distortion and interruptions were often experienced. Relief could only be obtained by frequent cleaning and the application of *very thin films* of pure vaseline over the surfaces. Even frequent attention in this case, however, has never been certain to produce positive results. For this reason new silver alloys have been developed for use as contact studs and slides on variable attentuators, and whenever possible this type should replace the old and wornout troublesome devices.)

Here again it must be agreed that periodic inspection, thorough cleanliness, preventive maintenance, and judicious replacement are the only means that will produce the longest and most trouble-free life in any theatre sound equipment.

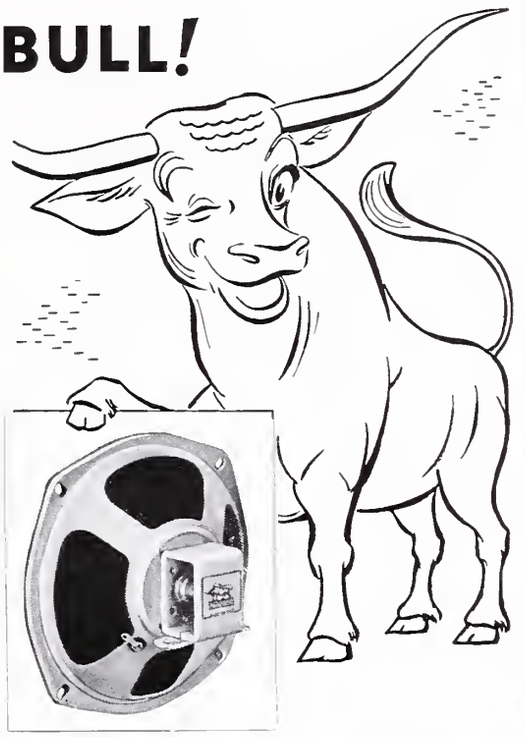
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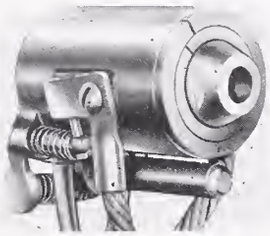
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EQUIPMENT GUIDE SHEET ON STEREO PROJECTION

PEOPLE see normally with two eyes, which are spaced approximately 2⅝ inches apart. Each eye creates a slightly different image of any one object because it has a different angle of view from the other.

These two *disparate* (different) *images* are focused on the retinas of the eyes, and the brain "interprets" all the minute differences between the two views, and constructs a single image according to those data, *plus*—and this plus factor is extremely important—plus *experience* with similar optical data in physical contact with such objects in real life ("seeing" being ultimately a mental process with the eyes the initial instruments of light transmission. *See note on "wide screen" at end of this article.*).

Stereoscopic motion pictures always involve two major operations. The first is the taking of two photographs of a scene *from two different points*. The second step is the presentation of these two views in a way which must bring the left-lens view to the observer's left eye, and the right-lens view to his right eye.

INTERLOCKING PROJECTORS

The projection of the pair of stereoscopic films requires that the shutters of both machines must operate in exact synchronism, and companion stereo frames of both films must register exactly. For this reason, both projectors must be adjusted simultaneously with proper projection test films which should include vertical and horizontal lines, blocks and titles. (The S.M.P.T.E. Visual Test Reels serve the purpose. It is important that the reels be long enough to permit adjustment and be identical).

Interlocking the two projectors may be done mechanically or electrically. Mechanical devices include rigid shafts and couplings between the projector drive shafts, and the projector shutter shafts; reduction gear and flexible shaft connections between the drive motor shafts; and sprocket and chains from projector to projector.

The most flexible interlock is the electrical *synchrodrive* device sometimes called the "selsyn motor interlock." As supplied in some of the present projection systems, this consists of two auxiliary synchronous drives, one of which is coupled mechanicaly to each drive.

An accompanying drawing shows the schematic connections for such an electrical interlock. The selsyn motors (rated 60 cycles with 50-ounce-inch torque displacement) are identical and are mounted close to the machine drive-motors, and coupled to them by chain and sprocket drives.

Since each selsyn rotor is coupled mechanically to one of the projector drive-motors, when the latter are started simultaneously they will accelerate together and then continue to run in step (variation 1° to 2°).

LIGHT POLARIZATION

The next step in the stereo projection chain is the polarization of the light beams from each projector before it reaches the screen. A filter of light-polarizing material (such as Polaroid) is placed in front of each projector lens, with its surface at right angles to the lens axis. A convenient location is the projection ports.

These polarizing filters are very selective and will transmit light only in the plane, or axis, of polarization. An ideal polaroid filter should have a transmission coefficient of 50%; however, extra losses on the surfaces and in the actual material may reduce the transmission coefficient down to about 40%. This means that the light loss from the projector through the polarizing filter is approximately 60%.

These filters get quite warm and they should be kept cooled by a continuous air blast (a small fan trained on each accomplishes this).

The plane of polarization for the left-hand machine is 45° from the horizontal, sloping up to the *left*. That for the right hand machine is 45° from the horizontal, sloping up to the *right*. This gives the two projectors polarized light planes which are at 90° to each other.

This relationship is very important—the filters must be aligned exactly and should not be permitted to wave or to bulge out of line.

The audience is provided with spectacles which contain filters polarized at angles to agree exactly with those of the filters in the ports.

The projection screen surface plays a very important role in this process. It is absolutely necessary that the polarizing plane of the light beams remain unchanged during reflection so as not to disturb the 90° axial separation of the two beams, otherwise distortion and loss of light will occur. For that reason a metallic (*specular*) rather than a matte (*diffusive*) screen surface must be used.

Screens for stereoscopic projection are surfaced with an aluminum-bearing coating which, for best 3-D results, should contain a minimum of non-metallic pigment. (It has been determined that under good commercial conditions, leakage of vision from one eye to the wrong picture is as low as 15/100ths of 1%.)

MAGAZINES

Magazines of at least 24-inch diameter must be installed to handle the 23-inch reels. Bench rewinders for these large reels must be raised off the benches with spacers to accommodate the larger reels.

In mounting magazines the pedestals may have to be pulled back to prevent the uppers from striking the front walls.

Also if the power magazine strikes the projector pedestal, (a common fault with older types), wedges must be inserted to offset the magazines foward for clearance.

The picture changeover mechanism should be rewired to make both dowsers operate in common rather than in opposition. (It may be necessary to install reversing switches to permit shifting from normal to stereoscopic operation, and vice versa.)

Since both projectors must be able to operate close to an hour, continuously, both arc lamps must be similarly capable of feeding positive and negative carbons without interruption.

Where existing lamps do not permit this, it will be necessary to reduce the arc current somewhat, or increase the carbon size in order to lengthen the burning time of the carbons. (Lamps which are equipped with rotating carbons will not have to be so adjusted.)

(It is possible to operate for 50 minutes with 8mm suprex positives burned at 60 amperes, and 9mm suprex at 65 amperes; however, due to the 60% light loss, theatres just up to standard for normal projection need larger lamps.)

D.C. CURRENT EQUIPMENT

Where projection rooms are equipped with single generators, these machines normally are capable of handling one arc only for any substantial time. Usually the overload of the second projector can be sustained only for a few minutes. Trying to operate both arcs steadily on these generators will eventually produce breakdown. In this case a second generator, or a proper rectifier is needed for the second arc.

Where rectifiers are used, it may be possible to operate continuously if the rectifiers were originally built for such duty. The transformer windings, and especially the rectifier plates, must not be overheated beyond their safe operating temperatures. In these cases the manufacturer should be consulted and his recommendations faithfully followed.

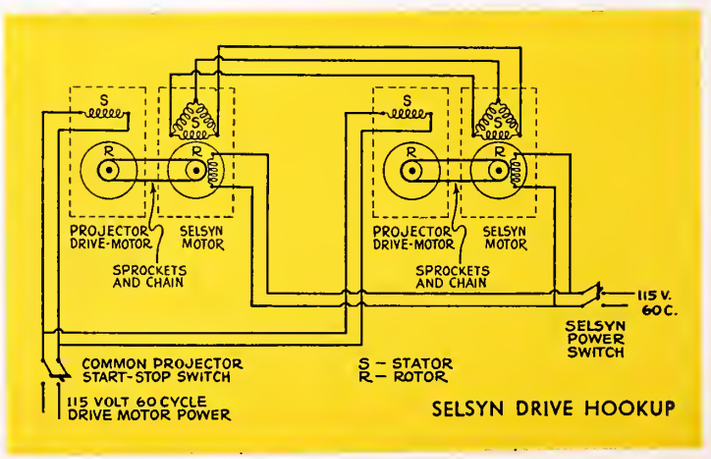
Where d.c. is supplied from city mains, no special changes are required.

There are some cases where, although a spare generator exists, the regular *and* spare generators have been connected to the power mains by means of double-throw switches in order to save on connected load charges. In this case new a.c. connecting switches must be provided, and the mains must be checked to see if they are of sufficient capacity for both lamps.

"WIDE SCREEN"

Enlargement of the screen image, particularly in width, aids the illusion of reality (besides adding "presence") by filling more of the field of vision than relatively small images do. Thus "wide screen" devices (Cinerama, CinemaScope, etc.) are observed to heighten perspective.

With these a very wide picture of entirely new aspect ratio is projected on a curved screen, providing an image that fills most of the field of vision of the spectator. When this is accomplished, the spectator is optically dominated by the action and his mind tends to construct a more natural image of relative movement, object sizes and perspective than it can when the eyes are also viewing much more than the picture.



SELSYN DRIVE HOOKUP

Theatre REFRESHMENT SALES

- FIFTH ANNUAL SURVEY OF VENDING PRACTICES: page 30
- THEATRE SALES CHAMPIONS OF 1953: page 32
- SCHEMES FOR DRIVE-IN REFRESHMENT SERVICE: page 44
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- THEATRE SALES CATALOG DATA—
  - BEVERAGES AND DRINK DISPENSERS, page 37
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  - POPCORN MACHINES AND SUPPLIES, page 42

1953 Poll on Vending Moves Popcorn to Top

FIFTH ANNUAL SURVEY conducted to develop facts of interest to theatre management concerning refreshment service methods and merchandise . . . and naming the Best-Sellers of the year in Candy, Beverages and Chewing Gum (listed on page 32).

THE STEADY growth of popcorn in popularity the nation over has now made that confection—or should we say, that "delicious *food*?"—the kingpin of theatre refreshment vending, according to the fifth annual *Theatre Sales Survey* conducted during the first six weeks of 1953, in which exhibitors throughout the United States were polled concerning various aspects of their snack service operations.

Candy remains a staple of theatre vending, nearly all (93%) of the responding indoor theatres stating that they offer it. Only in the drive-in division of the survey did candy fall appreciably below the figures of the 1952 survey, dropping from 90% to 71%. But popcorn, while rising from 89% to 98% in the indoor division, was named by every responding drive-in as one of its articles of merchandise, whereas only 84% listed it in 1952.

Beverages continued their extension as an item of indoor theatre refreshment service during the past year, being listed by 78% of the indoor theatres responding, as compared with 64% in 1952. Soft drinks appear to be offered by all drive-ins.

An important function of these annual surveys is also to name the current *Theatre Sales Champions*—the brands of candy, soft drinks and chewing gum that lead in sales. The *Theatre Sales Champions of* 1953 are announced on page 32.

Other results of the 1953 survey are presented below according to topics covered:

INDOOR THEATRES

In offering popcorn, the great majority of theatre operators—75%—prefer to have it popped right at the stand, survey figures indicate. The rest have it popped elsewhere and dispense it from warmers.

On the question of packaging for popcorn—bags or boxes—there is almost an even split. The bags have a slight edge at 45%, with boxes at 41%. A total of 14% of the exhibitors responding use both.

As to the number of sizes of popcorn packages offered, most theatres (66%) have only one; two sizes are sold by 27%, three by 6%, and 1% have four or more.

Where one size is offered, it usually sells for 10c, with 90% of all theatres reporting they sell popcorn at that price only. A 5c size is available at 16% of the theatres responding. A 15-cent and a 25-cent size are sold by 10%. The few offering larger boxes sell them for 30c, 35c and 40c.

Buttered popcorn finds its greatest boosters among circuit operators, 75% of whom report they sell it. Among the independent houses, the figure is 40%. At most theatres, whether independent or circuit, it is sold for either 20c or 25c.

MERCHANDISING OF CANDY

As a rule, theatres offer their patrons a wide variety of candy brands the average being 35 among survey respondents. This is an increase of six over last year's figure. As previously, the range is great, with the largest number of candy items offered by any one theatre being 150, the smallest *two!*

When the precentages are broken down between circuit houses and independently operated ones, the former are shown to carry a greater variety. The circuits offer an average of 48 different bars; while the independents average 25.

Asked which is more popular in their operation—the nickel bar or the dime bar—theatre operators were practically unanimous in naming the former. Fully 84% of all those reporting say the nickel product outsells the dime bar. However, 62% of the exhibitors polled reported the dime bar is a good seller. Nevertheless, only 35% of them would like to stock more 10c kinds.

An increasing number of cello-window box and bag specialties have been placed on the market by candy manufacturers, and theatre operators were asked whether they have been stocking more of these than previously, to which 35% said yes.

In an effort to solve the "profit problem" with candy, some exhibitors have raised the price of nickel and dime products to 6c or 7c and 11c or 12c. Such a practice is prevalent among only 25% of the theatres polled, however.

Exhibitors were further asked their opinions of the practice of placing price tags on candy. Proponents of the idea believe that grouping candy according to price, and giving prominence to the more expensive items help to increase dollar volume of sales. On the other hand, some exhibitors believe the practice tends to make the customer unnecessarily "price-conscious" and thus to discourage purchases. The survey showed the latter to be in the majority, since only 25% of all theatres responding indicated they use price tags.

Growing somewhat over last year is the handling by theatres of boxed candies to sell

(*Continued in column* 3, *page* 32)

It pays to give your patrons what they want

ON THE SCREEN



and at the CONCESSION STAND too!

For extra profits...display popular

Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum

AG 133



THEATRE SALES Champions of 1953

CANDY . . .

Almond Joy
Baby Ruth
Beich Chocolates
Clark Bar
Dots
Hershey
Jujyfruits
M & M's
Mars
Milk Duds
Milky Way
Mounds
Necco Wafers
Nestle's Bars
Snickers
Tootsie Rolls

BEVERAGES

Canada Dry Orange, Grape, Lemon-Lime
Coca-Cola
Dad's Root Beer
Hires Root Beer
Mission Dry Orange
Orange Crush

GUM . . .

Beech-Nut
Dentyne
Doublemint
Juicy Fruit
Spearmint

Manufacturers of Champions not identified in the brand names are as follows: CANDY—Almond Joy and Mounds, Peter Paul, Inc.; Baby Ruth, Curtiss Candy Company; Clark Bar, D. L. Clark Company; Dots, Mason, Au & Magenheimer Company; Jujyfruits, Henry Heide Company; Mars, Milky Way and Snickers, Mars, Inc.; Milk Duds, M. H. Holloway Company; Necco Wafers, New England Confectionery Company; Tootsie Roll, Sweets Company of America. GUM—Dentyne, American Chicle Company; Doublemint, Juicy Fruit and Spearmint, William Wrigley, Jr., Company.

(*Continued from page* 30)

at 25c and up. In 1952 only 8% reported stocking them, while this year the figure is 12%. Of those who do sell them, the great majority—88%—prefer the 25c product. Only 37% offer boxed candies priced at from 30c to 50c; and only 4% handle those priced from 50c to $1. A very few—2%—said they stock candy selling for more than $1.

At the other price extreme, penny candies—sometimes provided as an accommodation for youngsters—are offered by 44%.

CHEWING GUM SALES

Of all exhibitors reporting, 65% sell chewing gum, and most of those who do—90%—find that gum sales help in moving other merchandise, that patrons stopping primarily for gum tend to be tempted to buy other items. The same percentage, therefore, displays it very prominently.

Those exhibitors who do not sell gum object to it for the usual reasons: "children place it on the seats"—"too hard to keep cleaned up"—"decreases popcorn sales"—"not enough profit."

However, one exhibitor who stopped selling chewing gum found that patrons were buying it on the outside, and "would even ask permission to leave the theatre to go get it." In consequence, he is now stocking it again!

OTHER REFRESHMENTS

Among the other refreshment items, ice cream is sold by 49% of all indoor theatres reporting. Preference at these theatres was indicated for ice cream on a stick (58%), followed by cups and sandwiches (both 42%), cones (34%), chocolate covered ice cream (16%), and snow cones (15%).

Of the theatres responding, 11% have soda fountain service at their refreshment counters. A few theatres also offer such items as frankfurters, potato chips, peanuts, nuts, pretzels, sandwiches and cookies.

VENDING METHODS

In the methods adopted to merchandise refreshments, some variation is shown according to size of theatre. Regardless of seating capacity, however, 95% of all theatres sell over a counter or stand. Only 5% sell by machine only (a slight decrease from last year's 7%), and *both* counter service and a cup coin dispenser are used for soft drink service by 18% of all theatres reporting.

In analyzing survey returns concerning vending methods, replies were broken down into three groups—theatres of less than 1000 seats, theatres of 1000 to 2000 seats, and those of more than 2000 seats. Only

Announcing

THE WORLD'S NEWEST AND FINEST OVER-THE-COUNTER MODEL POPCORN MACHINE!

with animated "Olympic" Torch . . . fully illuminated!



The New CRETORS "Olympic"

WITH TWIN ELEVATOR WELLS AND AUTOMATIC PUSH-BUTTON SEASONING PUMP

LOOK AT THESE YEARS-AHEAD MONEY-MAKING FEATURES!

- *Two* Elevator Wells for Greater Warming Capacity—Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System Thermostatically Controlled Keeps Corn Crisp and Fresh Always Regardless of Moisture Conditions.
- New Automatic Electric Seasoning Pump Operates at the Push of a Button!
- Time-Tested Super-Production Gas or Electric Steel Kettle.
- New Over-the-Counter Design with Plenty of Working Space for Two Busy Attendants.
- Heated Seasoning Urn. All-Metal Construction and Many Other Features.

Here's a magnificent new CRETORS destined to bring new honor to the world's First Name in popcorn machines — and new profits to concession operators . . . It's the all-new CRETORS "Olympic," a smooth streamlined beauty combining CRETORS' world-champion money-making power with over-the-counter service . . . No other popcorn machine has ever incorporated so many new features and innovations to help you make more money . . . There's a sleek new all-metal cabinet finished in gleaming enamel trimmed with stainless steel to give your concession more glamor and sales appeal . . . And there's a champion's Heart of Steel — an exclusive-design time-tested *steel* kettle that outpops all others, according to independent side-by-side tests, and gives years of trouble-free service . . . Write for full details about this new machine today!

CRETORS Corporation National Sales Offices • Popcorn Building • Nashville, Tenn.

WRITE TODAY! NO OBLIGATION!

CRETORS Corporation
Box 1329-M
Nashville, Tenn.

Please rush full information about the new CRETORS "Olympic" Over-the-Counter Model popcorn machine

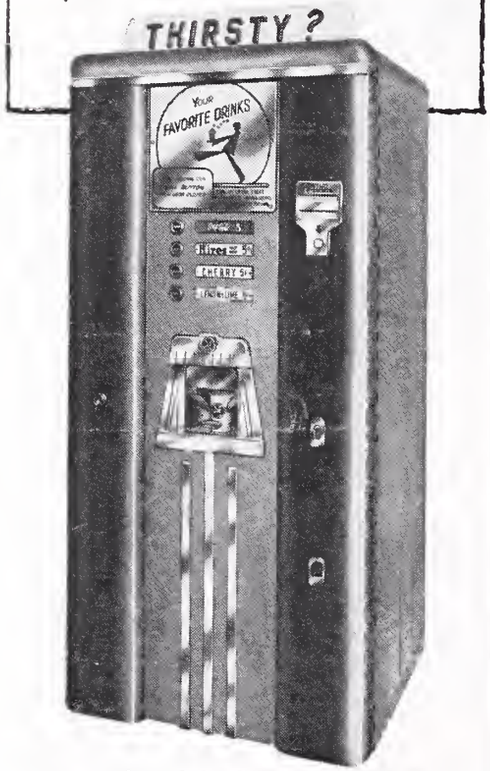
NAME_____

ADDRESS_____

CITY & STATE_____

Compare Spacarb

THE CHOICE OF
BETTER THEATRES EVERYWHERE



. . . the high speed cup machine designed for short-rush demands

1. **THEATRE-DESIGNED JUMBO CAPACITY** . . . the modern way to take care of customer demand during intermission rushes easily, speedily . . . no lost sales due to slighted patrons.
2. **EYE APPEAL** . . . Cool, modern exterior blends with your lobby.
3. **INCREASED VOLUME & HIGHER PROFITS** . . . through Spacarb 4-flavor selectivity. Patrons love to use Mix-A-Drink for new flavor thrills. Save on overtime to attendant, too.

Let the Spacarb Operator in your locality tell you more or send today for further details.
Write for FREE BOOKLET

SPACARB, Inc.
America's Oldest Manufacturer and Operator of Automatic Beverage Dispensers
375 Fairfield Ave. • Stamford, Conn.

SPACARB, INC.
375 Fairfield Avenue, Stamford, Conn.

☐ Please send free booklet
☐ Please arrange to have your operator call on me.
☐ I am interested in purchasing Spacarb equipment.
☐ Send full details of national financing plan.

NAME_____
THEATRE_____
ADDRESS_____
CITY & STATE_____

WRITE, WIRE, OR PHONE Today

a slight difference was revealed between the medium and the large theatres. Practically all sell over a counter, and 15% of each group employ a machine *along with* their counter service.

Among the smaller theatres, however, there is a much heavier reliance on machines, with 10% using them exclusively. Those using a machine *in addition* to a sales counter amount to 25%.

In offering beverages, the survey shows, 56% of the responding theatres, regardless of size and location, sell over the counter, without any coin machines at all, while 39% combine both methods. Among those using both, 57% find that the machine does *less* business than the stand in drink sales.

With ice cream, the favored method of selling by attendant, is over the counter. Only 8% of the theatres reporting use a self-service cabinet. This shows a wider acceptance of the latter method than last year, however, when the total was only 1%.

ADVERTISING THE SERVICE

To boost the sales of refreshments, exhibitors use a number of devices, the most popular of which is *trailers*. A total of 70% of all theatres reporting use them.

The next favored method is *signs* and *posters* (60%). Special stand decorations and costumes for attendants rank 50%.

Next in favor are tie-ups between refreshments and attractions (45%). Only 8% use newspaper and program advertising.

Of all exhibitors reporting, 35% said they do not exploit snack service at all.

DRIVE-IN THEATRES

With the exception of popcorn and soft drinks, which are named by every drive-in operator reporting in the survey, kinds of merchandise offered in this field are quite variable even among the items commonly associated with refreshment service at outdoor theatres. Ice cream is sold by nearly all—91%; but the great American "hot dog" is not sold by every drive-in after all. Frankfurters are offered by only 82% of the drive-ins responding. And hamburgers achieve only a rating of 29%.

As noted, 70% of the outdoor operations reporting offer candy. Chewing gum is sold by 34%, peanuts by 25%. In the frozen confection category, snow cones are cited by 24%.

Among food items, "french-fries" are offered by only 20% of the responding drive-ins, while potato chips are named by 28%. Coffee is an available beverage at but 30%, and hot chocolate by only 8%.

Food specialties named include doughnuts, hot tamales, fried chicken, barbecued meat sandwiches, fritos, chili, clams, cookies and pretzels.

Experiments with other methods, including self-service and "station" schemes, have not yet made the general counter system old-fashioned; 53% of the drive-ins reporting still use it. But the cafeteria method has been adopted by 27%, while 20% employ the station system. Only 10% supplement the stand service with car hops.

Most soft drink sales are made over the counter. This method is used by 80% of the drive-ins reporting. Coin machines, dispensing in cups, are used by 10%, while bottle machines are installed at 15%.

In vending popcorn, drive-in exhibitors agree with indoor operators that popping at the stand is preferable to doing it elsewhere and dispensing from warmers. A total of 84% use popping machines. On the whole they prefer boxes to bags for their packaging—69% for the former, and 21% for the latter. Both types are used by 10%.

Drive-in patrons also seem to prefer a 10c size of popcorn package; that is sold by 95% of the responding operators. A 15c size is offered by 8%; 25c by 23%; 20c by 3%; and 50c by 1%. Only one size of popcorn is sold by 63% of the drive-ins; while 26% offer two sizes, and 4% offer three. Buttered popcorn is sold—mostly for 20c and 25c—at 37% of the drive-ins.

BOOSTING PRE-SHOW SALES

To encourage pre-show sales of refreshments, drive-in operators have adopted a number of devices, the most popular being *spot announcements* between music over the speaker system, which is used by 95%. *Trailers* are also popular, with 70% reporting their use.

Other devices include *posting ticket stub numbers in the stand* for "lucky winners" (10%); *conducting contests* in the *snack building* (5%); and *posters* (5%). Some of the exhibitors (10%) credit their children's playgrounds with attracting an early audience and boosting early refreshment sales.

Intermission time at drive-in theatres is usually 10 minutes, the survey shows. Among theatres reporting, 58% have one this length; next comes 15 minutes, adopted by 20%. Other periods reported are 5 minutes, 6%; 12 minutes, 5%; 6 minutes, 4%; 8 minutes, 1%; and 3 minutes, 1%.

From some quarters of the industry there has come criticism of drive-in operation for placing too much emphasis on refreshment service, instead of stressing the show. Drive-in operators were asked how they feel about this in the 1953 Theatre Sales Survey, and 42% agreed with that criticism. And even more of them agreed that *where it is true,* it is an "ill-advised practice." Only 11% think that the snack sales *should* take precedence over the performance.

ADVERTISERS *Alphabetical* INDEX

Reference numbers for use in inquiry post cards are given at left of advertiser's name. *NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.*

Reference Number		Adv. Page
1	**ADLER SILHOUETTE LETTER CO.** Changeable letter signs: Front lighted panels for drive-ins (1A); back-lighted panels (1B); and changeable letters (1C). All dealers.	55
2	**AMERICAN SEATING CO.** Auditorium chairs. NTS and direct.	8
3	**ANDERSON & WAGNER, INC.** Beverage dispensers. Unaffiliated dealers.	42
4	**ASHCRAFT MFG. CO., C. S.** Rectifiers. Unaffiliated dealers.	25
5	**AUTOMATIC DEVICES CO.** Curtain tracks and controls. Unaffiliated dealers and direct.	65
6	**BALLANTYNE CO., THE** Packaged drive-in equipment. Dealers: 1, 4, 7, 19, 20, 21, 32, 35, 43, 66, 70, 77, 80, 93, 105, 113, 116, 126, 133.	57
7	**BEREZNY ENG. & MFG. C.** Drive-in car counter. Direct.	56
8	**BREUER ELECTRIC MFG. CO.** Vacuum cleaners. Direct.	59
9	**CARBONS, INC.** Projection carbons. Franchise dealers.	22
10	**CENTURY PROJECTOR CORP.** Projectors (10A), sound systems (10B). Dealers: 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 96, 98, 99, 109, 112, 115, 116.	62
11	**COCA-COLA CO., THE** Soft drinks (11A), dispensers (11B). Branches in principal cities.	2nd Cover
12	**CRETORS CORP.** Popcorn machines. Direct.	33
13	**DAD'S ROOT BEER CO.** Soft drinks (13A), dispensers (13B). Direct.	40
14	**DAIRY-SERVICE CO.** Butter dispenser. Direct.	38
15	**F & Y BUILDING SERVICE, THE** Architectural design and building service.	12
16	**FREEZ-KING CORP., THE** Soft ice cream freezers. Direct.	39
17	**FROST, JACK** Lighting rental service. Direct.	51
18	**GOLDBERG BROS.** Reels (18A), film rewinders (18B), box office speaking tube (18C). Unaffiliated dealers and direct.	19, 26, 61
19	**GRIGGS EQUIPMENT CO.** Auditorium chairs. Direct.	19
20	**HEIDE, INC., HENRY** Candy. Direct.	38
21	**HELIOS CARBONS, INC.** Projection carbons. Direct.	27
22	**HEYWOOD-WAKEFIELD CO.** Auditorium chairs. Unaffiliated dealers and direct.	3
23	**HIRES ROOT BEER CO.** Soft drinks (23A), dispensers (23B). Direct.	43
24	**HUFF MANUFACTURING CO., HAL I.** Carbons coolers. Direct.	27
25	**INTERNATIONAL PROJECTOR CORP.** In-car speakers. NTS.	4th Cover
26	**KLIEGL BROS.** Theatre lighting equipment. Direct.	60
27	**KOLLMORGEN OPTICAL CORP.** Projection lenses. NTS and all dealers.	61

[Index continued on opposite side of this insert page]

To Quigley Publications Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in 1953 Market & Operating Guide—

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NAME.....

THEATRE or CIRCUIT.....

STREET ADDRESS.....

CITY..... STATE.....

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FIRST CLASS
PERMIT NO. 8894
(Sec. 34.9, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

Postage will be paid by—
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ROCKEFELLER CENTER
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Reference Number — [*Alphabetical Advertisers Index continued*] — Adv. Page

28—**KROEHLER MANUFACTURING CO.** ..... 3rd Cover
Auditorium chairs. NTS and all dealers.

29—**LAVEZZI MACHINE WORKS** 51
Projector parts. All dealers.

30—**MANLEY, INC.** 41
Popcorn machines and supplies. Offices in principal cities.

31—**MARSH WALL PRODUCTS, INC.** 12
Decorative wallpaneling. Direct.

32—**NATIONAL CARBON CO., INC.** 6
Projection carbons. All dealers.

33—**NATIONAL STUDIOS, INC.** 55
Slides. Direct.

34—**NATIONAL THEATRE SCREEN REFINISHING CO.** 63
Screen paint. Direct.

35—**NATIONAL SUPER SERVICE CO., INC.** 19
Vacuum cleaners. All dealers.

36—**NATIONAL THEATRE SUPPLY** 49
Distributors.

37—**NESTLE'S CO., THE** 43
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38—**NORPAT SALES, INC.** 67
Coin changer. Direct.

39—**OXFORD ELECTRIC CO.** 27
In-car speakers. Direct.

40—**PAYNE PRODUCTS CO.** 63
Carbon savers. NTS Denver, Albany, Memphis and dealers and unaffiliated dealers.

41—**POBLOCKI & SONS** 50
Drive-in projection screen. NTS and direct.

42—**RAYTONE SCREEN CORP.** 23, 25
Projection screen paint (42A), projection screens (42B), projection lenses (42C). All dealers.

43—**RCA SERVICE CO.** 23
Parts and repair plan for projectors and sound equipment.

44—**ROBIN, INC., J. E.** 17
Motor-generators. Direct.

45—**S. O. S. CINEMA SUPPLY CORP.** 25
Distributors.

46—**SPORTSERVICE, INC.** 50
Concession service.

47—**SPACARB, INC.** 34
Beverage dispensers. Direct.

48—**STAR MANUFACTURING CO.** 45
Frankfurter steamer and bun warmer (48A), fryers (48B), broilers and grills (48C), griddles (48D). Direct.

49—**STEEL PRODUCTS CO.** 47
Coffee maker. Direct.

50—**STRONG ELECTRIC CORP.** 7
Projection arc lamp. Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 99, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.

51—**THEATRE SEAT SERVICE CO.** 19
Theatre chair rehabiliation service. Direct.

52—**VOCALITE SCREEN CORP.** 61
Projection screens. Direct.

53—**WAGNER SIGN SERVICE, INC.** 50
Attraction panels (53A), plastic letters (53B).
Dealers: 8, 10, 12, 13, 14, 15, 16, 17, 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 91, 92, 98, 100, 101, 104, 107, 108, 109, 114, 115, 118, 119, 120, 122, 123, 125, 129, 131 and NTS Detroit.

54—**WESTREX CORP.** 4
Foreign distributors.

55—**WILLIAMS SCREEN CO.** 26
Projection screens. All dealers.

56—**WRIGLEY, JR. CO., WM.** 31
Chewing gum. Direct.

Theatre Sales CATALOG DATA

Beverages and Drink Dispensers

ANDERSON & WAGNER, 8701-11 South Mettler St., Los Angeles 3, Calif.
Beverage dispensers, cooling and carbonation machines.

"EVERFROST" SODA BAR: Self-contained; dispenses two or three drinks; carbonated water precooled mechanically.

DISTRIBUTION: National, through theatre equipment dealers.

(SEE ALSO PAGE 42)

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.
Beverages and merchandising dispenser units.

TYPE B DISPENSER (CANADA DRY): Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7¼ ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

BEVERAGES: Available in the following flavors: Ginger Ale. Spur Cola, Hi-Spot Lemon, Root Beer, Orange (still or carbonated), Lemon-Lime, Grape, Cream Soda, Cherry.

DOMESTIC DISTRIBUTION: Through 25 Canada Dry company-owned plants, and Canada Dry syrup jobbers in several hundred cities.

CARBONAIRE, INC., 114 Fern Ave., San Francisco, Calif.
Beverage dispensers.

THREE DRINK DISPENSER: Serves any three drinks of your choice, either carbonated or non-carbonated.

DISTRIBUTION: Dealers and direct.

THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta, Ga.

BOTTLED COCA-COLA and **MACHINES** for vending.

COCA-COLA SYRUP and **MACHINES** for vending.

(SEE ALSO SECOND COVER)

DOMESTIC DISTRIBUTION: Territorial franchise bottlers

COLE PRODUCTS CORP., 39 S. LaSalle St., Chicago, Ill.
Beverage Dispensers.

"COLESPA" MAGNIFLO 1,200: Three flavors, 1,200 cup cap., 2,200 drink syrup cap., Duotonic taps, width 26 ins., ht. 67 ins., depth 24 ins. Choice of colors.

"COLESPA" THREE-FLAVOR CUP DISPENSER: 600 cup cap., 1,400 drink syrup cap.; width 26 ins. ht. 67 ins. depth 24 ins. Maroon and grey finish.

"COLESPA" SIX-FLAVOR THEATRE MODEL: Illuminated advertising space of 4 ft. width for theater announcements; 1,200 cup cap. Maroon and gold finish.

BRANCHES: Baltimore; Philadelphia; Roanoke; Kansas City; Albuquerque; New York; Pittsburgh; New Orleans; San Antonio; Jacksonville, Fla.; Birmingham; Portland, Ore.; Seattle, Wash.; Chicago; St. Louis; Charlotte, N. C.; Minneapolis; Los Angeles; Cincinnati; Detroit. Canada: Cole Products Canada, Ltd., 652 Bayview Ave., Toronto, Ontario.

DAD'S ROOT BEER COMPANY, 2800 N. Talman Ave., Chicago 18, Illinois.

SYRUPS AND CONCENTRATES: DAD'S (ready-to-use) root beer fountain syrup; DAD'S (14-strength) root beer fountain concentrate; DAD'S Vendor-Fountain Concentrate.

ROOT BEER BARRELS AND DISPENSERS: DAD'S (Multiplex) 1 to 3 drink automatic fountain dispensers in both counter and rail models, and (Multiplex) 1 and 2 drink automatic barrel dispensers in 8-17-45 and 60 gallon sizes; either ice cooled or electrically refrigerated units.

DAD'S (Uniflow) Units, completely self-contained, mechanically-refrigerated, with pressurized syrup systems which dispense 3 to 5 (carbonated as well as non-carbonated) finished drinks.

COOLERS AND CARBONATORS: DAD'S (Heat-X-Changer) and Temprite liquid coolers; Temprite cooler carbonators; liquid carbonic, Bastian and Blessing, and Temprite carbonators.

(SEE ALSO PAGE 40)

DRINCOLATOR CORP., 3700 Oakwood Avenue, Youngstown 9, Ohio.
Dispensers.

THREE-DRINK DISPENSER: Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26½ in. wide.

DRIVE-IN TWO DRINK: 1,000 drink cap., two carbonated beverages.

DISTRIBUTION: Direct.

THE CHARLES E. HIRES CO., 206 South 24th Street, Philadelphia 3, Pennsylvania.
Hires Root Beer.

FOUNTAIN SYRUP: Packed 4 gals. to case.

CARBONATED IN BOTTLES: 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

(ALSO SEE PAGE 43)

BERT MILLS CORP., Lombard, Ill.
Coffee dispensers.

COFFEE CUP DISPENSER: Installation requirements are 110-, 120-volt c.c. 60 cycle electrical outlet and water connection. Dimension of unit, 69 ins. high, 26 ins. wide, 21 ins. deep. Equipped with automatic change maker, accepting nickels, dimes and quarters.

DISTRIBUTION: Direct.

PRINCE CASTLE SALES DIVISION, 121 W. Wacker Drive, Chicago, Ill.
Drink mixer and malted milk dispenser.

MULTIMIXER: Fountain drink mixer can prepare 5 drinks at same time. Unit is powered by ¼ h.p. motor, operating 60 cycles a.c. Overall height is 19 ins. wide, 14 ins. deep, front to back 12 ins.

MALTED MILK DISPENSER: Glass jar attached holds 6 lbs. of powder and dispensing powder in ½, ¼ or ⅜ oz. Height is 28½ ins.

DISTRIBUTION: Direct.

MISSION DRY CORPORATION, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.
Syrups and dispensers.

SYRUPS: Orange, grape, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

DISPENSERS: Majestic and Buckingham electrically cooled dispensers; Mission "SC," and Selmix ice-cooled dispensers; single and multiple flavors; 1 to 10-gal. cap.

BRANCHES: 510 N. Dearborn St., Chicago; 105 Hudson St., New York.

SPACARB, INC., 375 Fairfield Avenue, Stamford, Conn.
Automatic Soft Drink Vendor.

MODEL D-53: 1,000 cup cap., 3 flavors. Optional features include 4th flavor, special theatre lighting, non-carbonated and hot attachments. MIX-A-DRINK feature is standard equipment.

(SEE ALSO PAGE 34)

DISTRIBUTION: All principal cities of U. S. (Also distributors of Hebel ice cream machine and Bert Mills coffee bar.)

Candy Merchandise

FRED W. AMEND CO., Danville, Ill.
Jelly candy in packages only.

CHUCKLES: 5c size packages 24 ct. and 100 ct.; 10c size packed 60 count only. Also available in family size package.

CHUCKLES SPICE DROPS: One lb. size package.

DOMESTIC DISTRIBUTION: Direct and through brokers.

PECAN PETE: Chocolate covered bar, filled with nougat and pecans.

PAUL F. BEICH COMPANY, Blomington, Illinois.
Candy.

WHIZ: Delicately flavored marshmallow center with milk chocolate coating, covered with peanuts; 5c size only.

HANDY SIZE SMALL PACKAGES: Cream peanut clusters, mint patties, nougats, caramels, and assorted creams; mint covered with bittersweet chocolate; old fashioned banana flavored taffy; other items, milk chocolate.

THE D. L. CLARK CO., Martindale, Itasco, Reedsdale and Corry Sts., Pittsburgh 12, Pa.
Chocolate-coated candy bars.

CLARK BAR: Peanut butter and cream caramel center with a milk chocolate coating; 5c and 10c sizes; white, orange and blue wrapper.

DOUBLE COCONUT BAR: Coconut and vanilla cream center with bittersweet chocolate coating; two pieces in one white, orange and blue package.

HAWLEY & HOOPS, INC., 200 North 12 Street, Newark, N. J.
Confectionery.

M & M's: 120 count, 5c package; 24 count, 5c package. Packed 24 to a box, 24 boxes per case. Family package, 7 oz., packed 24 to a case.

HENRY HEIDE, INC., 313 Hudson Street, New York 13, N. Y.
Candy.

JUJYFRUITS: Chewy gum candies, assorted colors and flavors, in attractive box. Net wt. 1⅝ oz.; 24 boxes to ctn. Retails at 5c.

JUJUBES: Small pure gum candies in assorted colors and flavors. 1⅛ oz. in wax paper lined boxes;

LICORICE PASTILLES: Natural gum, licorice flavored (good for dry throat). 1⅛ oz. in wax lined box.

CHOCOLATE SPONGE: Double bar, unique porous center, chocolate coated. 1 oz. yellow and brown glassine wrap.

CHOCOLATE FLAVOR BABIES: Tiny figures, dairy cream candy, attractive wax-lined box. Net wt. 1⅜ oz.

JELLY BEANS: Five colors, flavors. Red, blue and white heat sealed cello package. Net wt. 1½ oz.

PORTRAIT OF A BEST SELLER





$79.50 F.O.B. Factory

This Sensational New **BUTTER SERVER**

makes Dairy Butter a Big Booster for You

DAIRY SERVICE CO.

BOOM SALES with BUTTER!

Stimulate your popcorn profits by serving real creamery butter.

- ★ **PROFITABLE—$3.00 or more per pound of butter.**
- ★ **EYE-APPEALING—Butter is enhanced with light shining through from under bowl.**
- ★ **ACCURATE—Every serving of butter dispensed simply and accurately.**
- ★ **DEPENDABLE—Developed and produced by experts thoroughly acquainted with the field.**
- ★ **SANITARY—Disassembled, easily cleaned and reassembled in a few minutes. Non-drip spout eliminates waste and mess.**
- ★ **ECONOMICAL—Well insulated to retain heat and reduce use of electricity.**
- ★ **TROUBLE-FREE—Few moving parts, constructed of hardened steel, reducing replacements.**

Main Office and Factory:
100 E. MAIN ST., MENOMINEE FALLS, WIS.

DIAMOND LICORICE DROPS: Round button type hard licorice candy. Red, yellow and black heat sealed cello pkg. Net wt. 1¾ oz.

(ALSO SEE THIS PAGE)

HERSHEY CHOCOLATE CORP., Hershey, Pa.

Chocolate bars and other chocolate products.

CHOCOLATE BARS: Almond, Milk, Krackel, Mr. Goodbar and Semi-Sweet, available in 5c, 10c and larger bars; 5c items packed 200 or 24 count; 10c items packed 100 or 24 count; large bars 12 count or 72 bar assortments.

CELLOPHANE BAG ITEMS: Milk Chocolate Kisses and assorted miniature bars.

DOMESTIC DISTRIBUTION: Direct.
Cable Address: HERSHEY.

M. J. HOLLOWAY & CO., 308 W. Ontario St., Chicago, Ill.

Bar, package and box candy.

MILK DUDS: 5c pkgs. in 24 and 100 count; 10c pkgs. in 12 and 60 count; 25c pkgs. in 24 count.

HOLLOWAY SUCKERS: In 24 and 70 count; a safety stick is used in all 70 count packages for theatre use.

MILK PAILS: In 24 and 100 count.

BLACK COW SUCKER: In 24 count and 70 count with safety stick.

C. O. D. SUCKER: In 24 count and 70 count.

BABY MINTS: 5c pkgs. in 24 and 100 count; 10 pkgs. in 24 and 60 count; 25 pks. in 24 count.

DELUXE MIX: 5 pkgs. in 24 and 100 count; 10c pkgs. n 24 and 60 count; 25c pkgs. in 24 count.

DOMESTIC DISTRIBUTION: All confection theatre supply dealers, and candy and tobacco wholesalers.

HOLLYWOOD BRANDS, INC., Hollywood Candy Division, 836 South Chestnut St., Centralia, Ill.

Candy bars and packages.

MILK SHAKE, 5c bar, in 24 and 120-count; 10c double bar in 60-count.

BUTTER-NUT, 5c bar, in 24 and 120-count; 10c double-bar in 60 count.

PAYDAY, 5c bar, in 24 and 120-count.

SMOOTH SAILIN', 5c bar, in 24 and 120-count; 10c double-bar in 60 count.

RED SAILS, 5c bar, in 24 and 120-count.

3 BIG BEARS, 5c bar, in 24 and 120-count.

BIG PAY, 5c bar, in 24 and 120-count.

ZERO, 5c bar, in 24 and 120-count; 10c double bar in 60 count.

POLAR, 5c bar, in 24 and 120-count.

NUT SUNDAE, 5c bar in 24 and 120-count.

ALMOND NOUGET, 5c bar, in 24 and 120-count.

SPOT PECAN, 10c bar, in 60-count.

MILK SHAKE TV, 12 oz. package, 24 packages per case.

BUTTER-NUT TV, 10 oz. package, 24 packages per case.

MASON, AU & MAGENHEIMER, P. O. Box 549, Mineola, N. Y.

Candy.

MASON PEAKS: Chocolate covered coconut: 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

MASON MINTS: Chocolate covered mint patty; 1¼ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

PECAN COCONUT: Pecans and coconut with milk chocolate coating; 1⅛ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

BLACK CROWS: Licorice flavored gum drops; 1⅛ oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

DOTS: Fruit flavored gum drops; 120 count per carton; alss 24 count, 18 boxes to shipping case.

DOMESTIC DISTRIBUTION: Direct.

NESTLE COMPANY, INC., 2 William St., White Plains, N. Y.
Confectionery.

NESTLE'S CHOCOLATE BARS: Nestlé's Crunch, Milk and Almond regular weight small bars are available in 100 count pack (4 100s per case), in addition to the regular pack of 24s. Nestlé's light weight Milk and Crunch are also available in the same 100 count pack. Nestle's Milk, Almond and Crunch 10c bars in regular pack, 12 boxes per case, plus regular and light weight pack 100 count (100 Bars per shipping case).

OTHER BAR CANDY: Nestle's Economy Bars—Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's Jumbo Blocks, Crunch, Milk and Almond available in regular pack, 4 bars per box, 6 boxes per case. Also available in packs of 12 bars per case.

SPECIALTY NUMBERS: Nestle's 10c Nibbles; Milk Chocolate Morsels packed 100 bags to the case. Nestle's 10c Semi-Sweets, Semi-Sweet Morsels packed 100 bags to the case. Crunchettes, bite size pieces of Nestle's Crunch, packed in 6 oz. boxes, cellophane wrapped, packaged 24 boxes to the case. Nestle's Choclets available as a penny seller, individually molded, foil wrapped, in 5 lb. display box, 6 boxes per case.

(ALSO SEE PAGE 43)

NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass.
Candy bars and packages.

NECCO WAFERS: Sugar wafers in an assortment of 8 flavors. 2-oz.

SKY BAR: Milk chocolate covered bar with four different flavored centers in one bar. 1-oz.

CHOCOLATE PEPPERMINTS: 6 individual chocolate covered peppermint patties in a box. 1¼-oz.

FRUIT TREATS: 3 different true fruit cream centers in one bar. 2-oz.

NECCO OK: Milk chocolate coated peanut-molasses crunch. 2¼-oz.
All items packed 24 or 100 count.

PETER PAUL, INC., New Haven Road, Naugatuck, Conn.
Confectionery.

MOUNDS: Double-bar bittersweet chocolate coconut centers. Weight 2 ozs.

ALMOND JOY: Double-bar milk chocolate-coconut centers topped with whole almonds. Weight 2 oz.

WALNETTOS: Ten individually wrapped caramels containing chopped walnut meats.

Weight 1¾ ozs.

PETER PAUL, INC., New Haven Road, Naugatuck, Conn.

MOUNDS: Double-bar bittersweet chocolate coconut centers.

ALMOND JOY: Double-bar milk chocolate-coconut centers topped with whole toasted almonds.

WALNETTOS, COCONETTOS, CHOCLETTOS: Individually wrapped walnut, coconut and chocolate flavored caramels in boats.

QUAKER CITY CHOCOLATE & CONFECTIONERY CO., INC., 2136-60 Germantown Ave., Philadelphia 22, Pa.
Licorice flavored candy.

GOOD AND PLENTY: Pink and white sugar coated licorice flavored candies, boxed, 1¾-oz, moisture-proof cellophane wrapped.

SPICE GUM DROPS: Assorted flavors, spiced miniature gum drops. Boxed, 1¾-oz, wax-paper lined.

SPEARMINT LEAVES: Spearmint flavored gum candy miniature leaves. Boxed, 1¾-iz, wax-paper lined.

ORANGE SLICES: Orange flavored miniature candy gum orange slices. Boxed, 1¾ oz, wax-paper lined.

SCHUTTER CANDY DIVISION—factory, 4730 West Augusta Blvd., Chicago, Ill. Offices: 1501 Locust St., St. Louis 3, Mo.
Candy.

OLD NICK BAR: Chocolate-covered made of caramel fudge and peanuts; packed 100 to the case or 24 to the box. Also packed 100 to the case in 10c size.

BIT-O-HONEY: Non-chocolate chewey type nougat with almonds, packed 100 to the case or 24 to the box. Also 10c size packed 72 to the case.

GOLDEN HARVEST: Chocolate-covered nougat center with caramel, packed only 72 to the case in 10c size.

NEW for '53

FREEZ-KING Double Feature

Doubles Your Speed...
Doubles Your Profits!



NEW MODEL 950

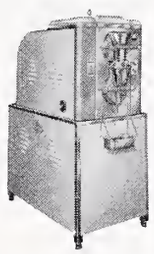
Double feature. Self-contained freezer. King Size power. Two complete freezers in one stand. Each unit operates independently. Every portion perfect. Seven gallon mix storage, refrigerated. 36" wide, 24" deep, 65" high.

Exclusive FREEZ-KING Features

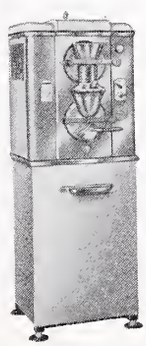
- Patented Automatic Feed
- Seeing Eye Dial
- Automatic Temperature Control
- Patented Back Feed
- Spigot or draw-off gate on all models

All parts easily and quickly accessible for cleaning. Amazingly simple to operate. Gleaming, streamlined beauty in every model.

America's Most Complete Line of CONTINUOUS SOFT ICE CREAM FREEZERS!



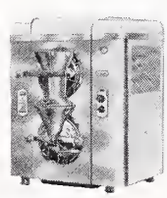
Models 500-600. Drive-in capacity output. Counter or floor models. 3½ gallon refrigerated mix.



Models 900-900A - 900B. Self-contained. Low priced economy model. Size 24" x 18" x 68". 3½ gallon refrigerated mix compartment.



Model 410 for drive-in or busy retail merchant. Size 32" x 20" x 66". 3½ gallon refrigerated.

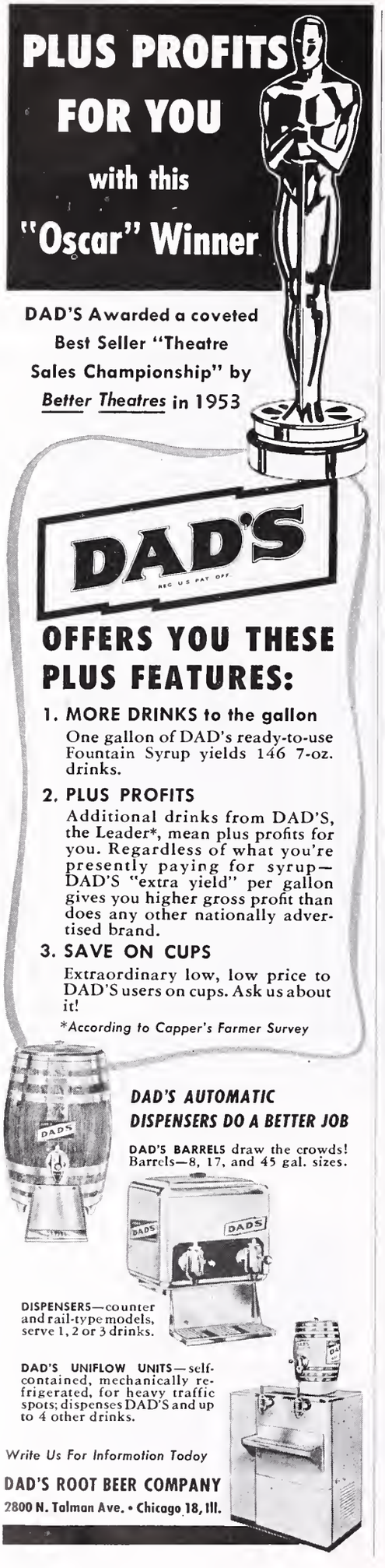


Model 403. Counter model. Space economizer. Capacity depends on size of remoted compressor. 24" x 18" x 32".

WRITE! Learn how you can earn big profits with FREEZ-KING

THE FREEZ-KING CORPORATION

2518 W. Montrose Ave., Dept. 55, Chicago 18, Ill.



SWITZER'S LICORICE COMPANY, 612 North 1st St., St. Louis 2, Mo.

Candy.

LICORICE: 5c bars, 10c bars; Bite-Size in bags.

DISTRIBUTION: Direct.

Chewing Gum

BEECH-NUT PACKING COMPANY, Canajoharie, N. Y.

Chewing gum.

STICK GUM: Peppermint.

DOMESTIC DISTRIBUTION: Direct and concessionaires.

WILLIAM WRIGLEY, JR., CO., 410 N. Michigan Ave., Chicago, Ill.

Chewing gum.

STICK GUM: In flavors indicated by the three brand names—**Spearmint, Doublemint** (regular peppermint), and **Juicy Fruit.**

CANDY-COATED GUM: "PK's"—peppermint gum inside peppermint candy.

(ALSO SEE PAGE 31)

Display Equipment And Service Bars

THE COLUMBUS SHOW CASE COMPANY, 850 West Fifth Ave., Columbus 8, Ohio.

Merchandise Display Equipment.

CASES: Many models of showcases, both floor and wall type.

HELMCO-LACY, 1215 Fullerton Ave., Chicago 14, Ill.

Cabinet Fountainette

Four models available, fits all standard ice cream cabinets, provides complete sundaes, milk shake and malted milk service. All stainless steel.

DISTRIBUTION: Dealers only.

Food Equipment and Service

ACTON PRODUCTS, INC, 605 S. Summit St., Arkansas City, Kansas.

"SNACKMASTER" PORTABLE COOLERS: Two models holding from twelve to 24 bottles of beverages; completely insulated; cooled by ice. Also manufacturers of bottle openers for the home and beverage trade.

DISTRIBUTION: National and Export, direct from factory and through jobbers and dealers.

J. J. CONNOLLY, INC., 457 West 40th St., New York 18, N. Y.

Roller grills.

MODEL A: Capacity 25 at a time or 500 per hr. Length 38 ins., width 16½ ins., height 11½ ins. Weights: Net 60 lbs., shipping 81 lbs. 110 volts, 60 cycles, AC. 8 amps. 900 watts.

MODEL C: Capacity 10 at a time or 200 per hr. Length 24 ins., width 14 ins., height 6 ins. Weights: Net 30 lbs., shipping 43 lbs. 110 volts, 60 cycles, AC. 4½ amps. 500 watts.

MODEL F: Combination frankfurter and hamburger unit. Capacity 200 franks per hr. on roller grill. Griddle plate 14x14 ins 450° F. high, 250° F. low. Broils 9 hamburgers at a time, 180 per hr. Length 34½ ins., width 14 ins., height 7 in. Weights: Net 65 lbs., shipping 84 lbs. 110 volts, 60 cycles, AC. 11 amps. 1,250 watts.

DAIRY SERVICE COMPANY, 100 East Main Street, Menominee Falls, Wis.

Butter serving dispenser.

BUTTER SERVER: Automatically dispenses servings of butter. Constructed of steel. Non-drip spout.

DISTRIBUTION: Direct.

(ALSO SEE PAGE 38)

HELMCO-LACY, 1215 Fullerton Ave., Chicago 14, Ill.

Food warmers, fudge warmers, hot fudge pump, chocolate dispenser.

FOOD WARMERS: Single and double model for heating and serving barbecue meats, chili, stew, baked beans and other similar food products. All models complete with automatic Dial-A-Heat control.

FUDGE WARMERS: Single, double and twin single models for all types of hot fudge sauces, available with China or stainless steel bowls. All models fully automatic.

HOT FUDGE PUMP: Pumps hot fudge from either Single MODEL 96 or Double MODEL 192 fudge warmers, eliminates ladle, all stainless steel.

CHOCOLATE DISPENSER: Two gal. cap., stainless steel bowl, agitator and faucet.

DISTRIBUTORS: Dealers only.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Portable snack bar.

SNACK KAR: Mobile concession cart with heating and cooling compartments.

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

PRONTO POPCORN SALES CORP., 702 Beacon St., Boston 15, Mass.

Frankfurter steamer.

PRONTO "FRESH SERVE" FRANKFURTER HEATER DISPENSER: Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll. Stainless steel; contains complete steam unit and hot air blower unit. Overall dimension 26x22 and 38 ins. high.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Frankfurter steamer, sandwich grills, fryers.

STEAMRO, SENIOR MODEL #38: Hot dog steamer and Model #39 bun warmer; stainless steel; sliding, removable lids; capacity 350 hot dogs—200 buns; overall size #38—16x16x18 ins.; overall size #39—24x16x18 ins.; designed for drive-ins and ball parks.

STEAMRO, JUNIOR MODEL #35: Electric combination hot dog steamer and bun warmer; low cost, compact counter unit for serving piping hot frankfurters and buns; U. L. Approval; overall size 13¼x13x16 ins.

SANDWICH KING: Gas or electric combination sandwich grill, steamer and warmer; low cost, compact counter unit combining all the requirements for quick, convenient light lunch service; overall size 34x19x17½ ins.

MODEL #5 FRYER: Counter model; twin or single baskets; electric; low cost, compact frying unit for quick convenient light fried food service in establishments where space is limited; U. L. Approval; overall size 15½x20½x14¾ ins.

MODEL #3 FRYER: Counter model; twin or single baskets; gas; low cost, compact frying unit for quick convenient food service in establishments where space is limited; overall size 11½x21¾x13¾ ins.

GRIDDLES: Gas and electric; 24 inch and 36 inch lengths; cast iron grills; designed to handle speedily and efficiently; entire surface usable; no waste space.

(ALSO SEE PAGE 45)

DISTRIBUTION: Authorized dealers.

STEEL PRODUCTS COMPANY, Cedar Rapids, Iowa.

Coffee makers.

E-Z WAY, automatic coffee maker using liquid concentrates. Self-cleaning measuring and mixing faucet.

DISTRIBUTION: Direct.

(ALSO SEE PAGE 47)

TOASTMASTER PRODUCTS DIV., McGRAW ELECTRIC CO., Elgin, Ill.

Roll and food warmers, toasters, waffle bakers.

BUN TOASTER (SLOT TYPE): Model 1D2-B, four-slice, automatic. For toasting hamburger buns, etc., on inner surface only. Toasts 250 half-buns, or 125

"We Get $15 to $22 More from Every 100 Pounds of Corn with Our New Manley Aristocrat..."

says Dump Myatt, manager of the Jet Drive-In Theater, Lancaster, California. "With our Manley Aristocrat, we've increased our popping volume and our sales volume. It's got the eye-appeal that really attracts customers. And from the service standpoint it's tops. I would recommend the Manley Aristocrat over any other machine I have ever seen or used."

Find out how you can increase your popping volume . . . increase sales in your drive-in . . . with a new Manley Aristocrat. Get all the facts. Mail coupon today!



MANLEY, INC.
1920 Wyandotte St.,
Kansas City 8, Mo.

Nobody Outpops Manley

THE BIGGEST NAME IN POPCORN . . . THROUGHOUT THE WORLD

MANLEY, INC.

Dept. MPH-353 1920 Wyandotte St., Kansas City 8, Mo.

☐ Send complete information on the new Manley Aristocrat.

☐ Please have a Manley representative call.

Name_____

Firm_____

Address_____

City_____ Zone____ State_____

orders per hr.; 11⅛ ins. wide, 11 ins. deep, 8¾ ins. high; ship. wt. 25 lbs., single ctn. only. Also comes in 8-slice size.

BREAD TOASTER (SLOT TYPE): Model 1D2, four slices, automatic. Toasts 250 slices per hr.; 11⅜ ins. wide, 11 ins. deep, 8¾ ins. high; ship. wt. 25 lbs., single carton only. Also comes in 2-, 6-, 8-, 12- and 16-slice sizes, up to 1,000 slices of toast per hr.

ROLL AND FOOD WARMER: Model 2DS, 2-drawer, designed for hot sandwiches or other foods for rush service during drive-in intermissions. Allows food service operator to prepare hot food in advance, keep it hot and oven-fresh for hours and serve quickly. Holds up to 20 doz. "hot dogs"; 23x23x22¼ ins.; drawer, 15½x16x4⅝ ins.; ship. wt. 190 lbs., crated single. Also comes in 3 and 4 drawer sizes.

WAFFLE BAKER: Model 2E2, double unit. Treated grids prevent waffle-sticking, eliminate oil conditioning of grids. Automatic; 20 ins. wide, 14½ ins. deep (incl. cord), 7½ ins. high closed, 19 ins. high open, installed wt. 26 lbs.; ship. wt. 31 lbs.

DOMESTIC DISTRIBUTION: Through authorized "Toastmaster" distributors.

Ice Cream and Custard Machines

BERT'S ELECTRIC AUTOMATIC SNOW CONE MACHINE CO., Box 7803 Fair Park, Dallas, Tex.

AUTOMATIC SNOW CONE MACHINE: Grinds 12½ lbs. of ice, requiring 1½ minutes to shave. Machine compact, made of aluminum; wt. 130 lbs; overall ht. 54½ ins. with rod extended, 40½ ins. with rod down; 21 ins. wide, 18 ins. deep. Motor ⅓ h.p., 110 v., a.c. Counter space required 18 x 21 ins. Also available in 50 lb. cap. to supply park or fair.

THE FREEZ-KING CORP., 2518 W. Montrose Ave., Chicago 18, Ill.

Soft ice cream freezers.

MODEL 950: Two self-contained freezers. 7 gal. mix storage, 36 ins. wide, 24 ins. deep, 65 ins. high. Spigot or draw-off gate on all models.

MODELS 500, 600: Drive-in capacity output. Counter or floor models. 3½ gals. refrigerated mix.

MODELS 930, 900A, 900B: Self-contained freezers. Economy model. Size 24x18x68 inches. 3½ gals. refrigerated mix compartment.

MODEL 410: Size 32x20x66 ins. 3½ gals. refrigerated mix compartment.

MODEL 403: Counter model. Capacity depends on size of remoted compressor. 24x18x32 ins.

(ALSO SEE PAGE 39)

DISTRIBUTION: Authorized dealers.

ICECREAMOLATOR CORP., 3700 Oakwood Ave., Youngstown 9, Ohio.

Ice Cream Cabinets.

An ice cream cabinet with plastic display top. Seven cubic feet storage space. Unit is 28 inches square, counter 42 inches high, holds 480 pops (120 in low temperature display case and 30 doz. in reserve compartment).

DISTRIBUTION: Direct.

MILLS INDUSTRIES, INC., 4110 Fullerton Ave., Chicago 39, Ill.

Frozen custard and batch ice cream freezers.

GRAVITY FED: Supplies mix in amounts adjustable by means of a dial, up to a total of 30 gal. per minute; custard spigot and a 2-h.p. agitator drive motor for extra-low temperature operations available.

PUMP FED: As above, but with side cabinet pump-fed equipment providing a continuous supply of mix.

TWIN-HEAD: Two flavor operation. Up to 10 gal. per hr. Floor and counter models.

DOMESTIC DISTRIBUTION: Direct and distributors.

Popcorn Machines and Supplies

THE BEST FOODS, INC., 1 East 43rd St., New York 17, N. Y.

Popcorn oils.

NUCOLINE: Refined coconut oil; color added; packed in drums.

SUPER POP: Made from pure peanut oil; color added; packed in drums.

DISTRIBUTION: Direct and jobbers.

CRETORS CORPORATION, National Sales Offices, Popcorn Building, Nashville, Tenn. Plant, Chicago, Ill.

Popcorn Machines.

OLYMPIC OVER-THE-COUNTER MODEL: Baked enamel finish cabinet with stainless steel trim, 62" x 24" x 46" (to top of counter). Two 3-cubic-feet elevator wells with thermostatically controlled forced air heat. Automatic push-button seasoning pump. Choice of 16-18 oz. capacity electric kettle or 2-lb. capacity gas kettle.

HOLLYWOOD MODEL 48: Stainless steel cabinet, illuminated lucite top, metered seasoning pump, heated urn, filtered exhaust system, 18 oz. self-seasoning all-electric popping unit. Floor or counter model.

HOLLYWOOD JR. 55: Stainless steel cabinet, illuminated plastic top. All-electric 12 oz. popping unit. Floor or counter models.

GIANT MODEL 41: Gas fuel portable popping unit with 2 lb. per popping capacity. Enameled or stainless steel base. Available in Natural, Manufactured or Bottled Gas.

DOMESTIC DISTRIBUTION: Distributors in 65 major cities.

(ALSO SEE PAGE 33)

Cable Address: CREKORN, CHICAGO.



A Product of
ANDERSON & WAGNER, INC.
In Greater Los Angeles
Gardena, California

good taste . . .
in every way

• *In* BETTER STYLING TO ATTRACT YOUR CUSTOMERS

• *In* BETTER DRINKS TO BRING YOUR CUSTOMERS BACK

Everfrost

"America's Choice in Fountains and Drink Dispensers"

There is an Everfrost Dealer Near You:

ATLANTA, GEORGIA — Wil-Kin Theatre Supply, Inc.
CHICAGO, ILLINOIS — Gardner Theatre Supply Co.
CINCINNATI, OHIO — Mid-West Theatre Supply Co.
DALLAS, TEXAS — Southwestern Theatre Equipment Co.
DENVER, COLORADO — Service Theatre Supply
DES MOINES, IOWA — Des Moines Theatre Supply Co.
GRAND RAPIDS, MICHIGAN — Ringold Theatre Supply Co.
HOUSTON, TEXAS — Southwestern Theatre Equipment Co.
INDIANAPOLIS, INDIANA — Mid-West Theatre Supply Co.
KANSAS CITY, MISSOURI — Missouri Theatre Supply
LOS ANGELES, CALIFORNIA — B. F. Shearer Company
MEMPHIS, TENNESSEE — Monarch Theatre Supply, Inc.
MINNEAPOLIS, MINNESOTA — Minneapolis Theatre Supply
OKLAHOMA CITY, OKLAHOMA — Oklahoma Theatre Supply
OMAHA, NEBRASKA — Western Theatre Supply Co.
PORTLAND, OREGON — B. F. Shearer Company
SALT LAKE CITY, UTAH — Service Theatre Supply
SAN FRANCISCO, CALIFORNIA — B. F. Shearer Company
SEATTLE, WASHINGTON — B. F. Shearer Company
ST. LOUIS, MISSOURI — St. Louis Theatre Supply
TORONTO, ONTARIO — Plant Maintenance Equipment Co.
VANCOUVER, B.C. — Plant Maintenance Equipment Co.

MANLEY, INC., 1920 Wyandotte, Kansas City 8, Missouri.

Popcorn Equipment and Supplies.

POPPING MACHINE, STANDARD MODEL: Completely enclosed; porcelain and nickel finish; large capacity.

POPPING MACHINE, DRIVE-IN MODEL: Capacity to 30 bushels of popped corn per hr. Heavy-duty unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

POPCORN SUPPLIES: Corn, seasoning, salt, bags and boxes.

(SEE ALSO PAGE 41)

NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.

Popcorn machines, raw corn, seasoning, containers.

NATIONAL POPCORN FOUNTAIN SHOWMAN MODEL: Counter style popper, base of steel const., "quilted" stainless steel finish, glass popper case with glass deal plate 17½ in. above floor; pre-heat seasoning well, semi-automatic pump; raw corn bin, storage for bags, etc.; cash drawer; popping cap. 16 oz.

NATIONAL POPCORN FOUNTAIN PRODUCER MODEL: Counter style popper, base of steel const., white baked enamel finish, stainless steel work tray; glass-enclosed popping and warming compartment; pre-heat seasoning well, semi-automatic pump; two cash drawers, accessory drawers; 125 lb. raw corn storage; two cash drawers; popping cap. 3 lbs.; 54 ins. long, 30 in. wide; counter height 48 in.

RAW CORN AND SEASONING: "Movie Hour" corn packed in 10 lb. metal cans, four to a case; 12½ lb. polyethylene bags, four to a case; 50 lb. burlap bags; and 100 lb. burlap bags. "Movie Hour" solid seasoning, refined from coconut oil; packed 50 lb. pails, 400 lb. drums.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see dealer list on page 68).

EXPORT: Export Dept., home office.

C. F. SIMONIN'S SONS, INC., Philadelphia 34, Pennsylvania.

Refiners and packers of popcorn oils.

POPSIT PLUS: Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.

SEAZO: Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums; for central popping.

DOMESTIC DISTRIBUTION: Dealers and warehouse stocks in principal cities.

Cable Address: SIMONIN, PHILADELPHIA.

PRONTO POP CORN SALES CORP., 702 Beacon Street, Boston 15, Mass.

Popcorn warmers.

COUNTER MODEL MLL: Rigidized stainless steel construction; underwriters' lab. approval; 20 lb. cap. Recirculating "Hot Blast" heating system. 26 ins. wide, 24 ins. deep, 38 ins. high.

PRONTO JUNIOR POPCORN DISPENSER: 10 lb. cap. Manual chute operation; "Hot Blast" heating system. 16x16x35 ins.

PRONTO "CONSOLE" WARMER: Available in walnut, mahogany or bleached oak; lined with stainless steel; insulated; cold cathode lighting. Cap. 30 lbs. popcorn; 3 ft. wide, 2 ft. deep, 54 ins. high.

STAR MANUFACTURING CO., 6300 St. Louis Ave., St. Louis, Mo.

Popcorn machines and warmers.

MODEL #46 FLOOR MODEL: Full size popcorn machine; bleached mahogany panels; decorated with red illuminated plastic panels; capacity 16 oz. of corn; U. L. Approval; overall size 27 x 39¼ x 72 ins. high.

STAR POPCORN MERCHANDISER: Model #52 Warmer and Model #53 Popcorn Machine combination; grey enamel; decorated with red illuminated plastic panels; capacity 16 oz. of corn; U. L. Approval; overall size 68 x 64 ins. high.

DOMESTIC DISTRIBUTION: Authorized dealers.



See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

Drink **Hires** SINCE 1876 ROOT BEER WITH ROOTS·BARKS·HERBS

A CHAMPION AGAIN!

(Theatre Sales Champion Award)
(Better Theatres Refreshment Survey)

Over 80 years a favorite . . . the preferred beverage of millions because of its top quality real root juice flavor . . . is again proved by uncontestable survey to be a National Leader.

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Schemes for Drive-in Theatre Refreshment Service

¶ Tested arrangements for counter, cafeteria and station methods

WHAT IS the type of refreshment service likely to produce the most sales? *Should it be a conventional counter-and-attendant service, or a cafeteria service, or a "station" system?* Following is a summary of the experiments and conclusions of a number of drive-in operators:

An area in which the *cafeteria* method appears to have established itself firmly is New England; however, that system and the station plan have been adopted by many drive-ins elsewhere. For example, Joseph Blumenfeld, head of the Blumenfeld circuit, long prominent operators of theatres in northern California, reported in 1952 dissatisfaction with the conventional counter method which his drive-ins had used for many years.

U-SHAPE COUNTER

When the Blumenfeld circuit first got into the drive-in field, it installed small "commissaries" which offered soft drinks, coffee, frankfurters and candy. Later this was expanded to include popcorn, ice cream and hot malted milks. The stands were straight counters of various lengths. Most patrons tended to congregate at intermissions and couldn't be served properly.

The circuit adopted then a U-shaped counter, also larger buildings, increasing the dimensions from around 20x30 feet to 50x70 feet.

"This tripled our business," said Mr. Blumenfeld, "and also our profits. We find larger buildings attract customers; moreover, if customers are kept waiting outside, they become discouraged and leave without purchasing anything.

"When we first started our drive-ins, we serviced patrons with 'butchers' who had fully equipped carts with charcoal burners so that the food was kept hot. Cold drinks were iced. We have continued this practice, now serving also hot coffee from the carts.

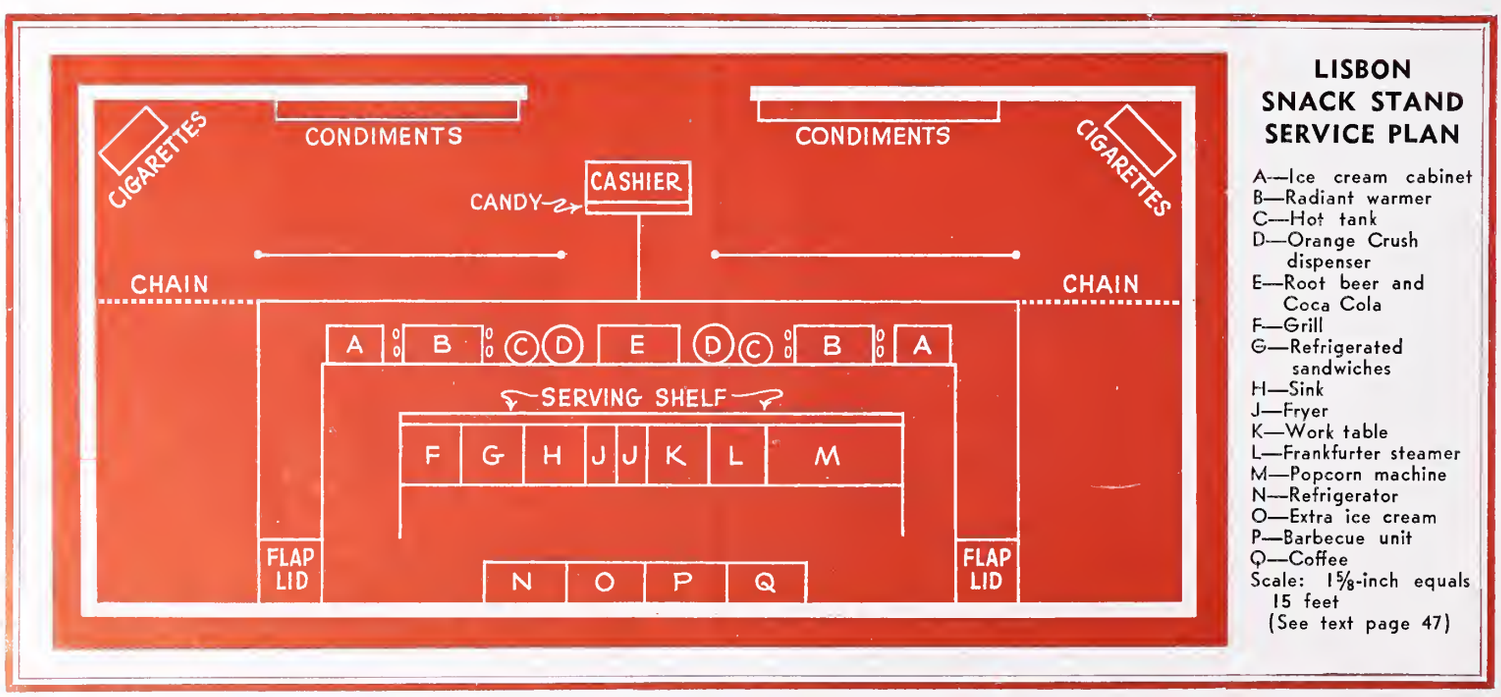
"Many drive-ins throughout the territory have discontinued using carts, but we still find them successful in that they bring service to older people and to those unable to wait in line at the stand during peak periods. Nevertheless, our method of operation has produced sales at the stand in excess of 40% of the gross income at the box-office, which is unusually good.

"Compared with the cafeteria type of operation as we have observed it, we find that we service as many people and our percentage is good. There may be less confusion in cafeteria service and perhaps a saving in help. However, there is some objection to the cafeteria type of operation in that there is some loss through pilferage and some from foods getting cold.

"There does not seem to be a great difference between counter and cafeteria service other than that with self-service the customer passes in a straight line behind the rail and pays the cashier at the end of the line, whereas under our system there are no rails and customers crowd in as best they can and pay for the merchandise as they receive it.

"As to better control of money under the cafeteria method, which gives attendants little if any chance to pocket money, we have had only a negligible amount of such petty thievery."

Straight counters have been replaced at all drive-ins of Blumenfeld Theatres, with



LISBON SNACK STAND SERVICE PLAN

A—Ice cream cabinet
B—Radiant warmer
C—Hot tank
D—Orange Crush dispenser
E—Root beer and Coca Cola
F—Grill
G—Refrigerated sandwiches
H—Sink
J—Fryer
K—Work table
L—Frankfurter steamer
M—Popcorn machine
N—Refrigerator
O—Extra ice cream
P—Barbecue unit
Q—Coffee
Scale: 1⅝-inch equals 15 feet

(See text page 47)

Over 8 different ways to

"PUT ON THE DOG"

with Star hot dog equipment

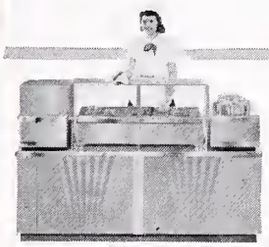
Steam 'Em	Dogs and Chile
Broil 'Em	Dogs and Sauerkraut
Grill 'Em	Dogs and Baked Beans
French Fry 'Em	Dogs and Bar-B-Q Sauce

Only Star makes ***every kind of equipment*** for preparing ***every kind of hot dog!***





STEAMRO, JR.. Electric combination Hot Dog Steamer and Bun Warmer will steam 150 dogs and warm 40 buns

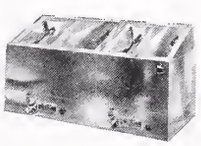


STAR HOT DOG COUNTER. With the Bun Warmer, Griddle, Heated Relish Server and Stainless Steel Counter and Serving Top.



STAR GRIDDLES..Gas or electric griddles are available in two sizes, 24-inch, and the 36-inch. High productive capacity.

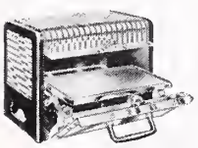
Feature HOT DOGS, ***prepare them with Star equipment*** and watch your profits increase!



STEAMRO, SR.. Electric combination Hot Dog Steamer and Bun Warmer will steam 400 dogs and warm 300 buns.



STAR SANDWICH KING Gas or electric unit combines two large griddles, steamer, with a 100-dog capacity, and a roomy warming compartment



STAR BROIL-O-GRILL..High speed gas broiler and grill gives that charcoal broiled effect.



STAR COUNTER FRYER..The Model No. 5 Fryer, a low cost compact unit, French fries quickly and conveniently...for that DIFFERENT tasting hot dog.

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U-shaped counters providing a station type of service. The standard installation is pictured on page 47.

The display case, for candy and similar goods, is only 6 feet wide. The case is illuminated, and the back of it is so slanted that an attendant can reach in without stooping, which saves time.

The case and counter are attractively finished in Formica with a grey front and yellow top. No merchandise is exposed to public touch, but all is plainly displayed. In front of each drink dispenser is an illuminated shadow box for displays.

(*Continued on next page*)

Three-Station System of the Garden Auto-Torium Drive-In, Ledgewood, N.J.

FIGURE 1: Service Area—

A—Passageway with drop counter so devised that attendant can easily leave counter to fill condiment containers, or for other purposes.
B—Doorway from stock room to back of refreshment counter.
C—Display of popcorn, candy, potato chips and pretzels.
D—Reserve supply of display products. (C)
E—Display of drink syrups.
F—Dripolator for coffee (capacity 48 cups)
G—Ice cream cabinet.
H—Relish, mustard, sugar, coffee, spoons, and salt on shelves underneath urn table.
I—Coffee urns (capacity 6 gallons) on stainless steel table.
J—Combination barrel for dispensing root beer and Coca-Cola. (Beneath this shelf supporting barrel is auxiliary freezer box for ice cream and frozen "Milk-Shakes-on-a-Stick.")
K—Bun warmer holding 48 rolls.
L—Frankfurter grill (capacity 40) on stainless steel table, underneath which are shelves for reserve frankfurters and buns.
M—Four-in-one drink dispensing unit sitting on counter. Ice cabinet located beneath cools all carbonated water for four drinks.
N—The counter, which is clear except for drink dispensers.
O—Barbecue heaters.
P—Cream Dispenser.
Q—Pizza Pie Shelf.

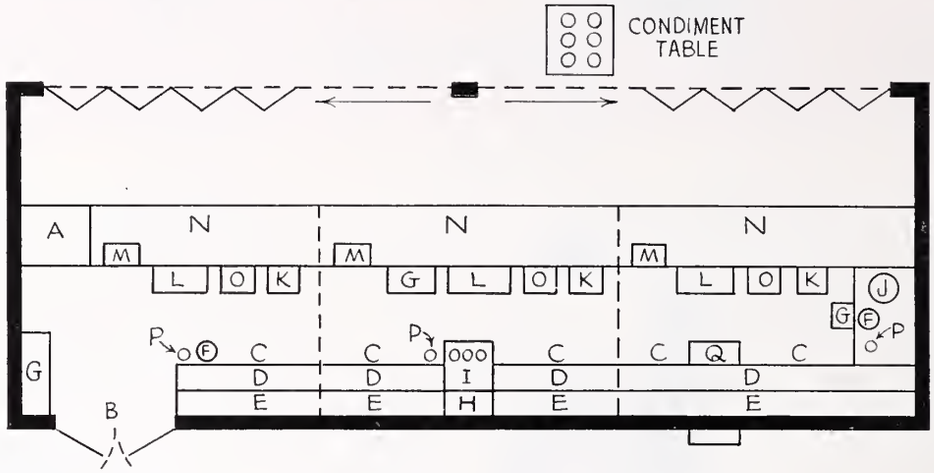


FIGURE 1: Service area and equipment (see adjoining identifications).

FIGURE 2: Stock and Work Room—

A—Refrigerator for storage of dairy products and frankfurters.
B—Auxiliary freeze box for storage of rolls, franks, candies or other perishables.
C1—Storage of coffee and hot chocolate.
C2—Storage of coats, aprons, towels.
C3—Storage of salt, sugar, and other miscellaneous small items.
D—Storage of soft drink syrups.
E1—Storage of packaged popcorn.
E2 and E3—Storage of packaged potato chips.
F1—Storage of cartons of pizza sauces.
F2—Storage of paper napkins and wooden spoons.
G—Work table to make pizza pies.



FIGURE 2: Stock and work room (see adjoining identifications).

H—Frigidaire for pie crusts, sauces, cheese.
I—Pizza pie oven.
J—Gas tanks for carbonated water.
K—Stainless steel top table to keep pies hot.
L—Motor compressor for carbonated water under table (K).
M—Sliding panel in partition to serve pies to man out front.
N—Long work table for general use.
O—Storage of paper supplies.
P1—Utility work table for preparing pizza sauces for the next night. Auxiliary gas burner is placed on this table.
P2 and P3—Storage for paper cups, spoons.
Q—Switchboard for lights.
R—Sink with drainboard (hot and cold running water).
S—Grease trap.
T—Hot water heater (20 gallons).
U—Two 3-foot doors (passage from stockroom to back of refreshment counter).
V—Large reserve ice cream cabinet.
W—Reserve ice box with chipped ice; can transfer to front if needed.
X—Employees' uniform locker and linen supply.
Y—Exit doors (two, each 3 feet wide).

Every item we have for sale is located within the 10 feet of space allotted to each attendant. Actually he doesn't have to walk more than 3 feet in any direction to get the merchandise.

On rainy or otherwise slow evenings, the center station will often be sufficient in itself and the other two can be closed. As business picks up, one or both of the others can be opened.

A four-in-one drink dispenser is installed at each station. This unit has two nozzles, each of which can be turned both left and right.

Soft drink syrups are kept on an open shelf in the back bar. At the end of each night's operation, supplies on the shelf are replenished.

We have adopted a "packaged goods" operation. Our popcorn and potato chips come in a 2-ounce transparent bag. These two items are displayed on counter racks along the top side of the back counter, with candy and pretzels.

Pretzels, which also are displayed in transparent cartons, have become a major item. Another best-seller is barbecued beef. We started off with barbecued pork, which didn't move. We then took on the beef, which increased ten-to-one in sales over pork.

After the night's operations are completed, all needed items are moved up, first from the reserve shelves, and then from the stock room. Supplies are located in the stock room to eliminate as much leg work as possible. Right next to the door to the counter is the ice cream dispenser, and adjacent to it is the box with chipped ice to replenish units out front.

If a counter attendant runs out of a certain size of cup used for serving hot or cold drinks, he does not need to go into the work room. The man attending the pizza pie oven can pass them through the open partition.

An auxiliary oven is used to keep ten pies in reserve. Baking is started 15 minutes before intermission, and a supply is ready immediately on the steel table.— WILFRED P. SMITH, owner, Garden Auto-Torium.





Typical refreshment service adopted in 1952 for drive-ins of Blumenfeld Theatres, San Francisco. The center island counter is constructed of sheet metal and stainless steel. It is equipped with a frankfurter cooker with a capacity of steam-cooking 200 hot dogs at a time. The first portion of the counter is the cooker itself; the center is a table for making up hot dog sandwiches; the third section holds twin coffee urns, which can be operated from either side. At one side are popcorn warmers. Next in line is a Sunbeam electric bun warmer, a four-drawer model (hot dogs can be placed in buns and wrapped in wax paper to await sale). The next two units are drink dispensers. Immediately next to the bun warmers is the cash drawer, built into the counter where patron can neither see nor reach it. It does not have to be pulled out. Paper cups are issued by elevator type dispensers—the cups are upsidedown so that the attendant only handles the bottom of the cup. To the extreme right and left of the popcorn warmers are dual ice cream cabinets, and in back is storage area for additional stock.

(*Continued from preceding page*)

Immediately behind the stand is a storage room with a large refrigerator, an ice cream cabinet, shelves for supplies, and food and washing equipment. Everything is duplicated at the serving stations.

THREE-STATION PLAN

At the Garden Auto-Torium drive-in, Ledgewood, N. J., Wilfred P. Smith, the owner and formerly a drive-in circuit general manager, changed from a *general counter* system to a *station* system after much observation and experimentation.

His chief objection to the cafeteria method is a bottle-neck that can occur. His criticism:

"The cashier doesn't have adequate time to concentrate on tabulating one patron's items while listening to the complaints of the impatient customers standing behind. Also a patron who buys hot food is likely to find it cold by the time he returns to his automobile after waiting to pay the bill.

"As for the 'come and get it' style, which I formerly employed, it tends to enforce too much moving about on the part of the attendant, who also can't help getting in the way of his colleagues. Then, too, more aggressive patrons push ahead of the 'timid soul.' Result: More customers that are dissatisfied.

"By far the most effective system seems to me to be the station plan. Conditions naturally will vary from situation to situation."

The original straight counter of the Garden Auto-Torium has been divided into three stations, each a complete serving unit. The new scheme is diagrammed and explained on opposite page.

One of the first operators of drive-ins in southern California, and today one of the largest, uses what it describes as a *modified* cafeteria system. Actually, service is by attendants, and it most closely resembles a unit-station system, with each attendant making his own sales at his own station. However, when an intermission rush is on, attendants do not make their own change, but take the money to a central cashier.

With this method, now employed for a number of years, merchandise is kept on the backbar and also under glass. At peak periods, it is testified, about a thousand patrons can be handled in 15 minutes.

DUAL COUNTER-CAFETERIA

Philip L. Lowe of the Theatre Candy Company of Boston, long a firm proponent of the self-service arrangement, introduced in 1952 a dual scheme to realize the advantages of *both* the counter and the cafeteria method. This plan was installed at the Lisbon drive-in at Lewiston, Me. (*see diagram on page* 44).

Basically, the system provides two front counters for cafeteria service, and as many for attendant service, with each type devoted to merchandise adapted to it.

In each of two self-service lanes, which are separated by a partition, patrons are offered ice cream from a freezing cabinet, and such foods as frankfurters, French fries and onion rings, and also popcorn. All of these items are prepared in advance and placed in warmers for patrons to help themselves. For self-service drinks there are dispensers for Orange Crush, Coca Cola and root beer.

At the attendant-handled counters are foods prepared to order. These include hamburgers, cheeseburgers, milk shakes and sundaes, etc.

There are thus four lanes for service at the Lisbon drive-in, with the stand so designed that the counter service provisions can be converted to self-service should that prove desirable.

Storage and food preparation equipment are located on two separate counters behind the main service counter. On the center counter (*see diagram*) are a Star grill, a refrigerated sandwich unit, a sink, two fryers, a work table, a steamer for frankfurters, and a Manley Console model popcorn machine.

On the back bar were installed a refrigerator, an extra ice cream chest, a Helmco barbecue unit, hot chocolate and coffee urns.

Two-color wood panels are used in the refreshment building to cover the ceiling and walls and counter fronts.

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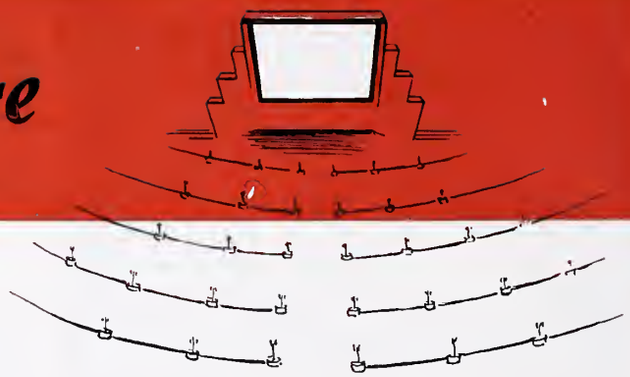
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The Drive-in Theatre



Ramp System Dimensions and Grades

IN THE RAMP scheme of a drive-in we have a kind of stadium which corresponds in ultimate function to the seating plan and floor slope of an indoor motion picture auditorium. The drive-in designer is also dealing with sightlines—that is, clear vision for each spectator of substantially all of the picture. At the same time he is dealing with vision from inside an automobile, which he must consider to be a permanently enclosed model requiring that the performance be viewed within the frame of a windshield.

It is only from the first three or four ramps that persons in the rear seat cannot be allowed a full view of the picture (from a quarter to a third of it is cut off by the car top) without introducing distances from the picture, or reducing capacity, or increasing forward ramp pitches, to an impracticable degree.

With cars ranged in circular tiers in front of the screen, it is obvious that each tier must be at such elevation relative to the tier in front that occupants of any car in it can see over the car (or cars) in front. The size of the picture, and how high it is above grade (base level of the ground throughout the area of the theatre-proper) are factors in determining what these elevations should be.

SIGHTLINE LIKE A LEVER

Consider a sightline as a lever, with the bottom of the picture at one end, the spectator's eyes at the other, and the top of the car in front of the spectators as the fulcrum. In order to maintain clear vision, if you lower one end you must raise the other (*Figure* 1).

Applying this "lever system" to the problem of sightlines, one can adapt a scheme of ramp elevations to the natural topography of the land so as to move as little earth as possible. If the land naturally slopes downward toward the location selected for the screen, the ramp system can slope in that direction. If the slope toward the screen is upward, ramp gradients can conform to that natural contour. And quite as in the dual-incline floor slope of an indoor auditorium, drive-in ramp pitches can be bowled (lowest point somewhere near the middle) if flat ground or other topographical conditions so advise.

RAMP DRAINAGE

Grading of the ramp area (and adjoining drives) must also provide for run-off of rain water into the theatre's drainage system, by sloping the surface to one side or the other, according to the location of the drainage ditch or sewer. Flow can extend entirely across the ramps from one side to the other, or to both sides from the middle.

This lateral sloping must carry far enough, and have a pitch great enough, to assure steady flow of rain water out of the area occupied by ramps and drives. A rate of pitch of about 6 inches to 100 feet should be sufficient in regions of normal rainfall.

It is of course important that rain drained out of the ramp area be carried completely out of the drive-in tract with such efficiency that no pools of water are formed in which mosquitoes can breed and which, becoming stagnant, might produce disagreeable odors.

Sloping each ramp along its lowest level from the middle toward each side has two advantages over the side-to-side system—it reduces the lateral pitch to a minimum, and it minimizes erosion.

RADIAL PLAN

The ramps form arcs of uniform distance apart with the first one on a radius of 125 feet from a point at the middle of the screen tower. This distance of the first ramp—its crest—from the screen is adjustable to conditions; however, its approximation is recommended because it has been found a practicable compromise of traffic and projection (including visual) factors.

Recommendations for axial ramp dimensions are given in *Figure* 2. This is for a "single-ramp" system (one tier of cars per ramp), which is the conventional type. A "double-ramp" system, providing for two rows of cars to the ramp, is indicated only when it is economically urgent to achieve greatest possible capacity within available

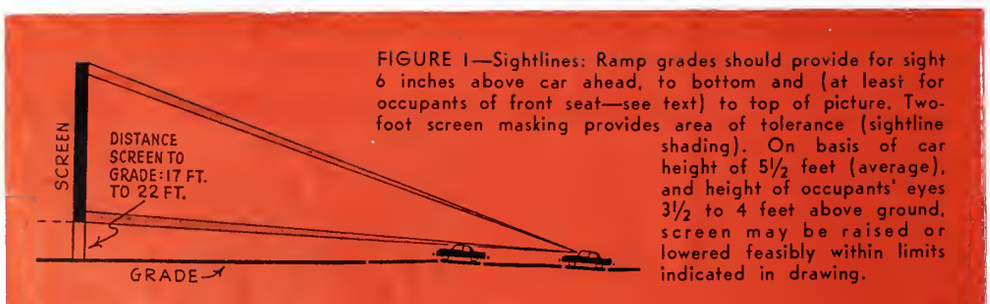


FIGURE 1—Sightlines: Ramp grades should provide for sight 6 inches above car ahead, to bottom and (at least for occupants of front seat—see text) to top of picture. Two-foot screen masking provides area of tolerance (sightline shading). On basis of car height of 5½ feet (average), and height of occupants' eyes 3½ to 4 feet above ground, screen may be raised or lowered feasibly within limits indicated in drawing.

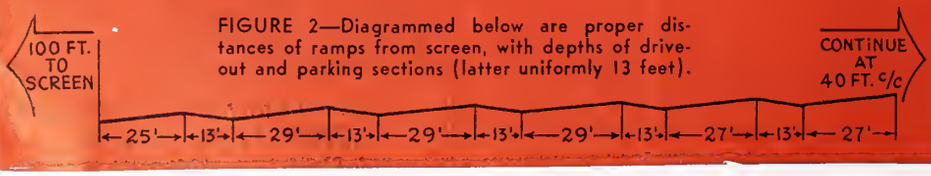


FIGURE 2—Diagrammed below are proper distances of ramps from screen, with depths of drive-out and parking sections (latter uniformly 13 feet).

plot space (double ramps introduce traffic difficulties and hazards which had better be avoided.

It will be noted in *Figure* 2 that the second, third and fourth ramp driveways are 2 feet deeper than those behind; the reason is that cars should enter the ramp feeder drives from a point toward the rear of the ramp area, and the turning radius for entering the forward ramps is quite relatively short.

A distance of 42 feet is recommended for the first three ramps, and of 40 feet for the others, with 13 feet a uniform depth for the parking incline. *These distances are measured as horizontal,* not parallel to the ramp slopes.

This whole system of ramps, regardless of the total capacity of the drive-in, should form a segment whose sides are along lines extending from the sides of the screen at an angle not greater than 40°. To lengthen arcs much beyond those extremes is to invite complaints because of distortion of the picture. Capacity thus is properly expandable only by increasing the number of ramps.

CAPACITY PER RAMP

It is possible to project a picture in the neighborhood of 55 feet wide with acceptable definition of image. With this size, an eleventh, even a twelfth ramp, would be within practicable viewing range of the screen, making such numbers "standard" for a drive-in of average capacity—500 to 600 cars. With a main building (projection, refreshment stand, toilets) located between the fifth and ninth ramps, capacity per ramp is as follows:

First, 24; second, 28; third, 34; fourth, 40; fifth, 48; (next three allow for building) sixth, 40; seventh, 44; eighth, 48; ninth, 66; tenth, 70; eleventh, 78; twelfth, 82—giving a total car capacity altogether of 604.

RAMP PITCHES

It is well to appreciate the *lever principle* in applying the system of ramp pitches (grade of each ramp relative to those immediately in front and to the rear) given in this article. It explains how it is that one can adapt a scheme of ramp elevations to the natural topography of the land so as to move as little earth as possible.

In other words, with the relationships between picture, viewer and the car in front maintained throughout the ramp grading, the ramp area as a whole can have an overall slope *upward* from the screen end, or it can have a slope altogether *downward;* or the ramp area can be graded into a bowl shape if the ground naturally tends to slope downward at the screen end, then rises farther on. Regardless of the type of

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ramp pitch system, the lever principle applies to each viewing position.

Drive-in sightlines presented in this article are based on a measurement of 5½ feet for the overall height above ground of the average modern enclosed passenger automobile, with the average level of occupants' eyes between 3½ and 4 feet above ground. The sightlines from occupants of the front seat should clear the car in front by a minimum of 6 inches. This must be adhered to closely.

ELEVATIONS

Elevations for the rows behind the main building are based, in the system of pitches here presented, on a building not more than 10½ feet high in front, and 9½ feet in the rear.

A refreshment stand, and toilet rooms, located immediately ahead of the ninth ramp is therefore just about in the "population center," while being at the same time at no extreme distance from the most forward ramps.

A building large enough to house the projection equipment and the two main service facilities requires an area about 100 feet wide—that is, provision for it cuts out about that much space from the ramp area.

The first step in determining ramp grades is to set the level of the *crest* of the first ramp. Let us refer again to the idea of a sightline as a lever, remembering that if you lower the spectator's eyes, you must raise the screen, and vice versa, in order to work out a practical scheme by which the view from each car is not obstructed by a car in front. It is of course the bottom of the picture which the car in front would obstruct if that car were placed too high. The bottom of the picture therefore bears a critical relationship to the grade of the first ramp.

RELATIVE GRADES

In the system of grades given below, the *crest of the first ramp is calculated at a level* 20 *feet below the level of the bottom of the picture.* (There is a practical area of adjustment in this picture height: it can be lowered or raised a couple of feet as masking provisions and sightline tests from each ramp later advise. However, it is necessary to place the crest of the first ramp—we prescribe the first ramp here for purposes of simplification—in a specific relationship to the bottom of the picture, and the 20-foot level is a workable average.)

With the crest of the first ramp at a level approximately 20 feet above the level at which the bottom of the *picture* is going to be, the following schedule of grades for high and low points of the ramp system will provide practicable sightlines:

RAMP 1—Drop from C to D: 1 foot, 9 inches; rise from D to C drive-out lane for cars of second ramp): 11½ inches.
RAMP 2—Drop from C to D: 1 foot, 9 inches; rise from D to C: 1 foot, 6 inches.
RAMP 3—Drop C to D: 1 foot, 9 inches; rise D to C: 1 foot, 4 inches.
RAMP 4—Drop C to D: 1 foot, 6 inches; rise D to C: 1 foot, 6 inches.
RAMP 5—Drop C to D: 1 foot, 3 inches; rise D to C: 1 foot, 8 inches.
RAMP 6—Drop C to D: 1 foot, 3 inches; rise D to C: 1 foot, 3 inches.
RAMP 7 (calculated on basis of location of projection building here)—Drop C to D: 1 foot; rise D to C: 2 feet, 6 inches.
RAMP 8—Drop C to D: 1 foot; rise D to C: 9½ inches.
RAMP 9—Drop C to D: 9 inches; rise D to C: 3 inches.
RAMP 10—Drop C to D: 6 inches; rise D to C: 1 foot.
RAMP 11—Drop C to D: 6 inches; rise D to C: 1 foot.
RAMP 12—Drop C to D: 4 inches.

The basic factor of the relationship between the level of the crest of the first ramp, and the height of the picture above the ground at the location of the screen tower, is subject to such reciprocal adjustment as to make for the best conditions; namely, a system of ramp grades requiring the least earth-moving, and an overall screen tower height (including supporting structure beneath the actual masking and picture area) no greater than proves to be necessary.

The height of the picture above the ground at the screen tower location may be practically gauged on the basis of a distance of between 17 and 22 feet from the ground to the screen, plus 2 feet for the bottom masking (unless picture is "spilled" over edges of screen).

STAKING OUT GRADES

Assuming that the grading contractor has had no previous experience with drive-in theatres, and is not for this or other reasons equipped to lay out a system of grades in accordance with the pitch schedule presented above, it is suggested that a civil engineer or surveyor obtainable more or less locally be sought out for the purpose of preparing a ramp elevation "grid" to specifications.

By using the regular surveying methods, elevations not less than 50 feet apart in each direction (gridiron) are determined, with values given each according to local practice (it is often footage that is above sea level).

At each of these points 50 feet or less apart, the level to which the ground should be graded is indicated. A good method is to drive a stake into the ground with the proper level indicated thereon.

To the eye, the ups and downs of the ramps will appear altogether gentle. There should be no sharp turn either downward or upward, but rather an easy curve.

—Wilfred P. Smith.

Landscaping Costs and Stock

ESTIMATES of the original cost of landscaping range from $100 to $20,000, or even more; however, one circuit with many drive-ins landscaped a number of them at a cost of only $600 each.

The time, effort and money that must be expended in landscaping do not end, of course, once the grass and shrubbery are planted. Grounds have to be maintained.

Many operators handle grounds maintenance by contracting the work out to persons, or companies, in that business, who supply all of the equipment, fertilizer and chemicals, as well as the labor. These operators, some of whom have turned to the contract method after trying to handle the work themselves, appear to be in the minority, however. (They also seem to be located mostly near large cities, or in metropolitan suburban areas, where extensive landscaping of homes, parks and even industrial plants has made such service readily available.)

Some theatres employ one or two full-time gardeners, who do nothing but attend to the grounds. At other theatres the duties of a general caretaker include maintaining the grounds. This is true of one drive-in where the yearly grounds maintenance cost, except for labor, is $150.

Plant costs at this drive-in (California) amounted to $1,000, which included 300 dwarf cypress trees, 50 Japanese cypress, myrtle, bougainvillaea, palms and oleanders. Cost of the lawn area originally was $250, including planting, seed (blue grass and clover), and soil preparation.

Maintenance costs include equipment servicing and replacement; however, equipment may actually save expense by reducing labor. For example, at one drive-in, a high-pressure power sprayer costing $300 and usable also to extinguish fires and to spray paint, is employed to spray weeds twice a month, which represents about four hours of labor. When this was done by hand, it took a full day. The lawn is mowed once a week, this work requiring three hours. Equipment commonly includes a lawn edger, a wheelbarrow, shovels and rakes.

At practically all drive-ins, fertilizer and insecticides constitute a large part of landscaping expense. One drive-in manager estimates that these items alone cost about $250 annually; with labor budgeted at $25 per week, this brings his maintenance costs to around $1,500 per year. Every third year this is increased by the need for additional top soil and seeding. Aside from various hand tools, this manager has found it necessary to purchase a power motor, a tree saw, three hedge clippers, and one vacuum type insect sprayer.

Both equipment and supplies are usually purchased locally by drive-in operators. This (as one of them puts it) "builds goodwill in the community."

TREES AND SHRUBS

In general, landscape gardening may be said to be of two distinct styles, *formal* and *informal*. Many times it is well to combine the two, taking advantage of existing natural beauty.

The *formal* part is developed with specimen trees, lawns, shrubs and flowers arranged in regular design.

Informal landscaping has no fixed pattern. It avoids straight lines, sharp angles and curves in a rigid design.

In selecting trees it is well to become informed with those of rapid growth. Poplars, birches and willows grow very fast and are attractive. The best time to plant the willow is immediately after the frost is out of the ground. If willows are planted too late in the spring, they may require watering every day, unless rainfall is heavy. Once it is established, maintenance on a willow tree is negligible.

For intermediate planting with deciduous trees, it is well to install also a few evergreen trees, such as Douglas fir, arbor vitae, spruce and hemlock. The evergreens set off the other trees, or large shrubs, enhancing their beauty.

Flowering shrubs (deciduous types rather than "broadleaf" evergreens) generally are hardy. With the exception of cutting back the tops periodically because of their rapid growth, flowering shrubs need little or no attention, and most are inexpensive.

FLOWER BEDS

A floral garden is best suited to the most conspicuous parts of a drive-in, such as near the attraction sign, in front of the main building, and about the box-office. Select those which have gay and eye-filling blossoms. Make every effort to get as much color in the display as possible. Gladioli about the attraction sign, petunias about the box-office, and a bed of chrysanthemums in front of the projection booth is a good base from which to start.

To avoid unnecessarily high costs, and to realize color at all times of the growing season, flowers common in the area should

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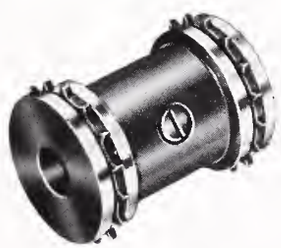
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be chosen. Advice can be procured from a local nurseryman, or a garden club. There are numerous local garden clubs, plus state and national organizations.

A most popular type of flower bed, and one easy to install, is the "old fashioned garden." Nothing is planted in a formal manner. Some of the varieties suited to such a garden are hollyhocks, larkspurs, snapdragons, sweet Williams, Canterbury bells, sweet peas pansies, candytuft, etc.

For *water gardens* there are not a great many suitable plants. Effective ones and those that can endure freezing are the water lilies.

In many areas there are awards made by garden clubs of the state to establishments making the appearance of their property more attractive through the use of flowers, trees and shrubs.

LAWNS

Usually a drive-in can use *some* lawn to advantage. But lawn cost is relatively high, so unless it is intended to have a full-time gardener who is qualified in the knowledge of seeding and in administering chemicals to cure diseases and eradicate weeds that are ever attacking a lawn, one should move with great caution before deciding how much lawn to put in.

There are various kinds of grass to use under a variety of conditions. In the Southern states, Bermuda and St. Augustine are recommended. In the North, bluegrass is a good selection for fertile soil (preferably limey). Fescues are also good selections, usually mixed with blue-grass.

Projection Factors in Location of Main Building

AVAILABILITY of high-speed lenses ($f/2.0$, or even $f/1.9$) in focal lengths up to 7 inches allows the projection ports to be moved considerably back if there are conditions that make that desirable. With 7-inch lenses, the projection throw can be as much as 500 feet for a 56-foot picture; and if one wanted to project a picture as large as 60 feet wide (perhaps spilling the beam off the screen instead of using masking), the ports could be moved back to approximately 540 feet, placing them a little behind the front of the twelfth ramp, the last one of a 600-car drive-in.

It is possible to maintain a picture as large as 60 feet wide with the projection room moved back a distance of 440 feet from the screen, while a 7-inch lens would permit locating it a 100 feet farther back.

And this may be done without decreasing the light on the screen. In fact, the screen light will actually be improved (*Figure* 1).

While it is not necessary to associate the booth structurally with the refreshment-restroom installation, that is usually the most economical way of providing for it; and with a 60-foot picture the building could be designed for placement so as to interrupt only two ramps instead of three—even, for that matter, only one.

It is not advisable to place the refreshment stand and restrooms so far from the center of the audience as to seem remote. Rather than do this, it would be better, if a 60-foot picture were wanted, to bring the main building into the last ramps and place the projection booth on the roof. This might supply another reason for moving the main building farther back than the seventh ramp—the roof could be "terraced" for seating.

Those are possibilities that will appeal much or little according to the individual situation. A picture size of around 56 feet, however, is normal for a 600-car capacity with the screen masked, and this gives a range of 370 to 490 feet from the screen for location of the projection ports—that is, at the seventh, eighth, ninth or tenth ramps (*see Figure* 2).

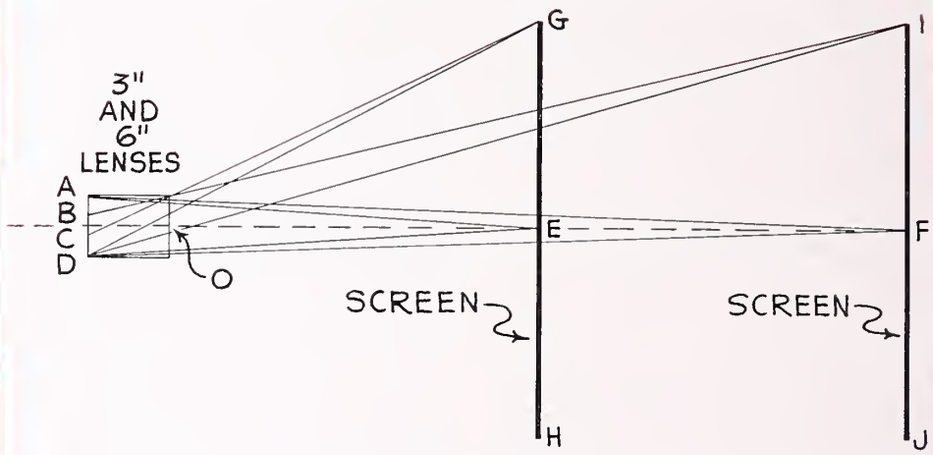


FIGURE 1—Illustrating the greater light transmission of a lens of long focal length with a diameter of 4 inches (as discussed in text at left) in contrast to that of the short focal length lens of smaller diameter. The screen images (GH and IJ) are the same size, with one considered to be 220 feet from the projection lens, the other 440 feet. At the centers of the picture (E and F) the light is the same for both distances. However, from the outer area of the nearer picture (G) only the lens area CD can be seen, hence only this portion delivers light to this outer region of the image. On the other hand, from point I of the farther picture, a larger lens area (BD can be seen, indicating how it is that more light is delivered to point I by a lens of long focal length than to point G by one of shorter focal length. A 3-inch lens shows an efficiency factor of 56%, contrasted with 86% for a 6-inch lens.

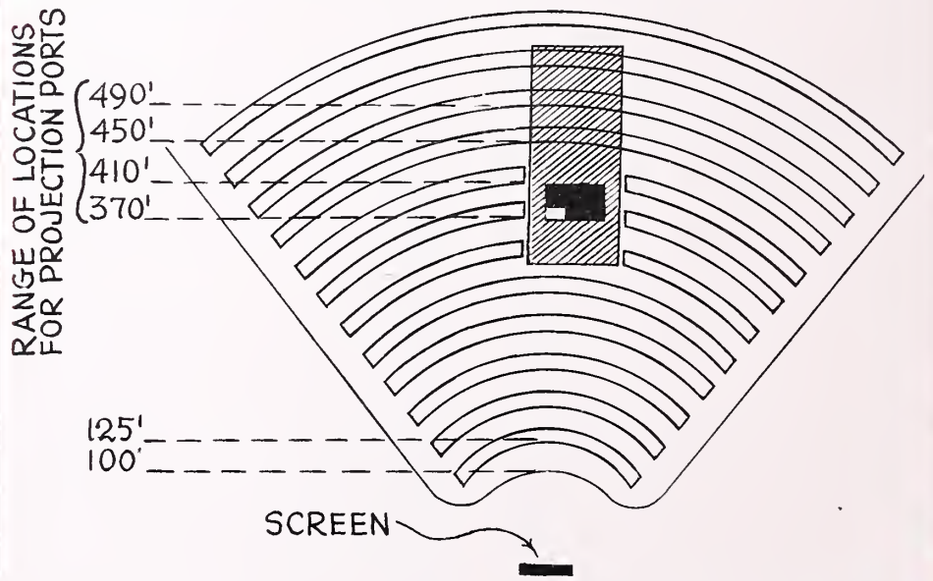


FIGURE 2—Distances that projection ports may be from the screen of a medium-sized drive-in with a 56-foot picture, for most efficient screen lighting with 4-inch lenses (see diagram above). Shaded area denotes main building with projection booth on ground floor.

Catalog data

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- ARCHITECTURAL MATERIALS, DESIGN, & INTERIOR DECORATION SERVICE: page 55
- ATTRACTION ADVERTISING & MARQUEES: page 55
- AUDITORIUM CHAIRS & SEATING FABRICS: page 56
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- TELEVISION, THEATRE SCREEN: page 57
- TICKET SALES & ADMISSION CONTROL: page 67

Catalog Data . .

on lines of equipment, materials and supplies,

including their distribution, presented alphabetically according to product

★ **For identification of dealers by number and symbol see page 68. Similar data on vending products are given in Theatre Sales section.**

Air Supply & Conditioning

AIR DEVICES, INC., 17 East 42nd St., New York 17, N. Y.

Air filters, diffusers, exhausters.

DIFFUSERS, Square or rectangular: Available in three basic types and a variety of vane arrangements, patterns and sizes. **Type R** is for surface mounting: **Type RV** for mounting on exposed ducts; **Type RTC** for flush mounting in acoustically treated ceilings, fitting flush with acoustic tiles of standard sizes. All types have units of stamped steel, spot welded for rigidity, and are finished in baked enamel lacquer. They can be assembled in many vane arrangements for diffusion in one, two, three or four directions.

DIFFUSERS, Circular: Fabricated of spun aluminum in a variety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

FILTERS (TYPE FM "Agitair"): Permanent cleanable viscous type with filtering media consisting of layers of expanded metal to stop and hold dust for long periods of time.

EXHAUSTERS: Wind-actuated for general ventilating exhausting service. Constructed of heavy-gauge steel with corrosion-resistant finish. Wide "venturi-type" orifices for maximum exhaust efficiency. Designed for positive elimination of down draft. Weatherproof.

DOMESTIC DISTRIBUTION: Authorized dealers in heating and ventilating industry.

Cable Address: AIRDEVICES.

ANEMOSTAT CORP OF AMERICA, 10 East 39th St., New York, N. Y.

Air diffusers.

ASPIRATING TYPE OUTLETS ("Anemostats") in ceiling and wall models for flush or projected mounting, frabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity (**AR**-2); for use with **unit heater (HU)**; combination supply and exhaust **(AC)**; supply with adjustable flow pattern **(C-1)**; combination diffuser and cove light **(CSL)**; combination diffuser and globe light **(NL-1)**; flush-mounted ceiling supply **(C)**; wall supply **(W)**.

DOMESTIC DISTRIBUTION: Air-conditioning contractors.

CARRIER CORPORATION, 300 South Geddes St., Syracuse 1, N. Y.

Air-conditioning and refrigeration equipment. Unitary, self-contained and central station equipment.

DOMESTIC DISTRIBUTION: Branches in principal cities.

FOREIGN DISTRIBUTION: Carrier International Division, 305 Madison Ave., New York 17, N. Y.

CHRYSLER AIRTEMP, 1600 Webster Street, Dayton, Ohio

Packaged air conditioners, central system cooling equipment, packaged water chillers.

PACKAGED AIR-CONDITIONERS: Self-contained units with sealed radial compressors; available in 2, 3, 5, 8, 11 and 15 ton cap. for use on either city water or cooling tower applications. Air handling cap. for both cooling and ventilation with steam coils available for building and ventilation air heating.

CENTRAL PLANT COOLING: Direct-connected, heavy-duty, radial compressor and condensing units available in 10 to 125 ton sizes with variable cap. control to balance output of machine with cooling load.

PACKAGED WATER CHILLERS: Assembled chillers consisting of Chrysler Airtemp variable cap. radial condensing or compressor unit, water chiller, heat exchangers, liquid solenoids, expansion valves, liquid strainers, suction strainers, control and automatic safety thermostats available in 10 to 200 ton cap.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

CURTIS REFRIGERATING MACHINE DIV. of Curtis Manufacturing Co., 1905 Kienien Ave., St. Louis 20, Mo.

Air conditioning.

TYPE PA AIR-CONDITIONERS: Self-contained cooling units for use within the conditioned space, or with ducts, including heating coils. MODEL 250PA, 2 tons; MODEL 400PA, 3 tons, MODEL 600PA, 5 tons; MODEL 800PA, 7½ tons.

TYPE CTAC CENTRAL TYPE AIR-CONDITIONERS: Self-contained "package" equipment for use with ductwork; includes heating coils. MODEL FWH-1000 CTAC, 10 tons; MODEL FWH-1500 CTAC, 15 tons.

CONDENSING UNITS: Complete range of sizes from ¼-h.p. to 40 tons incl.; ¼ to 2 h.p. air-cooled units; ½ to 5 h.p. water-cooled units with shell & coil condensers; 7½ to 40 tons water-cooled condensing units with cleanable shell and tube condensers; ¼ through 3 h.p. combination air- and water-cooled units.

COOLING TOWERS & EVAPORATIVE CONDENSERS: Complete range of sizes from 3 to 100 tons cap. for indoor or outdoor use.

AIR HANDLING UNITS AND UNIT COOLERS: Complete range of sizes to match with condensing units above.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers. Cable Address: CURTISAW ST. LOUIS USA.

GENERAL ELECTRIC CO., Air-Conditioning Div., Bloomfield, N. J.

Mechanical refrigeration equipment, evaporative condensers, boilers.

TYPE FD UNIT CONDITIONERS: Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable coils. Type **FD-100D**, 10 tons; FD-75D, 7½ tons; FD-50D, 5 tons; **also** 2 and 3 tons.

TYPE HD CENTRAL STATION CONDITIONERS: Horizontal (HDH) and vertical (HDV) models; provide both cooling and heating; five basic frame sizes in each type; cooling range 2 to 49 tons; heating range 34,000-1,169,000 Btu's per hr.; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

TYPE CM CONDENSING UNITS: Cap. range from small room to building requirements. Max. single-unit rating 60 b.p.

TYPE LM BOILERS: Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

TYPE LA BOILERS: Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

DRINKING WATER COOLERS: 4, 7, and 10 gal. per hr. air cooled pressure types; 10 gal. per hr. water colled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

Cable Address: INGENETRIC. **EXPORT:** International General Electric Co., 570 Lexington Ave., New York.

TYPHOON AIR CONDITIONING CO., INC., 794 Union St., Brooklyn, N. Y.

Unit air-conditioners, evaporative condensers, boilers, heat transfer surfaces.

UNIT CONDITIONERS: Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 9 cooling capacities, 1½, 2, 3, 5, 7½, 8, 10, 15 and 20 tons. Sizes from 1½-3 ton console cabinet, 21 3/16" x 35¼", 57" bigb, to 15-20 ton cabinet, 33" x 62", 95" high. Weights from 689 lb. for 1½ ton console to 3113 lb. for 20 ton model.

EVAPORATIVE CONDENSERS: Compact cabinets, capacities 3, 5, 8, 10, 15 and 20 tons to match all Typhoon air-conditioner sizes, for Freon and other standard refrigerants. **Model EC3,** nominal rating 3 tons; fan 900 cfm; fan motor ⅓ h.p.; pump motor ¼ h.p.; dim 24x42x71, wt. 550 lb. **Model EC 20,** 20 tons (nominal); fan 6000 cfm; fan motor 1½ b.p.; pump ½ h.p.; dim. 33x76x76½ in.; wt. 1350 lb. Other sizes in proportion to capacities.

HEATING EQUIPMENT: Water and steam coils to fit any capacity Typhoon package air-conditioner, same all-copper construction and large prime surface used in cooling coils. Boilers for all sizes Typhoon conditioners.

(ALSO SEE PAGE 57)

DOMESTIC DISTRIBUTION: Through RCA Theatre Equipment Supply Dealers (marked witb asterisk, page 00).

Cable Address: TYPHOON. **EXPORT AGENT:** Douglas Fraser, Typhoon Export Corp., 800 Union St., Brooklyn, N. Y.

U. S. AIR CONDITIONING CORP., 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, evaporative condensers, fans, air washers.

UNIT CONDITIONERS: "Kooler-aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. **(Models RK 3 to 50)** in 10 cooling capacities—3, 5, 7½, 10, 15, 20, 25, 30, 40, 50 tons; evaporative condenser, thermal overload protection; max. dimensions (40 tons) 150½ in. wide, 60¼ in. high; shippable in sections for limited openings. **Models RKW** in same capacities for well water or cooling tower applications. **Models RKC** with water chiller for cold well water air-conditioning. **Models RKCW** with evaporative water chillers. water cooled shell and tube condenser for remote air-conditioning applications. Models DRK in capacities from 10 to 50 tons, with two complete refrigeration systems.

FANS AND BLOWERS: Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust

HEATING EQUIPMENT: Water and steam heating coils; suspended type unit heaters for steam or hot water, 33,000 to 276,000 Btu's; gas-fired unit heaters, 55,000 to 400,000 Btu's per hour; in cast iron or sheet steel heater exchange models, also in models for duct or simple ventilation (blower) system installation **(Bulletins 23, 71, 72).**

COILS: For water or direct expansion **(Freon or**

methyl chloride) cooling; depths 1 to 8 rows of tubes. 11 standard header and tube lengths 1 to 10 ft. Heating coils available in complete range of capacities—water and steam types.

EVAPORATIVE CONDENSERS: 15 sizes **(Type ECU),** available in 7½ to 40 tons capacity, for Freon and other standard refrigerants; also especially compact model **(Type R)** for Freon cooling plants.

DIRECT SPACE CONDITIONERS: Packaged units in 2, 3, 5, 7½ and 10 ton cap. refrigeration; designed for direct space cooling.

ROOM CONDITIONERS: Window Model, ½ ton, ¾ ton and 1 ton models available.

DOMESTIC DISTRIBUTION: Authorized theatre supply and air-conditioning equipment dealers.

Cable Address: USAIRCO.

Architectural Materials, Design & Interior Decoration Service

CHICOPEE MILLS, Lumite Division, 47 Worth St., New York 13, N. Y.

Wall covering and drapery fabric of woven plastic filament.

LUMITE WOVEN SARAN FABRICS: Lumite fabric may be applied to walls by approved conventional methods, or suspended as a curtain or back-drop; will gather into folds, particularly for fixed draping. Available in both large- and small-scale patterns in a variety of colors.

DOMESTIC DISTRIBUTION: Wholesalers.

Cable Address: CHICOPEE. **EXPORT:** Firm export dept.

F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.

Theatre design and construction.

ARCHITECTURAL AND CONSTRUCTION SERVICE includes complete planning and contracting.

(ALSO SEE PAGE 12)

KNOXVILLE SCENIC STUDIOS, INC., Maryville Pike, P. O. Box 1029, Knoxville, Tenn.

Interior Decoration and Stage Installations.

COMPLETE DECORATING SERVICE: Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre decorating service.

STAGE INSTALLATIONS: Curtains and track and control equipment, draperies, lighting, hardware, rigging, cycloramas.

DISTRIBUTION AND SERVICE CONTRACTS: Direct, or through theatre supply dealers.

EXPORT: Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

MARSH WALL PRODUCTS, INC., Dover, Ohio.

Prefinished wall and ceiling panels, mouldings, adhesives and installation accessories.

"MARLITE" PANELING: Prefinished wall and ceiling panels in colors and various texture and grain finishes, available in full range of standard colors and related shades in the "HI-GLOSS" finish; also with addition of black, royal blue and persian red in the polished mirror-like Deluxe finish; in solid colors, scored horizontally ("Horizontaline") or 4 inch squares ("Tile Pattern") in white or harmonizing color. Standard sizes (in ft.) 4 x 4, 4 x 5, 4 x 6, 4 x 8, 4 x 12 (except tile). Thickness 5/32 inch.

"MARLITE" WOOD PATTERN and "MARLITE" MARBLE PATTERNS: Exact reproductions of Brown Walnut, Silver Walnut, Blond Mahogany, Red Mahogany, Quartered Prima Vera (Harewood Gray), Quartered Prima Vera (Natural) and Oak; size (in ft.) 4 x 6, 4 x 8; 8 foot mouldings grained to match in Presdwood and Aluminum Alloy. Marble reproductions in Verdi Antique, Blaek and Gold, Rose de Brignoles, Jaune Benou and Skyrose; size (in ft.) 2⅔ x 4, 4 x 8; 8 foot mouldings grained to match in Presdwood and aluminum alloy.

WALLBOARD INSTALLATION MOULDINGS: Aluminum Alloy in all forms, plain, alumilited, color-matched and wood and marble-grained; Presdwood in wood and marble grain and black (other colors on special order) with scoring.

ADHESIVES: For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-200 quality in 1- and 5-gal. cans; C-300 rubber-base type in quart and 1- and 5-gal. cans.

(ALSO SEE PAGE 12)

DOMESTIC DISTRIBUTION: Building supply dealers through U. S.

EXPORT AGENT: Lawrence & Erausquin, 1902 Jefferson St., Toledo 2, Ohio.

NOVELTY SCENIC STUDIOS, INC., 32 West 60th St., New York, N. Y.

Interior decoration.

INTERIOR DECORATION DESIGN, PAINTING & DRAPING, including supply and installation of wall fabrics and stage curtains and drapes; murals.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Front materials including doors, door hardware and box-offices. Plans for prefabricated theatres. (See also listing under Attraction Advertising Equipment and Marquees.)

FRONT FINISHING MATERIALS: Stainless steel to any design, and structural porcelain enameled facing members, erected or shipped for erection by local labor, with or without related components such as poster cases, box-offices, marquees, attraction signs and name signs (see listing under Attraction Advertising Equipment & Marquees).

PREFABRICATED THEATRES: Plans and specifications, material lists and labor estimates and all front materials (see above).

(ALSO SEE PAGE 50)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

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CHANGEABLE LETTER DISPLAYS

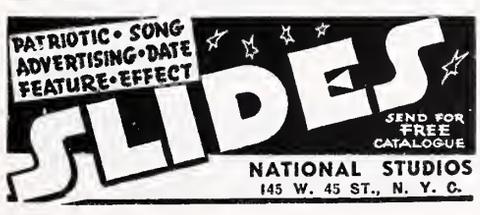
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3021 b West 36th Street, Chicago 32, Ill.



STROBLITE CO., 35 W. 52nd St., New York, N. Y.

Blacklight materials and equipment (see also under LIGHTING).

FLUORESCENT PAINTS: Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-violet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and white.

FLUORESCENT MATERIALS AND FABRICS: Fabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent American flags.

LUMINOUS PAINTS: Glow in dark after short exposure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

HAND STAMP: For eliminating pass-out checks; stamp makes mark on hand visible when patron reenters, passing black-light unit.

Attraction Advertising Equipment & Marquees

ADLER SILHOUETTE LETTER CO., 11843 W. Olympic Blvd., West Los Angeles 64, Calif. and 3021 West 36th Street, Chicago 32, Ill.

Changeable letters and supporitng frames for marquee and drive-in signs, and commercial changeable signs.

SILHOUETTE LETTERS: Cast aluminum with recessed face and reflecting bevels ("Third Dimension") in many popular combinations. Sizes 8, 10, 12, 16 and 24 inches used interchangeably on Adler frames and Sectional and interchangeable with Adler **Plastic** letters. Also available in 4-inch and 6-inch letter sizes with special spacing provided on frames. 4-inch size available for Sectional. Word units ("The," "and," etc.) are also available for interlinear mounting.

PLASTIC LETTERS: Molded of durable translucent plastic with solid triangular bevels and mounting means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler **Aluminum Silhouette** letters on Adler frames. New 17" "Lok-Lip" plastic **Safety Letter** is self-locking on frames—cannot fall off or blow off the sign regardless of wind or weather.

"SECTIONAD" DISPLAYS: Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays; can be built-up to any height or length. Letter bars stainless steel.

SUPPORTING FRAMES: These are available with patented stainless steel "Remova-Panel" feature to fill large openings of any height or length without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel without removing frames. Regular stainless steel "Glass-in-Frame" units also furnished; in these, every other unit is made removable for maintenance.

Branches: 1451 Broadway, New York, N. Y.: Toronto, Ont., Canada; London, England.

(ALSO SEE THIS PAGE)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: ADLERCO

NATIONAL STUDIOS, 145 W. 45th St., New York, N. Y.

Brass date strip slides, glass slides.

DATE STRIP SLIDES: All date combinations on brass slides, perforated, for superimposed projection on trailer picture; also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

GLASS SLIDES: Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; community singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers.

OUTDOOR THEATRES: Special and stock slides for coming attractions, local advertisers, miniature golf course, birthday and anniversary slides.

(ALSO SEE PAGE 55)

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Poster cases, marquees, signs, snack car.

POSTER CASES: Three types of extruded aluminum poster cases, natural and colored finishes, with and without illumination; made to any size; stainless steel cses in any shape or design.

MARQUEES: Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both available in enamel or painted finish.

SIGNS: Name signs and attraction panels for regular theatres (also drive-ins; see listing under Drive-In Theatre Equipment).

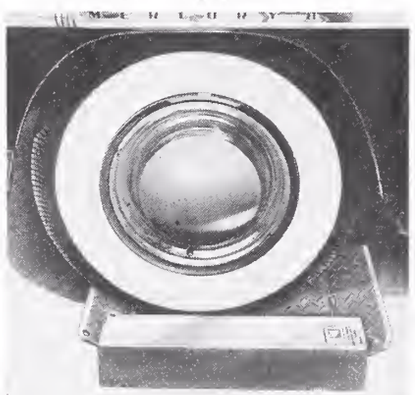
(ALSO SEE PAGE 50)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

Changeable letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

AUTOMATIC CAR COUNTING FOR DRIVE-INS!



None like it anywhere! Always accurate and on the job. Used for years as *the* Foolproof Automatic Car Counting Meter.

Easy to install.

Simple in operation.

Usually placed just inside the box-office area of a drive-in. Now available with either a visible or invisible locked meter.

For information write:

BEREZNY ENGINEERING & MANUFACTURING CO.

4208 AVALON BLVD.
LOS ANGELES 11, CALIF.

FRAMES: Stainless steel construction, in standard and in window type of sectional design for convenient servicing.

(ALSO SEE PAGE 50)

PLASTIC LETTERS: Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting.

DOMESTIC DISTRIBUTION: Dealers: 8, 10, 12, 13, 14, 15, 16, 17 21, 23, 24, 25, 26, 28, 29, 30, 32, 34, 35, 36, 40, 41, 42, 43, 44, 54, 56, 57, 59, 60, 62, 64, 66, 67, 69, 70, 72, 73, 74, 75, 77, 79, 80, 86, 88, 89, 92, 98, 100, 101, 104, 107, 108, 109, 114, 115, 118, 119, 120, 122, 123, 125, 129, 131, and Detroit Branch.

Auditorium Chairs & Seating Fabrics

AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.

Auditorium chairs.

MODEL No. 20-001 (Bodiform Retractor): Similar to Bodiform Series but in addition, equipped with smooth silent retracting seat, fully tested mechanism completely shielded.

MODEL No. 16-001 ("Bodiform" Series): The Bodform group has contoured, padded upholstered back with long steel back panel, uniform automatic ¾ safety-fold seat action and concealed, self-aligning, self-lubricating hinge construction. Seat is full-upholstered, with soft front and spring-arch construction. Easily-replaceable, tackless upholstery. Wide choice of end standards. All end standards furnished with or without aislelights, and with or without riser-attached middle standards for easier sweeping. Wide choice of color schemes.

MODEL No. 16-040: Has all the Bodiform features plus deluxe spring-filled padded back for even greater comfort.

MODEL No. 16-870: Super deluxe fully-upholstered deep-springed back and seat—extra wide, extra comfortable.
Other American Seating Company chairs include the No. 16-501 with short, padded back; and No. 16-004 wtih plywood back panel.

(ALSO SEE PAGE 8)

BRANCHES AND OFFICES: 173 W. Madison St., Chicago 2; 1776 Broadway, New York 19; 354 Nelson St. S. W., Atlanta 3; 2930 Canton St., Dallas 1; 701 Bayshore Bvld., San Frnacisco 24; 1619 Brookpark Rd., Cleveland 9; 2631 Woodward Ave., Detroit 1; 4053 Lindell Blvd., St. Louis 8; 131 Clarendon St., Boston 16; 923 W. Genesee St., Syracuse 4; 16th at Hamilton St., Philadelphia 30; 212 Oliver Ave. Bldg., Pittsburgh 22; 1815 29th Ave. S., Birmingham 9; 422 Dexter Ave., Montgomery; 1703 Bell Ave., Houston 3; 6900 Avalon Blvd., Los Angeles 3.

DOMESTIC DISTRIBUTION: Above offices and National Theatre Supply.

EXPORT: Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.

CHICAGO EXPANSION BOLT CO., 1338 W. Concord Place, Chicago 22, Ill.

Auditorium chair anchors.

"SUPREME" EXPANSION BOLTS: Long sleeve type (⅞-inch) to insure maximum anchoring power in concrete or other masonry; supplied with steel cone; available in full range of sizes to meet reseating as well as new floor conditions.

"SUPERIOR" EXPANSION BOLTS: Same as "Supreme" except for cone of metal alloy instead of steel.

"STANDARD" EXPANSION BOLTS: A short sleeve type with alloy cone.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

CHICOPEE MILLS, Lumite Division, 7 Worth St., New York 13, N. Y.

Fabrics woven of plastic filament.

LUMITE WOVEN SARAN FABRICS: "Saran" is plastic "thread" or filament, and fabric woven of it is highly durable and readily cleaned by merely wiping with damp, soapy cloth or cleaning fluid; it is also non-inflammable and vermin-repellent. Available in a variety of patterns and colors (color is a filament-dyed, not printed. Weave provides qualities of coolness, dryness, absence of wrinkles.

DOMESTIC DISTRIBUTION: Wholesalers and through manufacturers of auditorium chairs.

Cable Address: CHICOPEE. EXPORT: Firm export dept.

GOODALL FABRICS, INC., 525 Madison Ave., New York, N. Y.

Upholstery Fabrics.

PILE FABRICS, NOVELTY FRIEZE AND FLAT WOVEN FABRICS: All 54" full range of colors.

PLASTIC FABRICS: "Redo" line of vinyl-coated material, full range of colors and various "grain" finishes

DRAPERY FABRICS: Hand printed and plain.

DOMESTIC DISTRIBUTORS: All theatre supply dealers.

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Auditorium chairs.

NO. 30 LINE: Steel construction, available with full metal or plywood backs; coil spring seats; steel tubular edge center standards.
NO. 20 LINE: Similar to No. 30, but with cushioned hinge, smooth seat pan.

NOS. 16 AND 12 LINES: Lower-priced group rangnig from fully upholstered to veneer styles; all with steel tubular edge center standards.

(ALSO SEE PAGE 19)

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York, N. Y.

HEWITT-ROBINS INC., HEWITT RESTFOAM DIV., 240 Kensington Ave., Buffalo 5, N. Y.

Foam rubber cushioning.

"RESTFOAM" latex foam rubber cushioning fabricated to specifications for auditorium seating and foyer-lounge furniture.
position Bldg., Hgh Point, N. C.

BRANCHES: 666 Glenbrook Rd.; 1230 American Furniture Mart, Chicago, Ill. Southern Furniture Ex-

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HEYWOOD-WAKEFIELD CO., Gardner, Mass.

Auditorium chairs.

"ENCORE" LINE: No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.

"AIRFLO" LINE: Patented "Rocking chair" action. TC 702 has spring-fillbed back, coil spring seat. No. TC 703 same, with spring-filled pillow headrest.

"MEDALIST (TC-704): Steel except for wood veneer back; coil spring seat.

"ARISTOCRAT" (TC 705): Steel frame, wood veneer back and seat.

(ALSO SEE PAGE 3)

BRANCHES & REPRESENTATIVES: 1 Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 937 S. Alameda Blvd., Los Angeles 21; N. C. King, 1907 St. Paul St., Baltimore; 666 Lake Shore Dr., Chicago.

DOMESTIC DISTRIBUTION: Direct and unaffiliated dealers.

EXPORT: N. Y. Branch, 1 Park Ave.; Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

IDEAL SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

"STREAMLINERS": Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cast steel backs and seat pans, coil spring seats, padded or spring backs optional.

"SLIDE-BACK" TYPE: Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

INTERNATIONAL SEAT CORP., Union City, Ind.

Auditorium chairs.

COIL SPRING MODELS: All steel except Model 191A, seven end standard styles. **Model 401A,** insert panel back, spring-edge seat; **101A,** back 7/16-in. veneer, lacquer finish, spring-edge seat; **301A,** padded back, wire-on fabric attachment, spring-edge seat;**201A,** padded veneer insert back, spring-edge seat; **350AH,** padded welted back, wire-on fabric attachment, spring-edge seat.

DELUXE LINE: #2000 form fitting long back, spring edge seat; #2300 same as #2000 with added back padding; #2400 same as #2000 except uses rubberized hair back padding; #2500, 30 coil spring back chair.

DOMESTIC DISTRIBUTION: Theatre Equipment Section, RCA-Victor Div., Camden, N. J., through dealers marked with asterisk, page 6.

EXPORT: Norpat sales, Inc., 45 West 45th St., N. Y. C., or Intl. Seat Corp., Union City, Indiana.

IRWIN SEATING CO., Grand Rapids, Mich.

Auditorium chairs.

COMET, NO. 4452: Steel construction, spring arch seat.

STANDARD GROUP: Steel construction. **No. 3342,** coil spring seat, padded back; **No. 2241,** coil spring seat, plywood back; **No. 1141,** plywood back and seat.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

KROEHLER MFG. CO., Naperville, Ill.

Auditorium chairs.

AUDITORIUM SEATING: Steel construction with push-back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 1050, padded back; Model 1051, spring back; Model 1052; loge type with high lounge full spring back.

DOMESTIC DISTRIBUTION: Direct.

(SEE ALSO THIRD COVER)

EXPORT: Kroehler Mfg. Co., 666 Lake Shore Drive, Chicago, Ill.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Cast iron attachments with lens for downlighting of auditorium aisles, attachable to existing aisle standards; grey color.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

THEATRE SEAT SERVICE CO., Nashville, Tenn.

Auditorium seating service and supplies, cushions and upholstery fabrics.

REPAIR SERVICE: Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and baked-on enamel.

CUSHIONS AND FABRICS: All of cushion construction, and various makes of standard fabrics.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

(ALSO SEE PAGE 19)

[For Box-Office Equipment see Ticket Sales]

Drive-In Theatre Equipment

For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 5). For refreshment service products see Theatre Sales Catalog Data (Index page 37).

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.

Playground equipment.

ATHLETIC EQUIPMENT: Basketball backstops, goals and supports; castle tower climbing structures; castle walk units; combination units, outdoor gym; giant strides, safety and standards; horizontal bars and ladders; ocean wave units; wave stride units; shuffleboard sets.

RIDES: Merry-go-rounds; see-saw units; slides, all-steel; slides, double-chute; slides, kindergarten and nursery; slides, portable; heavy-duty swing sets; extra-heavy duty swing sets.

BENCHES AND PICNIC EQUIPMENT: Park benches; picnic grills; picnic and park tables.

DOMESTIC DISTRIBUTION: Direct.

AMERICAN SEATING CO., 901 Broadway, N. W., Grand Rapids 2, Mich.

Drive-in stadium seating.

MODEL No 93: Walk-in chair. Comfortable, durable all-weather stadium chair for walk-ins and for seating around concessions stand. Deep-curved hardwood seats and backs. Weather resistant baked-enameled cast-iron standards.

FOLDING CHAIRS: For incidental use everywhere, indoors and out. Durable, comfortable design and construction.

DOMESTIC DISTRIBUTION: Branch Offices and National Theatre Supply.

BRANCHES: 187 Spring St. N.W., Atlanta 3; 140 Federal St., Boston 1; 1122 Merchandise Mart, Chicago 54; 215 W. 3rd St., Cincinnati 2; 710 Williamson Bldg., Cleveland 14; 901 Ross Ave., Dallas 2; 650 17th St., Denver 2; 3037 Book Tower Bldg., Detroit 2; 106 W. 14th St., Kansas City 6; 530 W. Sixth St., Los Angeles 54; 12 Sixth St., Minneapolis 2; 570 Lexington Ave., New York 22; 1405 Locust St., Philadelphia 2; 200 S. Main St., Salt Lake City 9; 235 Montgomery St., San Francisco 6; 710 Second Ave., Seattle 4; 806 Fifteenth St., N. W., Washington 5.

BEREZNY ENGINEERING & MANUFACTURING COMPANY, 4208 Avalon Blvd., Los Angeles 11, Calif.

Automatic car counting meters.

CAR COUNTING METER: For placing just inside the box-office area of a drive-in to automatically tabulate the number of cars. Available with either a visible or invisible locked meter.

(ALSO SEE PAGE 56)

DISTRIBUTION: Direct.

CREST WIRE COMPANY, 45 W. 45th Street, New York 36, N. Y.

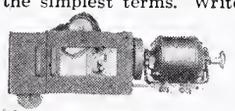
Underground wire for Drive-In Theatres.

NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial for in-car speaker systems and other wiring. #14AWG and #12AWG twisted pair, rubber insulated and Neoprene jacketed, hard drawn copper.

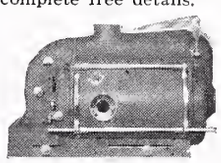
Complete "PACKAGED" Drive-In Theatre Equipment

BY Ballantyne

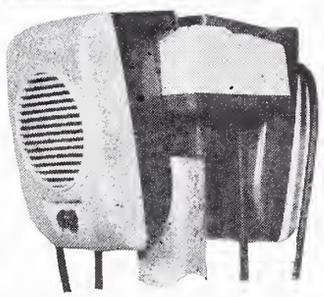
As the originator of "packaged" equipment for drive-in-theatres, Ballantyne still offers the only complete package unit for any size theatre. Ballantyne also offers a layout of the size drive-in you desire on your own piece of property, including entrances, exits, ramp detail, projection and concession room plans, etc., free of charge to purchasers of Ballantyne equipment. The job of building your drive-in resolves itself to your securing a dirt man and a local contractor to erect the projection and concession room building. Your problem is reduced to the simplest terms. Write for complete free details.



The Royal Soundmaster Model 9 Soundheads. More new features, simplified design, and advanced engineering makes them the most outstanding sound reproducer available — regardless of cost.



Lightmaster Model 4570 Arc Lamp, 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.

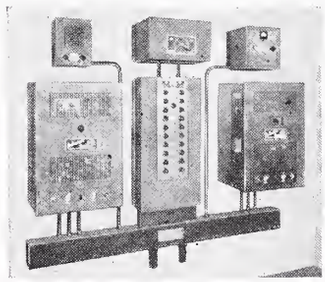


The Ballantyne DUB'L-CONE in-a-car speaker is accepted as the new standard in speakers today. It is designed to outlast any other speaker 3 to 1 yet it costs no more than ordinary speakers.



The Boyer "E-Z" Erect Prefab Screen Tower for those who prefer a complete "packaged" screen tower.

For those desiring to build their own screen tower and concession stand, plans, blue prints and layouts are available without cost to purchasers of Ballantyne equipment.



MX Series Deluxe Amplifier System for Drive-in Theatres. Complete packaged amplification for from 400 to 1200 cars. RX Series System also available for from 400 to 800 cars. Single or dual channel.

THE BALLANTYNE CO., 1707-17 DAVENPORT ST., OMAHA, NEBRASKA, U.S.A.

3 Dimensional Electric and Mechanical Conversion Hookups for Most Model Sound Heads Now Available

Catalog Data

EPRAD COMPANY, 1206 Cherry Street, Toledo 4, Ohio.

Drive-in speakers.

SPEAKERS: In-car equipment in three designs; component parts identical, only difference in housing. "Deluxe" model has stamped steel housing; "Universal," die cast aluminum; and "Custom," sand cast aluminum. Speakers can be supplied with either straight cords or Koiled Kords. Junction boxes supplied in four colors and can be equipped with a downlight, giving them a glow-top effect.

DISTRIBUTION: Independent theatre supply dealers.

DAWO CORP., 145 N. Erie St., Toledo 2, Ohio.

Drive-in speakers and signs.

SPEAKERS: In-car equipment in two models, Standard and Special, each with or without coiled cords, or junction box ramp light; weather-treated, water drainage at both cone level and case bottom; junction box fits pipe 1½-in. to 2⅜-in. diam. Speakers also for car-side and snack stand installation.

DIRECTIONAL SIGNS: Exit, entrance, restroom and similar markers, ramp indicators, traffic control and ticket booth signs on glass for insertion in light box mountable on posts or wall; box cast aluminum, hammerloid finish.

DISTRIBUTION: Unaffiliated theatre supply dealers.

GENERAL ELECTRIC CO., Electronics Park, Syracuse, N. Y.

Speaker units for in-car reproducers.

MODEL S400C22: Aluminum base PM voice coil, moisture-resistant cone designed to prevent warpage, gasket of non-absorptive cork to insure correct position of speaker in housing, special treatment of metal parts for outdoor protection; 4-in., output 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

MODEL S525C18: Same as above except 5¼-in.

(ALSO SEE PAGE 51)

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex

Drive-in stadium seating.

Model 10S OUTDOOR CHAIR: Stationary type, cast standards, baked finish; contour fitting hinged seat, slatted back.

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York, N. Y.

HABITANT FENCE, INC., Bay City, Mich.

Rustic wood fences and enclosures.

STOCKADE FENCE: White cedar structures for drive-in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground plan.

PICKET DESIGNS: Spaced pickets and post and rail bumper guards for driveway markings and play area enclosures.

SPECIAL PANELS: Rustic picket panels for outside of screen tower, ticket booths and marquees.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see listing on page 00).

IDEAL SEATING CO., Grand Rapids, Mich.

Drive-in stadium seating.

STATIONARY CHAIR for attachment to flat or inclined floor, indoor or outdoor; cast grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats either natural or enamel finish.

DOMESTIC DISTRIBUTION:

EXPORT: Joe Hornstein, Inc., 630 Ninth Ave., New York City.

KING AMUSEMENT CO., 82 Orchard St., Mt. Clemens, Mich.

Playground equipment.

AIRPLANE RIDE: Five chrome-trimmed planes, cap. each 2 children; suspended from steel tower, traverse 25-foot circles; automatic clutch button-controlled.

ROCKET RIDE: Five rocket-type planes, cap. each 4 children; otherwise as above.

SPEEDBOAT RIDE: Five miniature speedboats, cap. each 5 children; powered by electric motor, operate in 18-foot tank.

MINIATURE TRAINS: Electric and gasoline models, track sizes and designs built to order.

PONY-AND-CART RIDE: Eight cast aluminum ponies that gallop, pulling miniature carts, cap. 2 children; all enclosed in canvas top and wall; electric motor operation with push-button clutch.

FIRE ENGINE RIDE: Eight red fire engines with bell; total cap. 16 children; electric motor operation with push-button clutch.

ELEPHANT RIDE: Ten miniature cars shaped like elephant, cap. each 2 children; cars attached to central pole; electric motor operai twonith push-button clutch.

DOMESTIC DISTRIBUTION: Direct.

EXPORT: Home office.

KOILED KORDS, INC., BOX K, Hamden, Conn.

Straight and retractile electric cable for in-car speakers and heaters.

KOILED KORDS: Extend at ratio of 5 to 1! retract to compact coil on release; adapted to either speakers or heaters for in-car use.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

MAGIC FOG, INC., Cissna Park, Ill.

Insecticide fogging, general spraying equipment.

Dispensers for insecticide fogging of Lethane and Pyrethrins in two sizes; large unit attached to exhaust of truck; operation from driver's seat; **JUNIOR MODEL** fits most power mowers or lawn tractors.

DISTRIBUTION: Direct.

MINIATURE TRAIN CO., Rennsselaer, Ind.

Playground equipment.

MINIATURE TRAINS: Three models, Model G-16 in two styles ("Limited" and "Suburban") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Drive-in signs, grounds cleaning carts, and projection screen facing.

SCREEN FACING: Permanent white vitreous enamel metal in a waffle-like pattern, for drive-in screen tower facing.

SIGNS: Attraction panels and name signs, all types, designed to fit all needs.

MOBILE SIGN EQUIPMENT: Electrical metal sign, choice of plastic sign inserts to mark ramps, give traffic directions, etc.

CARTS: Basket mounted on wheels detachable for dumping or burning debris. Without basket to carry concession items and changeable letters, etc.

(ALSO SEE PAGE 50)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Drive-in screen paint.

Flat white coating for all types screen structures, painted of titanium with resin base to preserve diffusive characteristics under varying weather conditions.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

(ALSO SEE PAGE 23)

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

TODD SHIPYARDS CORP., 81-16 45th Ave., Elmhurst, N. Y.

Insecticidal fog applicator.

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for one-man operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship. wt. 650 lbs.

DISTRIBUTION: Direct.

WELCH EQUIPMENT, INC., 224 S. Michigan Ave., Chicago 4, Ill.

Insecticide fogging, general spraying equipment.

SUPERCLOUD MACHINE: For mounting on Willys-Overland Jeep (any model), and readily detachable; provides **aerosol fog generator** for insect control, and has attachments for various uses, as follows. **hand spray,** for direct-pressure application all liquid insecticides to buildings, shrubbery, swamp areas, etc.; **6-foot boom applicator,** for direct-pressure liquid insect, fungus and weed destroyers to lawns, driveways, etc.; **6-foot road oil distributor** for oiling drives, ramps, etc.; special nozzles handle road oils to viscosity of 100, lay down oil in mist to prevent messy residue; **spray painting and tire inflation air supply,** for painting screen, buildings, etc., and for tire inflation service to patrons. Machine detachable from Jeep in 15 min. Ship. wt. 410 pounds. Also mounts on Ford, Chevrolet, Dodge and International.

BRANCH: 2875 Glendale Blvd., Los Angeles.

DOMESTIC DISTRIBUTION: Direct; inquire also through any theatre supply dealer, Willys Overland dealers.

WHITNEY BLAKE CO., Box K, Hamden, Conn.

Underground wire for drive-in theatres.

"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial to wire in-car speaker systems, and for comparable wiring, with either No. 14 wire (**Cat. No. 14-TSC-2**) or No. 12 wire (**No. 12-TSC-2**).

DOMESTIC DISTRIBUTION: Graybar Electric Company. All theatre supply dealers.

Floor Coverings

AMERICAN MAT CORP., Toledo 2, Ohio

Rubber Mats.

LINK TYPE LOBBY MATS: "Ezy-Rug" heavy-duty rubber link matting; available in black or colors.

PERFORATED TYPE: Entrance matting, perforated and corrugated; available in black or colors.

SPONGE RUBBER RUNNERS: Air-Tred Sponge Rubber Runners, colors black or maroon, thickness ¼" sponge rubber base, topped with resilient long wearing semi-hard surfaces, width 36" x 48", length 60 feet to the roll.

Catalog Data

DO-ALL: Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

DOMESTIC DISTRIBUTION: Direct and all dealers.

BIGELOW-SANFORD CARPET CO., INC., 140 Madison Ave., New York 16, N. Y.

Theatre carpeting.

PATTERN WILTONS: "Delwood" (4-frame) and "Marshfield" (3-frame) all-wool fabrics for heavy-duty service; available in numerous stock patterns and color schemes, or available in special color combinations or patterns on order.

BROADLOOMS: Wilton and Velvet weaves in standard broadloom widths.

"CUSHIONLOK": Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blown into backing to bind tufts, increase resilience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

DOMESTIC DISTRIBUTION: Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

EXPORT: Through home office contract dept.

THOMAS L. LEEDOM CO., Bristol, Pa.
Carpeting.

RCA THEATRE CARPETING: Exclusive patterns designed especially for theatres, in three Wilton weaves ("Headliner," "Top Performer," "The Showman") and one Saxony Wilton ("Achievement").

LEEDOM WEAVES in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Radcliffe," "Radcliff Loop," "Woodcliffe."

BRANCHES: 295 Fifth Ave., New York; 1879 Merchandise Mart, Chicago; 1311 St. Clair Ave., Cleveland.

DOMESTIC DISTRIBUTION: RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 68; Leedom line direct and through branches and representatives.

C. H. MASLAND & SONS, 295 Fifth Ave., New York, N. Y.

(Alexander Smith Inc., Sole Selling Agents.)
Carpeting.

VELVET WEAVES in standard and de luxe grades.

WILTON WEAVES in heavy-duty grades and de luxe qualities. Special colors and designs for minimum weavings.

DOMESTIC DISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet contractors.

ALEXANDER SMITH, INC., 295 Fifth Ave., New York, N. Y.

Carpeting.

CRESTWOOD, CRESTMONT: De luxe specialty carpeta in wide assortment patterns and color effects. Also available in special design for specific interiors.

DOMESTIC RISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet contractors.

RADIO CORP. OF AMERICA, Engineering Products Dept., Camden 2, N. J.
See under THOMAS L. LEEDOM CO., Bristol, Pa.

[*HEARING AIDS—See Projection and Sound*]

Cut Hours of Time! Have Better Housekeeping!

WITH

TORNADO®

THEATER CLEANING

Is yours the one out of every four theaters being "Tornado cleaned" today? If not, you're missing your big opportunity to reduce cleaning hours with plenty of savings. Tornado offers faster, more thorough cleaning of seats, floors, stairs, screens and other areas. It's the machine designed to answer each difficult problem of theater cleaning.





As a Blower Sweeper

Tornado moves boxes, rubbish and debris four times faster than any other method—cleans where nothing else will.



As Shoulder-Type Vacuum

Tornado cleans stairs, seats, drapes, screens, carpets—Is always at the operator's side, causes less fatigue.

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Write for Bulletin 597

BREUER ELECTRIC MFG. CO

5100-B NORTH RAVENSWOOD AVENUE CHICAGO 40, ILLINOIS

Lighting

JACK A. FROST, 234 Piquette Avenue, Detroit 2, Mich.
Lighting rental service.

SPECIAL LIGHTING SERVICE: Company will rent any lighting equipment for specialized display, theatrical, studio and motion picture needs. Service includes installation and removal of equipment.

DISTRIBUTION: Direct.

(ALSO SEE PAGE S1)

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.
Filament and fluorescent lamps; black-light sources; germicidal lamps projection lamps. (See Projection and Sound.)

GENERAL SERVICE FILAMENT LAMPS: All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; **for outdoor use, vacuum lamps** are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small wattages.

LUMILINE LAMPS: Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17¾ inches), 40 watts (11¾ inches).

FLUORESCENT LAMPS: Phosphor-coated tubes in various diameters up to 2⅛ inches; lengths in inches for popular wattages—15w, 18; 20w, 24; 30w, 36; 40w, 48. New simplified line of white types. Standard cool white and standard warm white for higbest efficiency; deluxe cool white and deluxe warm white for best appearance of room finishes and patrons' complexions. Colors—pink, gold, blue, green, red.

SLIMLINE LAMPS: Most popular sizes—8', 6', 4' lengths in 1½" diameter. Also available in 42" and 64" lengths of ¾" diameter and 8' and 6' lengths of 1" diameter.

CIRCLINE LAMPS: Fluorescent lamps of circular shape; diameters, 8, 12 and 16 inches; white.

PROJECTOR LAMPS: (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood applications; 150 watts; base for regular sockets. New 200-watt PAR46 and 300-watt PAR56 narrow beam spotlamps and 300 watt PAR56 floodlamp.

REFLECTOR LAMPS: Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety: 75. 150 and 300 watts, base for regular sockets. New 300 and 500-watt spot and flood with heat resistant glass bulb for outdoor use.

BLACK LIGHT SOURCES: **Filament** ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; **fluorescent** tubular blacklight lamps in regular fluorescent lamp sizes and wattages available with bulbs of clear glass or dark purple filter glass; **mercury** ultra-violet lamps **(Type H),** used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AH5.

GERMICIDAL LAMPS: Ultraviolet tubular lamps for placement in air ducts, and for room installation in special fixtures.

OZONE LAMP for odor reduction. 4 watts S11 bulb.

DISTRIBUTION: Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

KLIEGL BROS., 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods, switchboards, auditorium, downlights, covelights, architectural, display, lighting control equipment.

STAGE BORDERLIGHTS: Individual Alzak-finished reflector-type, 60w to 100w for glass roundels; compartment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trough type 60w to 100w painted or Alzak-finished, continuous reflector.

STAGE FOOTLIGHTS: Individual Alzak-finished reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w sizes.

STAGE SPOTS: Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

STAGE FRONT LIGHTS: Auditorium recessed ceiling lights for front stage lighting, "Klieglight" type with or without remotely operated color changing color frames; balcony front "Klieglight" or Freznel lens units with balcony front housings.

"KLIEGLIGHTS": 250w to 3000w types with ellipsoidal reflectors, 6- to 12-in. lenses, drop-in or built-in square shutters, iris shutters and curtain shutters.
STAGE FLOODS: Compartment or reflector types, all sizes, for hanging and stand use.

FOLLOW SPOTS: 2000w to 3000w "Klieglights" with rear-operated iris and curtain shutters, color frame boomerang; arc types 60 amp., 6- or 8-in. lens units.

SWITCHBOARDS: "Klieglboards," rotolector (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable types.

AUDITORIUM DOWNLIGHTS: 200w to 1000w, relamped from above ceiling; plaster ring, 6-in. opening.

AUDITORIUM LENS UNITS: Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

AUDITORIUM LOUVRE TYPE: Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvres.

AUDITORIUM COVE STRIPS: All sizes, all shapes, with or without Alzak-finished reflectors; use standard filament lamps, lumilines, fluorescent, slimline and reflector lamps.

AUDITORIUM EXIT SIGNS: All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

DISTRIBUTION: Through electrical contractors, and direct.

(ALSO SEE THIS PAGE)

STROBLITE CO., 35 W. 52nd St., New York N. Y.

Blacklight equipment.

BULB: 2-watt, argon glow lamp.
LAMP: For close range; consists in 2w bulb, 3-in. reflector, cord with plug; with filter gives dark rays.

FILAMENT BLACKBULB: 250w, average life 50 hours; for intermittent service.

ULTRA-BLUE LAMP: 15w, with replacement tube; for 110v a.c. or d.c.; blue filter glass included. Also 30w and other sizes.

MERCURY LAMPS: Intense ultra-violet light supplied by mercury arc bulb operated from autotransformer on standard 110v, 60 cycle, a.c.; consists of bulb and 5-in. filter roundel, attachment ring, small stand and housed transformer. Available in 100w, 250w, 275w sizes.

DOMESTIC DISTRIBUTION: All theatre supply dealers, and direct.

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament and fluorescent lamps, neon indicators, germicidal Sterilamp and black-light lamps; projection lamps (see Projection and Sound).

FILAMENT—GENERAL SERVICE, SIGN AND DECORATIVE: Regularly available inside-frosted 10-1000 watts; clear bulbs 6- 10-w, and wattages above 100; coated colored 10-40 watts; also 15w, 25w, 40w round and 15w and 25w flame shape. Vacuum lamps for outside exposed use, 6w to 40w.

FLUORESCENT (F-Lamps): White, Daylight, Standard Cool White in 6, 8, 13, 14, 15, 20, 25, 30, 40, 85, watts in lengths 9-60 inches, diameters ⅝ to 2½ inches; Soft White and Warm White (light quality similar to filament lamps) in 15, 20, 25, 30, 40, 85 watts; colors (blue, green, pink, gold, red) in 15, 20, 30, 40 watts. **"Circline"** 22 and 32 watts.

SLIMLINE FLOURESCENT: T-6 type, 42- and 64-inch; T-8 type, 72- and 96-inch; both in all standard whites. T-12 type, 48-, 72- and 96-inch.

PROJECTORS AND REFLECTORS: Self-contained with sealed-in reflector for either spot- or floodlight. **Projector** type for both outdoor and indoor use, 75w, 150w. **Reflector type** for indoor use, 75w, 150w, 300w.

LUMLINE: Tubular filament, inside-frosted, straw, orange, blue, emerald, pink, white in 30w and 60w (17¾ in. long), and 40w (11¾ in.).

BLACK-LIGHT SOURCES: Fluorescent tubes (Type 360BL) in 6, 15, 30, 40 watts; mercury vapor bulbs (particularly C-H4 spotlight, E-H4 floodlight); 250-watt filament, purple X filament, ultraviolet with visible light filter.

GERMICIDAL STERILAMPS: Tubular ultraviolet for air disinfection installation in air ducts, or in special room fixtures.

NEON INDICATORS: Indicator lights in variety of sizes from 1/25 to 1 watt.

DISTRIBUTION: Stocked by theatre supply and electrical supply dealers, otherwise consult nearest Westinghouse Lamp Division office.

THEATRE
LIGHTING

A dependable source for all your lighting requirements . . . originators and manufacturers of "Klieglights" . . . specialists in the field for more than half a century.

STAGE LIGHTING
ARCHITECTURAL LIGHTING
SPECTACULAR LIGHTING
SPOT LIGHTING
FLOOD LIGHTING

Footlights	Borderlights
Frontlights	Bridgelights
Downlights	Blacklights
Directional Signs	Dimmer boards

and many other products

INQUIRIES INVITED

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50TH STREET
NEW YORK 19, N. Y.
Telephone: COlumbus 5-0130

Maintenance and Wash Room Equipment

BREUER ELECTRIC MFG. CO., 5100 Ravenswood Ave., Chicago 40, Ill.

Maintenance equipment.

"TORNADO" Theatre Blowers Nos. 48T, 50T, 52T. 3/5 h.p. to 1-1/3 h.p. May also be used as pack carried vacuum cleaner and insecticide sprayer.

"TORNADO" commercial wet and dry pickup. 3/5 h.p. to 1-1/3 h.p., three models; also noiseless models.

"TORNADO" NO. 600 Series: Floor maintenance machines in four sizes, eight models. Scrub, shampoo, wax and polish.

(ALSO SEE PAGE 59)

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory available from company on request).

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill.

Electric hand driers.

PEDESTAL MODEL NO. 5A: Drier equipment mounted on pedestal with push-button switch with automatic shut-off, drier housing and pedestal finished in porcelain enamel in white; standard 115 volts; 19.6 amps.

WALL MODEL NO. 8A HAND DRIER: Mounts to any type wall. Push button switch with automatic shut-off. New type circuit breaker eliminates blowing of fuse when air stream is blocked. Finished in white porcelain enamel; standard 125 volts; 19.6 amps.

STOOLS AND TABLES: Solid bronze, aluminum and cast iron finished in porcelain enamel.

DOMESTIC DISTRIBUTION: Direct and all theatre supply dealers.

NATIONAL SUPER SERVICE CO., INC., 1941 N. 13th St., Toledo 2, Ohio.

Vacuum cleaners.

Heavy duty equipment available in four models for both wet and dry pick-up. Two models, inside bag, operate at absolute minimum noise level. Three models can be quickly converted for blowing. Specially developed tools for cleaning screens, extension tubes for over-head work, large-mouth floor tool for bulky litter.

(ALSO SEE PAGE 19)

DOMESTIC DISTRIBUTION: All theatre supply dealers—maintenance supply distributors.

SPENCER TURBINE CO., Hartford 6, Conn.

Vacuum cleaning equipment.

COMMERICAL MODEL: Mounted on 10-in. rubber-tired rear wheels and single front caster; 1 h.p. universal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of 5/8-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner; dirt pan cap. 6 gal.

MULTI-VAC SENIOR: Motor 3/4 h.p.; wt. 58 lbs.; dirt can cap. 4 gal.; 47-in. water lift at 25 ft. 5/8-in. orifice. **Multi-Vac Junior,** 1/2 h.p., dirt cap. 1.6 gal.

STATIONARY SYSTEMS: Central vacuum cleaning plants in capacities to requirements of theatre.

DOMESTIC DISTRIBUTION: Authorized dealers, and direct.

Projection and Sound

C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.

Projection arc lamps, rectifiers for d. c. projection arc supply.

Features

Western Series

Travelogues

News



BLACK and White

COLOR

and also CINERAMA *

They all look best with

SUPER SNAPLITE

f/1.9 Projection Lenses

True speed of f/1.9 in every focal length up to 7 inches. Ask for bulletins 207 and 209.

*CINERAMA uses Kollmorgen Super Snaplite Lenses



YOU GET MORE LIGHT WITH SUPER SNAPLITE

KOLLMORGEN Optical CORPORATION

Plant: Northampton, Massachusetts

New York Office: 30 Church Street, New York 7, N. Y.

A big HIT!

Sold thru THEATRE SUPPLY DEALERS Exclusively



GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

Sold thru Theatre Supply Dealers Exclusively

SILVERLITE 3D SCREEN COATING

FOR INDOOR AND DRIVE-IN SCREENS

Prepare your present flat surface screen for 3 dimensional projection at lowest minimum cost.

Available through Theatre Supply Dealers.

VOCALITE SCREEN CORP.

ROOSEVELT NEW YORK

75-115 AMPERE REFLECTOR LAMP: "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. F1.9 reflector.

60-85 AMPERE REFLECTOR LAMP: "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.

40-65 AMPERE REFLECTOR LAMP: "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in negative, 14 in reflector.

RECTIFIERS: Selenium 60-90 amperes and 60-100 ampere. 3 phase.

WATER CIRCULATORS for water cooling positive carbons.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.

(ALSO SEE PAGE 25)

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Motor-generator sets for d.c. supply from a.c. lines.

BUILT-UP UNIT TYPE ("Stabilarc" No. 195): Available in output ranges from 20-40 amperes to 1000-1500 amperes. Generator, rheostats and starter separate units. Regularly available in 42, 60 or 80 volts for 60-cycle lines; sizes 20-40, 30-60 and 40-80 amperes mounted on sub-base.

STANDARD MODEL ("Stabilarc" No. 1373): A complete unit with generator, ballast resistors, across-the-line starter and control panel; available in Model 195 output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

(SEE PAGE 65)

DISTRIBUTION: All theatre supply dealers.

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.

Projectors, Arc Lamps, Rectifiers, Pedestals, magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers, Drive-In Directional Signs, Prefabricated drive-in screen towers.

COMPETE SOUND SYSTEMS: Arranged in five capacity groups—to **1250** seats (with No. 39 horn systems), Models 530, 630, 730; **up to 900 seats** (with No. 20 horn system) Models 520, 620, 720; **Up to 600 seats** (with No. 14 horn system), Models 514, 614, 714; **up to 350 seats** (with No. 11 co-axial two-way speaker). Models 511, 611, 711; **up to 350 seats** (with HF-7 "Silver Spiral" speaker). Models 507, 607, 707. Sound systems also available with **Western Electric** or **Altec-Lansing horn systems.**

SOUNDHEADS: Designed for use with all standard makes of projectors, and adaptable to Power's. **Model 6** has directly connected all-gear fiexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, prefocused exciter lamp. Gear boxes for 25-, 50- or 60-cycle current; boxes interchangeable. **Model 9,** a later development with new film travel, gear box, simplified drive, oil damped filter fly-wheel, patented tilt-out exciter lamp holder, with all moving parts in sealed ball-bearings.

HORNS AND SPEAKERS: Three two-way systems with cellular high-frequency horn (alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). **Model 30** has two low-frequency units; dividing network crossover at 500 cycles; five-step high-frequency attenuation for acoustical adaptation to auditorium. **Model 20** similar to No. 30, but with single low-frequency unit. **Model 14** has smaller low-frequency baffle with simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. **Model HF-7-SS,** for auditoriums up to 350 seats, has a "Silver Spiral" speaker mounted in horn baffle for full frequency output. **Model 11** has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also can supply **Western Electric** and **Altec-Lansing horn systems.**

HIGH-INTENSITY ARC LAMPS: Model 4S70, 45-70 amps., arc magnetization by Alnico 5 permanent magnet; 14-in. reflector at 32-in. working distance for optical efficiency with f/20 lens, each carbon fed by independent screws with 12-in. travel on positive; mirror flame shield and dowser operated by handles on both sides; finished in grey wrinkle with anodized aluminum trim. "Arcmaster," 45-50 amps., magnet arc stabilization, manual carbon positioning, double cone drive for positive feed, mirror guard operated by dowser lever.

RECTIFIERS: Six tungar tube types—SP40, 4 tubes, 40 amperes, single-phase; SP60, 4 tubes, 60 amperes, single-phase; 3P60, 4 tubes 60 amperes, three-phase; SP80, 6 tubes, 80 amperes, single-phase; 3P80, 6 tubes, 80 amperes, three-phase. Also **90-amp. model,** single or three-phase. All models are finished in gray baked-on wrinkle paint.

PEDESTALS: Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. **Model 1500** is straight-column type; **Model 1800** has forward slant (streamline effect). Lamp and motor switches available for mounting on either.

EXCITER LAMP SUPPLY: Model N50-D, tube type for two 10v, 5 amp. lamps.

AMPLIFIERS: Complete series of amplification units for regular theatres, in dual or single channel cabinet; and the MX and RX series for drive-in theatres. **Dual channel** system (PD-56) has two amplifiers with switch changeover, monitor and its amplifier built in. PD-55 provides **single channel** in dual cabinet for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are **speaker-amplifier equipment for cry-rooms,** etc. (PD-52); **hearing aid amplifier** (PD-53); **monitor cabinet** (PD-54). The **MX Series** for drive-ins provides systems for from 400 to over 1,000 cars. MX-1 single-channel 200w; **MX-2** dual channel 200/400w; both systems include **MX-28A ramp control panel** to monitor or cut out any speaker section; room panel accommodates cabinet for non-sync, radio, etc. The RX Series for drive-ins provides systems for from 200 to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-228A ramp control panel.

PROJECTORS: Model BW (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount.

DRIVE-IN SPEAKER: types. **AX90,** Doub'l Cone, PM speaker with aluminum voice coil, alumizite treated diaphragm, and two cones, one superimposed on the other for protection from weather*, in a die-cast aluminum housing with baked finish in several contrasting colors, junction box of same housing design, with or without downlights, speaker with straight or coiled cords. AX 45 overflow crowd speakers consisting of bell-shaped marine all-weather speakers, complete with box cap and volume control.

DRIVE-IN SIGNS: New cast tluminum signs wth letters cast as a part of the aluminum housing for lamp signs, enter and exit, and directional signs. Available for sale on post mount.

(ALSO SEE PAGE 57)

SCREEN TOWERS: Completely prefabricated in wood, including all hardware, ship-lapping of screen face, and screen. Shipped on company truck from Omaha. Come in four sizes, 56x38 56x32, 59x56, 64x60.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory available from manufacturer). **Cable Address:** BALCO. **Export Agent:** K. Streuber & La Chicotte, 1819 Broadway, New York 23 (cable KASTREUBER).

BAUSCH & LOMB OPTICAL CO., 658 St. Paul St., Rochester, N. Y.

Projection lenses.

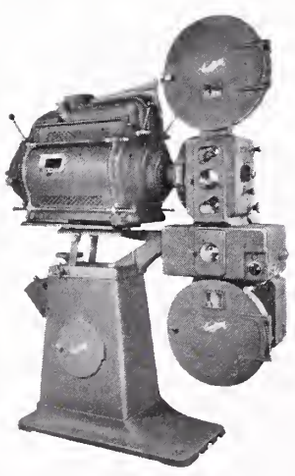
SUPER CINEPHOR: Coated lenses working at an aperture of f/2.0, available in focal lengths from 3 to 5 inches in ¼-inch steps. In permanently sealed mounts to prevent internal dust, dirt or oil vapor.

LONG FOCUS SUPER CINEPHOR: Coated lenses, f2.0, focal length 5¼ in. to 7 in. in ¼" steps. 4" diameter one piece barrel, increased illumination, heat resistant cement, regular production for prompt delivery.

CINEPHOR SERIES II: Coated lenses available in the longer focal lengths, from 5¼ to 9 inches; hence, maximum speed f/2.5 (down to f/3.7, depending on focal length). Permanently sealed.

POPULAR-PRICED CINEPHOR: These are f/2.0 lenses formerly uncoated, but now coated without increase in price. Available in focal lengths 3½ to 5 inches. Mounted in No. 2 barrel.

BRANCHES: 1324 Eye St., N. W., Washington 5, D. C.; 16849 Grand River, Detroit 27, 30 Rockefeller



The Best Projector in Sight

CENTURY Projectors are the choice of leading theatres in the United States and the World Over. Why? Because of simplified design, fewer parts, minimum lubrication—which means less wear, easier maintenance and steady, brilliant projection. CENTURY Projectors were the choice of CINERAMA, the new, significant "3rd dimensional" motion pictures now showing in New York.

Century

CENTURY PROJECTOR CORP. NEW YORK, N.Y.

FOREIGN DISTRIBUTORS

IN CANADA

Dominion Sound Equipments Limited

MONTREAL, CANADA

OUTSIDE U. S. A. AND CANADA

Westrex

Westrex Corporation

NEW YORK, N.Y.

Catalog Data

Plaza, New York 20; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth St., Los Angeles 14; 388 Yonge St., Toronto, Ont., Canada.

DOMESTIC DISTRIBUTION: NTS branches: RCA dealers (asterisk); and unaffiliated dealers (name for specific territory available from manufacturer).

EXPORT AGENTS: National Theatre Supply Export Dept., 92 Gold St., New York 7; RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streuber & La Chicotte, 1819 Broadway, New York 23; Westrex Corp., 111 Eighth Ave., New York 11.

CALI PRODUCTS CO., 3721 Marjorie Way, Sacramento 20, Calif.

Carbon savers.

CARBON COUPLERS for all carbon trims.

DISTRIBUTION: All theatre supply dealers, and direct.

CARBONS, INC., 400 Myrtle Ave., Boonton, N. J.

Carbons for projection arc lamps.

"LORRAINE" Carbons (manufactured by **Le Carbone-Lorraine,** France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

(ALSO SEE PAGE 22)

DOMESTIC DISTRIBUTION: By authorized dealers in certain territories (names and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

CENTURY PROJECTOR CORP., 729 Seventh Ave., New York 19, N. Y.

Projectors, pedestals, magazines, soundheads, amplifiers, rewinders.

PROJECTOR MECHANISMS: Single rear shutter (Model C) and double shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. **Magazines,** 3,000-foot for standard and for drive-in theatres. An **air deflector (CI-T-100)** is available for mounting on any mechanism of rear shutter type where lamp shows sensitivity to air disturbance.

PEDESTALS: Model C for regular theatres and for drive-in theatre upward tilt.

SOUNDHEADS: Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .08% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexible coupling. The "Standard" (Model R3) is of simplified design, with hydro flutter suppressor.

AMPLIFIERS: Main amplifier, W3-11, 15 watts, with low-capacity cable connector to photocells; main amplifier, W5-17, 18 watts, used with pre-amplifiers.

POWER amplifiers W5-16 (40 watts), W5-19 (200 Watts), 287-W (250 watts).

REWINDERS: Two heavy-duty models—M & P clamp type, and MM & PP bench type.

(ALSO SEE OPPOSITE PAGE)

3RD DIMENSIONAL DEVICES: Synchronizers and Polaroid Booth Filters for Century equipment and adaptable for most other makes of projectors and sound reproducers.

ACCESSORIES AND PARTS: Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; double bearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projected oil available in 1 gal. tins.

DOMESTIC DISTRIBUTION: Dealers 1, 2, 7, 9, 17, 22, 26, 32, 35, 39, 40, 44, 54, 57, 63, 66, 70, 72, 82, 86, 88, 96, 98, 99, 109, 112, 115, 116.

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11.

CONTINENTAL ELECTRIC CO., Geneva, Ill.

Electronic tubes for sound systems and current rectification.

"CETRON" LINE of photocells for motion picture soundheads; tungar tubes for projection a. c. power line rectifiers (also Thyratron tubes for lighting control consoles and comparable current control).

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: CONTINENTAL. **EXPORT:** E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

DA-LITE SCREEN CO., 2723 N. Crawford Ave., Chicago, Ill.

Motion picture screens.

V-1 Matte-white, flame-proof, mildew resistant (folding type fabric).
V-3 matte-white, flame-proof, mildew resistant.
V-4 White Magic crystal-beaded, fire resistant, mildew resistant.

DISTRIBUTION: All theatre supply dealers.

DeVRY CORP., 1111 Armitage Ave., Chicago, Ill.

Sound projectors, amplifications systems, in car speakers, 16mm sound-projection equipment.

THEATRE PROJECTION-SOUND SYSTEM ("12,000 Series"): Unified projector-soundhead with or without the complete amplification system built up according to capacity of theatre from amplifier units noted below and available with Altec-Lansing two-way horn system. Pedestal designed for downward or upward tilt, with built-in rectifier for exciter supply. Heads designed for removal by units for servicing, including sprocket assembly. Shutter rear barrel double-action type. Chain drive.

AMPLIFIERS: Six systems, two not requiring pre amplifiers—20-30 watts single channel (**No. 2820**) and dual channel (No. **2823**) with built-in monitor. With pre-amplifiers—**No. 12,020,** 20-30 watts single; **No. 12,016,** 40-60 watts dual; **No. 12,030,** 80-120 watts dual; **No. 12,822** 250 watts single, specified for drive-in theatres.

IN-CAR SPEAKERS: Drive-in units designed for standard pipe mounting; speakers Alnico-v PM, 5-inch; spring-coiled cable; housing aluminum alloy, gray hammerloid finish.

TRANSPORTABLE 35mm SOUND PROJECTOR (Model 2810): Mazda illumination to 1,000 watts; carried in all-metal case, except for amplification and speaker; with portable amplifier and 12-inch heavy-duty PM speaker, or adapted to permanent sound system.

PORTABLE 35mm SOUND PROJECTOR ("Suitcase" Model No. 1): Mazda illumination to 1,000 watts; wt. approx. 60 lbs.; with portable amplification and speaker as above, or adapted to permanent sound system.

PROFESSIONAL 16mm SOUND MOTION PICTURE PROJECTION EQUIPMENT (Model "PRO"). Consists of three lightweight, portable components; a 16mm sound **PROJECTOR,** a 20 watt **AMPLIFIER** and a 25 watt capacity **LOUDSPEAKER.** Mazda illumination to 1000 watts with special coated condensing lens system and projection lens f/1.6 in all focal lengths up to 4 inches. Same basic 16 mm sound projector as above but including 8-watt amplifier; 5-inch, 10-watt loudspeaker; all in one case. Also available with external 25-watt loudspeaker in separate case.

PORTABLE TWO-CASE 16mm SOUND PROJECTOR. DeVry "15" Model—Auditorium capacity. Projector and 15 watt amplifier in one case, 8 or 12 inch loudspeaker in separate matching case.

PORTABLE 16mm SOUND PROJECTOR ("Theatre-in-Suitcase" DeVrylite "5" model): Single case equipment, wt. approx. 31 lbs.; mazda illumination to 1,000 watts; projection lens, standard f/1.6 2 inches; sound output rated to 500 persons, more with extra loudspeaker.

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

Cable Address: HERMDEVRY.

GARVER ELECTRIC CO., Union City, Ind.

Bulb type projection rectifiers.

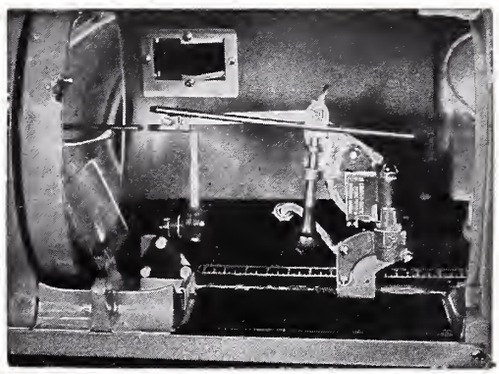
SAVE $400 A YEAR ON CARBONS

The CRON-O-MATIC
Fully Automatic
CARBON SAVER

for Ashcraft "D" and "E," Brenkert-Enarc, Peerless Magnarc and Strong Mogul lamps.

Burning average lengths (3¼") down to ¾" saves 2½" or 22.2% of the carbon cost.

Uses positive carbon stubs of *any length,* without preparation. When entirely consumed, the new carbon goes into use without losing the light, or otherwise affecting lamp operation.



No more "Will it burn a full reel" guessing.

Only $52.50

If your dealer can't supply you, order direct.

PAYNE PRODUCTS CO.,
Cron-O-Matic Division
2451 W. Stadium Blvd., Ann Arbor, Mich.

☐ Send literature on the Cron-O-Matic.
☐ Ship Cron-O-Matic Carbon Saver.
☐ C.O.D., including postage.
☐ Remittance herewith.

NAME .....
THEATRE .....
STREET .....
CITY & STATE .....

EXPORT: Frazar & Hansen, Ltd., San Francisco, New York, Los Angeles

Used by Leading Circuits



"Snow White"

MANY EXHIBITORS ARE RESURFACING THEIR SCREENS TO COMBAT T. V.

A BRIGHT PICTURE IS THUS ASSURED

YOU'LL LIKE IT IF YOU TRY IT

NATIONAL THEATRE SCREEN REFINISHING CO.

129 ZENNER ST. BUFFALO 11, N. Y.
HU. 3673

Catalog data

TWELVE TUBE: 100 ampere for Angular trim, single and 3 phase.

SIX TUBE: 80 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 60 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 40 ampere for coaxial trim, single and 3 phase.

TWO TUBE: 30 ampere Low Intensity single phase.

DOMESTIC DISTRIBUTION: The Ballantyne Co., Omaha, Neb.

FOREIGN DISTRIBUTION: Streuber & LaChicotte, 1819 Broadway, New York 23, N. Y.

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.

Filament projection lamps, exciter lamps.

PROJECTION LAMPS: Tungsten filament lamps in all types and sizes for motion picture and other light projection.

EXCITER LAMPS: All types and sizes for motion picture sound reproduction.

DISTRIBUTION: Theatre supply dealers and electrical distributors.

GENERAL ELECTRIC CO., 420 Lexington Ave., New York, N. Y.

Projector interlocking motors for stereoscopic projection.

Self-synchronizing ("selsyn") motors of 60 cycles in rating of 50-ounce-inch torque displacement, for driving two projectors synchronously, one connected to each projector drive motor by sprocket-and-chain attachment.

DISTRIBUTION: Theatre supply and electrical dealers, and direct.

GOLDBERG BROTHERS, P. O. Box 448, Denver 1, Colo.

Rewinders, reels, projection room cabinets and tables, sand urns, box office speaking tube.

REWINDER: Fully enclosed type, motor-driven, for diameters to 15 inches; equipped with automatic stop.

REELS: Fabricated of aluminum in 4 sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs. Aluminum 3,000 ft. 35mm., 18½" diameter and 5,000 ft. 35mm, 23" diameter.

BOOTH TABLES: Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zinc-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

SPEAKING TUBES: Chrome finish in sizes 2¼ inches to 4½ inches and 2¼ inches to 5½ inches.

SAND URNS: Bronze, red, green, blue, yellow and black.

(ALSO SEE PAGES 19, 26, 61)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GORDOS CORP., 86 Shipman St., Newark 2, N. J.

Rectifier tubes.

G-83, 15-amp.; **G-48,** 6-amp.; **G-65,** 2-amp.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Bizzelle Cinema Supply Corp., 420 W. 45th St., New York.

GOLDE MANUFACTURING CO., 888 North Clark Street, Chicago, Ill.

Stereopticons, spotlights, rewinders.

STEREOPTICONS: Model No. 1043 — "Air-Flo," 1000 watts, 3¼x4 slides; ship. wt. 30 lbs. **Model No. 1048**—all-purpose type, 1000 watts, 3¼x4, 2x2 and all other size slides; single- and double-frame film strip.

REWINDERS: Model DH—automatic 35mm, wt. 100 lbs.

SPOTLIGHTS: From 150w to 1000w, blower-cooled, six changing colors.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address: GOLCH.

GRISWOLD MACHINE WORKS, Port Jefferson, N. Y.

Film splicers.

MODEL R-2, 35mm: For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32 inch splice; also single perforated type for 1/16- for 1/10- or 5/32-inch splice.

MODEL T, 35mm: For 1/16- or 1/10- or 5/32-inch splice.

DUPLEX MODEL R-2, 35mm and 16mm: For 1/16 and 1/10-inch splice.

NON-PERFORATED MODELS: R-3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

DISTRIBUTION: Neumade Products Corp.

HANOVER CONTINUOUS CARBON BURNER COMPANY, 5 West 45th St., New York 36, N. Y.

Carbon saving devices; arc lamp jaw adaptors.

CARBON BURNER: Twin, positive carbon jaw assembly, pivoted to change over, from 1" stub, during reel.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Norpat Sales, Inc., 45 West 45th St., New York 36, N. Y.

HELIOS CARBONS, INC., 122 Washington St., Bloomfield, N. J.

Projection arc carbons.

HELIOS "BIO" carbons manufactured in Germany; types and sizes for all projection arc lamp trims.

(ALSO SEE PAGE 27)

DISTRIBUTION: Exclusive distributors.

HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.

Motor-generators for projection arc supply.

33-VOLT ("Transverter" LV-40/80): For 1kw high-intensity arcs; 40 amp. continuous, 80 amp. changeover.

48 VOLT ("Transverter" HI): Two sizes for high-intensity arcs employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

60 VOLT ("Transverter" HIH): Three sizes for suprex carbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

75 VOLT ("Transverter" HS 115/230) for 50-63 volt high-intensity and spot arcs. For National Excelite 55,000 type lamp, 75 volt. 115 amp continuous, 230 amp changeover, HS 115/230.

MA SPECIAL "TRANSVERTER"; 85 volts, with ampere ratings as required for motion picture projection and spotlight equipment in combination.

CONDENSER TYPE LAMP SUPPLY: CP "Transverter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

EXPORT: National Theatre Supply Export Dept., 92 Gold St., New York 38, N. Y. Canadian distribution: General Theatre Supply Offices.

HEYER-SHULTZ, INC., Cedar Grove, N. J.

Metal projection arc lamp reflectors. Standard rhodium and "52" Aluminized metal projection arc lamp reflectors.

For use in the following lamps:

MODEL 1025: Strong Utility H; 14,000, Strong Utility A.C. 14,500 and 14,600, Strong (Early Model Mogul) A.C. and Hi, Smplex Acme Hi and Lo, Morelite Sunlite, Ballantyne Arcmaster, Peerless A.C.

MODEL 1025-T: Strong Trouper Spotlight.

MODEL 1137-A: Simplex Hi 19,000, Motiograph 19,750, Strong Utility 14,045 and 14,050 and Victory 22,000.

MODEL 1137-B: Motiograph 19,746, Strong Utility 14,046 and 14,100.

MODEL 1200: Brenkert Senarc and Radarc.

MODEL 1350-A: Standard Enarc 33½" W.D.

MODEL 1350-B: Drive In Enare 31½" W.D.

MODEL 1350-C: Hi-Enarc 29½" W.D.

MODEL 1400-A: Peerless Magnarc, Morelite Monarc, Strong Mogul, Forest Universal, Ashcraft Model E. D. and C70, Ballantyne Lightmaster.

MODEL 1434: Same lamps as listed for model 1400-A.

MODEL 1500: Ashcraft Hydro-Arc, RCA Hy-Arc.

MODEL 1550: Motiograph Hi-Power.

MODEL 1600: Ashcraft Super-High, RCA Brite-Arc.

MODEL 1600-F: Forest Electronic Type H.

MODEL 1650: Strong Mighty "90," National "Excelite."

(Model 1434 gives 7% more center screen light than Model 1400-A).
("52" Aluminized reflector gives 15% more total screen light than Standard rhodium type, in all models).

DOMESTIC & EXPORT DISTRIBUTION: All dealers.

HAL I. HUFF MANUFACTURING COMPANY, 659 Jefferson Blvd., Los Angeles 7.

Carbon coolers and accessories.

WATER POSITIVE CARBON COOLERS: Consisting of jacket, mounted near the arc, through which the positive carbon is fed to the arc flame. Water continuously passing through the jacket cools the carbon. Made for almost all makes of lamps. Using 7mm copper **coated carbons,** 40 to 50 amperes may be drawn; with 8mm **copper coated** carbons, 62 to 68 ampere;s and with 9mm **non-coated** carbons, 70 to 85 amperes.

RECIRCULATING WATER PUMP: Standard model #S-77 has ¼ h.p. motor; radiator, 6x8 inches, 2 inches thick; 5-blade fan; cast aluminum base; dimensions, 11½x13¾x9 inches. Deluxe model #D-88 has ⅓ h.p. motor; radiator, 8½x8½ inches, 2½ inches thick; 5-blade fan; 2 plastic tanks with capacity of 1½ gal. each; dimensions, 16¾x21x12 inches.

ACCESSORIES: Observation and port hole glass. Water signal switch to show when water supply is not on. Carbon cushion. Negative carbon roller guide.

DISTRIBUTION: Authorized dealers.

(ALSO SEE PAGE 27)

IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generators.

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.

DISTRIBUTION: Independent theatre supply dealers, and direct.

INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.

Projectors, magazines, sound systems, in-car speakers, pedestals.

PROJECTORS: Simplex X-L professional models and Simplex Type SP semi-professional 35m sound reproducing equipment.

SOUND SYSTEMS: Simplex X-L sound system including soundhead and amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.

PEDESTALS: Four models including two with upward tilt for drive-in theatres.

IN-CAR SPEAKERS: With General Electric 4-in. PM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box with or without concession signal and post light; Simplex 1950 in-a-car speakers with straight or coiled cords, junction boxes with post and dome lighting.

MAGAZINES & ACCESSORIES: Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

Catalog Data

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

(ALSO SEE FOURTH COVER)

Cable Address: PRESIMPLEX and NATHESUPPLY, New York. **EXPORT:** National Theatre Supply Export Dept., 92 Gold St., New York 17, N. Y.

KOLLMORGEN OPTICAL CO., 30 Church St., New York City and 37 King St., Northampton, Mass.

Projection lenses, soundhead optical units. Focus.

SUPER SNAPLITE: Speed f/1.9 for 35mm projectors, coated optics; sizes 2" to 4¾" in standard barrel 2.781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

SERIES II SNAPLITE: speed f/2.0 for 35 mm projection, coated, sizes 3½ to 5 in.; at slightly slower speeds from 5¼ to 7 in.

MONETTE: Focus scope 8x with adjustable bracket.

SOUNDHEAD OPTICAL UNITS: Straight and curved slits for 35mm and 16mm reproduction.

(ALSO SEE PAGE 61)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: KOLLMORGEN. **EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

LaVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill.

Projector and soundhead replacement parts.

PARTS AND SUB-ASSEMBLIES for Simplex, Motiograph, Powers' projector mechanisms; sprockets for various other projectors and sound units; tools for projector repairing. Also precision parts to specifications.

(ALSO SEE PAGE 51)

DISTRIBUTION: All theatre supply dealers.

MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.

Projectors, sound reproducing systems, projection arc lamps, motor generators, drive-in theatre in-car speakers and amplification systems.

PROJECTORS: Model AA with cylindrical rear shutter, upper and lower magazines, and pedestal in same AA series; **Model S pedestal;** pedestals with upward tilt for drive-in theatres.

INDOOR THEATRE SOUND SYSTEMS, M9 Series soundheads and amplification in assemblies according to seating capacities from small to over 6000, single- and dual-channel.

DRIVE-IN THEATRES SOUND SYSTEMS: Available in three series with a total of 12 models with capacity to serve theatres from 300 cars to 2000.

IN-CAR SPEAKERS: Available in durable plastic cases, with straight or coiled cords, with or without concession signal light.

REFLECTOR ARC LAMPS: Three models—1 kw., 46-ampere, 75-115-ampere.

MOTOR GENERATORS: Three models—50/100, 70/140 amps. and 125/250 amps.

DOMESTIC DISTRIBUTION: Dealers 8, 10, 13, 24, 27, 30, 32, 34, 36, 40, 42, 51, 53, 54, 57, 59, 64, 67, 70, 75, 85, 91, 100, 104, 109, 111, 115, 118, 120, 123, 129, 132.

Cable Address: FRAZEN, San Francisco. **EXPORT AGENT:** Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11. Also 120 Broadway, New York 5, N. Y.

NATIONAL CARBON COMPANY, A DIVISION OF UNION CARBIDE AND CARBON CORPORATION, 30 East 42nd St., New York 17, N. Y.

Projection carbons.

Carbons for all types of motion picture projection arc lamps and other arc lamps. "National," "Suprex," "Orotip."

(ALSO SEE PAGE 6)

DISTRIBUTION: All theatre supply dealers.

NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

Screen paint; luminous surround screen system.

SCREEN PAINT: White coating for indoor coated screens, and outside white diffusive paint for drive-in screens.

LUMINOUS SCREEN SURROUND: "Halo" system providing surface behind edge of screen illuminated by light sources concealed behind screen, projected picture spilling off screen into this lighted area, eliminating black masking.

(ALSO SEE PAGE 63)

DISTRIBUTION: For paint, theatre supply dealers and direct; "Halo" surround, National Theatre Supply.

NORPAT SALES, INC., 45 West 45th Street, New York 36, N. Y.

Voltage boosters, magnetic recording accessories, studio communications receivers. 3-D accessories and engineering services.

VOLTAGE BOOSTERS: 85/135 volts, 60 cycles, portable variable-metered transformer with input/output receptacles and cable; for loads to 1500w; suitable for theatre amplifiers and 16mm equipment.

MAGNETIC RECORDING ACCESSORIES: "Visimag" solution to make tracks visible on magnetic tape. **Splicers** for magnetic tape.

STUDIO COMMUNICATIONS RECEIVERS: Mobile and stationary, 30-50 MC, 72-76, 108-149, 152-163 MC, 152-174 MC.

3-D ACCESSORIES: Custom built interlocks, electrical and mechanical; 4 and 6 ft. magazines; blowers; filters; lenses; screens.

ENGINEERING SERVICES: Surveys and specifications for 3-D installations.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address: NORPACREST.

OXFORD ELECTRIC CORPORATION, 3911 S. Michigan Ave., Chicago 15.

Drive-in speaker replacement units.

MODEL 5CM-51: 5-inch speaker; all parts plated with cadmium; gasket of waterproof fiberboard used to reduce possibility of delamination under extreme conditions of humidity variance. Magnet material is Alnico V and weighs 1.47 oz.

MODEL 5BA-3: 5-inch speaker same as above except magnet weight is .68 oz. Alnico V.

MODEL 4CM-13: 4-inch speaker with cadmium plating. Has an overplate of "iridite" (dust and fungus inhibitor). Cork gasket covers face. Magnet is 1.47 oz. Alnico V sprayed with silver lacquer.

MODEL 4AM-65: 4-inch speaker version of the two 5-inch ones described above. Employs a .68 oz. Alnico V magnet.

(ALSO SEE PAGE 27)

DOMESTIC DISTRIBUTION: Direct.

EXPORT: Roburn Agencies, New York City.

THEATRE SALES CATALOG DATA: Market information on equipment and merchandise for refreshment services of both regular and drive-in theatres is presented in the THEATRE SALES section, beginning on page 37.

PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich.

Carbon savers.

"CRON-O-MATIC TYPE: Takes carbon stubs of from 1¼ to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc," Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.

(ALSO SEE PAGE 63)

DOMESTIC DISTRIBUTION: NTS Albany, Memphis and Denver, also unaffiliated dealers.

RCA VICTOR DIVISION, Theatre Equipment Section, Camden 2, N. J.

Sound reproducing systems, projectors, projection arc lamps, drive-in theatre in-car speakers.

REGULAR THEATRE SOUND SYSTEMS: Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—PG-215-B, PG-220-E for small theatres; PG-230-YA, PG-234-YA, for medium-sized theatres; PG-240-YA, PG-244-PA for large theatres.

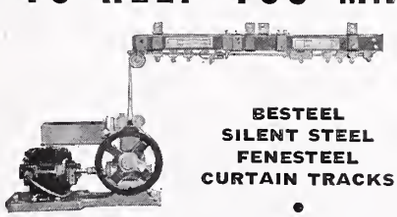
DRIVE-IN THEATRE SOUND SYSTEMS: Three basic amplification systems: PG-270, single channel driver amplifier, one 70w power unit; PG-271 single channel driver with two 70w power units; PG-272, single channel driver with four 70w power units; PG-275, dual channel driver with two 70w power units; PG-276, dual channel driver with four 70w power units.

IN-CAR SPEAKERS AND JUNCTION BOXES: Die-cast aluminum housing with "Starlight" finish ("K" series) or natural aluminum finish ("T" series). Speakers—MI-9442K or MI-9442T, with neoprene-jacketed straight cable; MI-9442AK or MI-9442AT with Koiled-Kord; MI-9442CK or MI-9442CT with 3-conductor theft-resistant cable. Junction Boxes—MI-9490K or MI-9490T standard; MI-9490AK or MI-9490AT, with built-in dual beam roadway and post light; MI-9490AG (green) and MI-9490AR (red), with translucent lighted cover and post and roadway lighting. Speaker Baskets—MI-9695 aluminum speaker basket.

PROJECTORS—Two basic types—RCA "100" for large theatres; double rear shutter, automatic lubrication, extra visibility in operating compartment and on gear side. RCA "60" for medium and small theatres; automatic lubrication, double (RCA "62") or single shutter.

D.C. CONDENSER ARC LAMPS: Brenkert "Supertensity" for 180-amp. National HiTex carbons.

TO HELP YOU MAKE A BETTER SHOWING



BESTEEL SILENT STEEL FENESTEEL CURTAIN TRACKS

•

AUTODRAPE • SILVER SERVICE and Stop-Start & Reverse CURTAIN MACHINES

In your remodeling plans, don't overlook the importance of ADC Curtain Track & Curtain Control Machines — a prime requirement for smooth, effortless operation and dependable performance.

NEW!—"Back-Pack" Guide Write for further information

AUTOMATIC DEVICES COMPANY

116 N. 8th St. Allentown, Pa.

"We support the most celebrated curtains in the world"

D.C. REFLECTOR ARC LAMPS: RCA Enarc, RCA Brite-Arc, RCA Hy-Arc.

THEATRE SCREENS: "Snowbite" line of vinyl plastic, ligbt- or heavy-weigbt, witb perforations either uniform or ("Evenlite") graduated in number from center toward edges. Also the following:

"SYNCHRO-SCREEN" MASKLESS TYPE: Prefabricated structure, with screen, applying the Schlanger-Hoffberg luminous surround system eliminating border.

DOMESTIC DISTRIBUTION: Theatres supply dealers maraked with asterisk on page 00.

EXPORT: RCA International Div., 30 Rockefeller Plaza, New York City.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Motion picture screens, drive-in screen paint.

NO. 37 SCREEN: Vinyl-coated, flat white, diffusive; any size to order; rated brigbtness at 1.5 degrees .96; whiteness ratio .93, reflectance factor .85; grommets fastened tbrougb screen material and webbing. Can be sbipped folded.

"PANTEX" SCREEN: All vinyl film, flat white diffusive; rated brightness at 1.5 degrees .106; whiteness ratio .93, reflectance factor .85; crommets fastened through screen material and all vinyl webbing. Tearproof. Can be shipped folded.

DRIVE-IN SCREEN PAINT: (See listing under Drive-in Theatre Equipment)

(ALSO SEE PAGES 23 & 25)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

Motor-generators, rectifiers, d. c. for projection arc supply.

ROBIN-ESCO SUPER POWER: Motor generators, 50 to 400 amperes.

RECTIFIERS: Selenium type, 3- and 6-pbase, all regular projection arc amperages; 22x14 in., 32 in high; approx. ship. wt. 120 lbs.

(ALSO SEE PAGE 17)

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

EXPORT ADDRESS: JEROBIN.

B. F. SHEARER CO., 2318 Second Ave., Seattle 1, Wash.

Motion picture screens.

CYCLORAMIC "Dimensional" screens of three-ply porous fabric (unperforated).

DOMESTIC DISTRIBUTION: Franchise theatre supply dealers.

EXPORT AGENT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11; distributed in Canada by Dominion Sound Equipment branches.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

Projection arc lamps, reflectors, rectifiers, spotlights.

LAMPS: High-Intensity—"Utility" 1kw. "Junior High" 1kw.; "Utility" 46-amp. and 50-amp.; "Mogul" 70-amp.; "Mighty-Ninety" 80-125 amp. **Low-Intensity**—"Utility" 18-30 amp.; portable 15-18-amp. For longer arc projection—"Junior High" 16 mm high-intensity.

RECTIFIERS: Tungar tube equipment in 40-amp., single-pbase; 50-amp., single- and 3-pbase; 70-amp. single- and 3-phase; 85-amp., single- and 3-phase; 90 amp. single and 3-phase for angle trim lamps and in 1s (portable), 20 and 30 amps.

REFLECTORS: Elliptical glass mirrors for all standard reflector arc projection lamps.

SPOTLIGHTS: Trouper model carbon arc automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight and slide projector.

(ALSO SEE PAGE 7)

DOMESTIC DISTRIBUTION: Dealers: 1, 2, 3, 4, 7, 8, 9, 12, 13, 14, 17, 19, 20, 21, 22, 24, 25, 26, 27, 28, 30, 32, 34, 36, 39, 40, 41, 42, 44, 46, 47, 48, 49, 51, 52, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 66, 67, 70, 72, 75, 76, 77, 78, 79, 80, 81, 84, 86, 91, 92, 93, 97, 98, 101, 103, 105, 106, 107, 108, 109, 111, 113, 114, 115, 116, 117, 118, 119, 122, 123, 125, 129, 130, 131, 132, 133.

Cable Address: STRONGLAMP. **EXPORT:** Export mgr., bome office.

TELESONIC THEATREPHONE CORP., 3 E. 48th St., New York 17, N. Y.

Theatre hearing aid equipment.

Consists of network of low-voltage wire surrounding seat area and connected to theatre sound amplifier; deafened patron tunes small receiving unit into field.

DISTRIBUTION: Direct.

VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.

Projection screens.

MATTE WHITE, DIFFUSIVE, PERFORATED: Vinyl Plastic mold and fungus-proof, flameproof. screens: Audio-Lite, Super-Lite, Suprex, "Superwite," H-Lite.

BEADED: Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

RESURFACERS: Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface. Drive-in screen paints.

UPHOLSTERY: Plastic Seat: Washable, flame resistant "Plasticover."

(SEE ALSO PAGE 61)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENTS: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.

WALKER AMERICAN CORP., 800 Beaumont St., St. Louis, Mo.

Projection screens.

SOUND SCREENS in 5 types: P. M. White, "PM" Silver, High-Intensity, coated fabric White, Vinyl Plastic.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York.

WENZEL PROJECTOR CO., 2905 S. State St., Chicago 16, Ill.

Projector soundheads, pedestals, rewinders, projectors and soundhead parts, projection accessories, amplifiers and speakers.

PROJECTOR: PRO-50 de luxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears.

SOUND EQUIPMENT: Soundheads, amplifiers and speakers. Amplifiers for drive-ins.

ASSEMBLIES: Rear shutter attachments; B B intermittent movements.

PARTS: Sprockets for projectors and soundheads; replacement parts for Wenzel; Simplex type; Powers 6B type; and others. Carbon savers for low-intensity and suprex type lamps. Parts for low-intensity lamphouses of various types.

REPAIR TOOLS: Sprocket puller; pin pushers; V blocks;' punches; repair hammers; reamers; running-in stands.

REWINDERS: Various hand models for 8, 16 and 3mm. 35mm motor driven enclosed PRO-62. Special rewinds as per customer's specifications.

MAGAZINES: 18" standard upper and lower magazines; 18" de luxe deep type upper and lower magazines; 24" magazines, upper and lower for 5700' film; upper magazines for Powers 6B.

PEDESTALS: Five point L type; Wenzel de luxe base WB-600; Wenzel #1500 and #1800 light weight; enclosed type.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers.

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament projectoin lamps and exciter lamps.

Filament projection light sources for operation on standard line voltage, 100-1500 watts; biplane filament lamps witb medium prefocus base requiring forced ventilation, 300-1000 watts.

Photocell exciter lamps in standard types.

DISTRIBUTION: Theatre supply dealers, or consult nearest Westinghouse Lamp Div. office.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.

COMPLETE SOUND SYSTEMS: Three series—**Master,** deluxe style for all sizes of theatres; **Advanced,** medium price range for all sizes of theatres; **Standard,** for smaller theatres. All systems with "Hydro Flutter Suppressor" in soundhead; amplifiers mounted in floor type cabinets; speaker systems including Western Electric theatre loudspeakers.

SOUNDHEADS: Designed for use with leading makes of projectors; "Hydro Flutter Suppressor" reduces mechanical flutter to only .07%; constant film speed maintained by "Electro-Tension Governor" operating on magnetic principle; "Equilight Diffuser" for equal illumination of photocell for both variable density and variable area recordings; plug-in pre-amplifier mounted on chassis, push-button changeover, straight line drive, hand wheel for threading.

AMPLIFIERS: Complete series of units with output 15w to 100w; mounted with rectifiers, control and meter panels in floor cabinets with illuminated white enamel interior; harmonic distortion rated 1% over 1000 cycles, 2% at extreme low end; separate fuse and switching panel controls power line circuits; power supply panel each amplifier; rectifier for each exciter lamp; switch for emergency operation on a.c.; monitor amplifier separate unit with provisions for hearing aids, accessory speakers, monitor. 100w amplifier a single unit with straightforward class "A" push-pull stages.

LOUDSPEAKER SYSTEMS: Five systems. High-quency horns for auditorium coverage 50°, 80°, 100°; speakers include 754A low-frequency speaker, 713B high-frequency unit, associated sectoral horn; new system using same speaker units and compact horn-baffle for economy installations.

SOUND SYSTEMS ATTACHMENTS: non-synchronous turntable; hearing aid; projection room and stage announcing.

PUBLIC ADDRESS: Systems for all sound reinforcement purposes using components made by Western Electric and other recognized manufacturers.

(ALSO SEE PAGE 4)

BRANCH: Hollywood Division, 6601 Romaine St., Hollywood 38, Calif.

DISTRIBUTION: Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside U. S. only, through subsidiaries in principal countries. (Recording equipment distributed throughout world including U. S.

WILLIAMS SCREEN CO., 1679 Summit Lake Blvd., Akron 7, Ohio.

Motion picture screens.

WHITE and **SILVER** seamless screens to 20x25½ ft.

(ALSO SEE PAGE 26)

DOMESTIC DISTRIBUTION: The Ballantyne Co., 1707 Davenport St., Omaha, Neb., or direct.

(For Seating see Auditorium Chairs)

Stage Rigging And Curtain Controls

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Curtain control equipment.

CONTROLS: No. 145, ⅓-h.p. resilient for medium wt. curtains, track to 50 ft.; **No. 290,** ½-h.p. for heavy curtains, track over 50 ft.; **No. 93 "Junior,"** ¼-h.p. track to 40 ft. Also steel machine stand, 22 in. high. **No. 67** "Tom Thumb," track to 16 ft., for lightweight curtains.

TRACK: Two types of 14-gauge steel, Nos. 280 and Special 250 for any wt. or span; No. 170 for medium curtains, tracks to 36 ft.

(ALSO SEE PAGE 65)

DISTRIBUTION: All theatre supply dealers, scenic studios and drapery houses.

Cable Address: GERKINETO. **Export Office:** 220 W. 42nd St., New York.

J. R. CLANCY, INC., 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

COMPLETE MECHANICAL EQUIPMENT FOR STAGES: Including rigging, hardware, asbestos and other curtains and draperies, with stage installation design service.

ELEVATORS: Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage.

DOMESTIC DISTRIBUTION: Direct.

Cable Address: CLANCYCO. **EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

VALLEN, INC., 225 Bluff St., Akron, Ohio.

Curtain control equipment.

CONTROLS AND TRACKS for every curtain operating need. Multiple Drape Operators. Equipment for preview rooms, wall curtains, panorama windows, glass wall curtains. Midget Operators.

DISTRIBUTION: All theatre supply dealers and scenic studios.

(For Stage Lighting Equipment see Lighting)

Television, Theatre Screen

GENERAL PRECISION LABORATORIES, Pleasantville, N. Y.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction. TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

FILM-INTERMEDIATE: TV image photographed on motion picture film, which is then automatically developed and projected to the theatre screen with time lag under 1 min., Available for 16mm film.

DOMESTIC DISTRIBUTION: National Theatre Supply.

PARAMOUNT PICTURES CORP., 1501 Broadway, New York City.

Intermediate system.

TV image photographed on standard motion picture film, which is automatically developed and projected; time lag less than 1 min.; 16mm. and 35mm.

DOMESTIC DISTRIBUTION: Century Projector Corporation, 729 Seventh Avenue, New York, N. Y.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction, TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

FILM-INTERMEDIATE: TV image photographed on motion picture film, which is automatically developed and projected; time lag under 1 min.; two types, for 33mm and 16mm film.

DOMESTIC DISTRIBUTION: Dealers marked with asterisk on page 74.

TRAD TELEVISION CORP., 1001 First Ave., Asbury Park, N. J.

Direct-instantaneous system.

Instantaneous reproduction, TV image projected optics, to theatre screens up to 24 feet wide at distances up to 150 feet. Continuity of performance protected by duplicate-channel picture tube, Schmidt optics, video sweep circuits, and high-voltage and low-voltage power circuits.

DOMESTIC DISTRIBUTION: Motiograph, Inc., 4431 W. Lake Street, Chicago 24, Ill.

Ticket Sales and Admission Control

BRANDT AUTOMATIC CASHIER CO., Watertown, Wis.

Coin changing equipment.

MODEL 251: Depression of one key makes change from penny to a dollar, inclusive. Coins roll on edge quickly and with minimum clatter down delivery chute to cup. Chute may be set at any point within radius of 180° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

MODEL 131: Amounts involving pennies require depression of two keys.

DOMESTIC DISTRIBUTION: Through appointed sales representatives; direct inquiries to manufacturer

---

COINOMETER CORPORATION, 1223 South Wabash Ave., Chicago 5, Ill.

Coin changing machines.

SERIES '53 "A": Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 50 cents and dollar.

SERIES '53 "B": Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25c or 75c, and penny change.

SERIES '53 "D": For operations requiring no pennies; otherwise direct changer type like Model "B."

DISTRIBUTION: Direct.

METAL PRODUCTS ENGINEERING, INC., 45 West 45th Street, New York 36, N. Y.

Coin changing equipment.

SEMI-AUTOMATIC COIN CHANGER (M. P. Jr. Model): Operates with thumb pressure, which ejects a single coin into the palm. Holds coins from 1¢ to 50¢. Has removable top tray and hidden inner-storage box. Heavy gauge aluminum body. Standard model has capacity of $155; smaller model, $125.

DISTRIBUTION: Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

(ALSO SEE THIS PAGE)

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory on request from manufacturer).

GENERAL REGISTER CORP., 43-01 22nd St., Long Island City 1, N. Y.

Admission Control Equipment.

ELECTRIC TICKET ISSUING MACHINE: Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; constructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to 5. Ship. wt. from 135 (1 unit) to 190 lbs.

MECHANICAL TICKET ISSUING MACHINE: Same design and dispensing as above, but by mechanical action.

TICKET TAKER BOX: Manually operated ticket collection machine which automatically collects and files ticket stubs in the sequence of their collection. Final record sealed and divided by time and personnel; capacity of box 14,000 tickets; 17" wide, 14½" deep, 42" high; ship. wt. 160 lbs.

TICKET TAKER BOX SPECIAL: The function the same as above but made to special size and design for Drive-In and other particular work.

BRANCHES: 1018 Wabash Ave., Chicago 5.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GOLDE MANUFACTURING CO., 4888 North Clark Street, Chicago 0, Ill.

Admission equipment

TICKET DISPENSERS: From one to four units.

TICKET BOXES: Red, blue, burnt orange.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

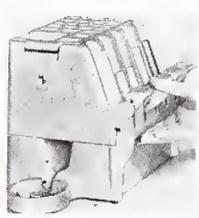
Uniforms

MAIER-LAVATY CO., 2141 Lincoln Ave., Chicago, Ill.

Theatre staff uniforms.

Complete coat and trouser uniforms, caps, for ushers, doormen, ticket-takers. Uniform topcoats and overcoats for doormen. Jacket and skirt uniforms, dresses for usherettes. Cashier jackets in two-ply 10 oz. all wool worsted tropicals, 13 oz. gabardines and 14 and 15 oz. serges.

DISTRIBUTION: Direct.



MP JR. COIN CHANGER

$63 *plus tax* ★ **ROLL-OUT BASE**

LIGHTER SMALLER

WRITE FOR DATA:

NORPAT SALES, INC.

45 West 45th Street
N. Y. 36, N. Y., U. S. A.

$22.50 extra plus tax.

Converts any M P Jr. to low cost, roll-out unit, where speed is essential. A boon to tellers and cashiers (especially women) for easier, faster coin handling.

THEATRE SUPPLY DEALERS IN THE UNITED STATES



ALABAMA

1—Queens Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrex Theatre Supply, 1969 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Preddey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

12—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
13—Service Theatre Supply, 2054 Broadway.
14—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

15—Brient & Sons, 925 New Jersey Ave., N. W.*
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

17—Joe Hornstein, 714 N. E. 1st St., Miami.
18—Southeastern Equipment, 206 E. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.
20—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

21—Dixie Theatre Service & Supply, 1010 N. Slappey Dr.

Atlanta:

22—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
23—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
24—Wil-Kin Theatre Supply, 301 North Ave., N. E.

ILLINOIS

Chicago:

25—Abbott Theatre Supply, 1311 S. Wabash Ave.*
26—G. O. Anders Co., 317 S. Sangamon St.
27—Gardner Theatre Service, 1235 S. Wabash Ave.
28—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

29—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

30—Ger-Bar, Inc., 442 N. Illinois St.
31—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

32—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

33—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

34—Falls City Theatre Equipment, 427 S. Third St.
35—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

36—Hodges Theatre Supply, 1309 Cleveland Ave.
37—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
38—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

39—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

40—J. F. Dusman Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

41—Capitol Theatre Supply, 28 Piedmont St.*
42—Joe Cifre, 44 Winchester St.
43—Independent Theatre Supply, 28 Winchester St.
44—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
45—Standard Theatre Supply, 78 Broadway.
46—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

47—Amusement Supply, 208 W. Montcalm St.
48—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
49—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
50—United Theatre Equipment, 106 Michigan St., N. W.

Grand Rapids:

51—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

52—Elliott Theatre Equipment, 1110 Nicollet Ave.
53—Frosch Theatre Supply, 1111 Currie Ave.*
54—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
55—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

56—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
57—Shreve Theatre Supply, 217 W. 18th St.
58—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

59—McCarty Theatre Supply, 3330 Olive St.
National Theatre Supply 3212 Olive St.
60—St. Louis Supply Co., 3310 Olive St.*

MONTANA

61—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

62—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
63—Quality Theatre Supply, 1515 Davenport St.
64—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

65—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

66—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

67—Auburn Theatre Equipment, 5 Court St.

Buffalo:

68—Becker Theatre Equipment, 492 Pearl St.
69—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 498 Pearl St.
70—Perkins Theatre Supply, 505 Pearl St.
71—United Projector & Film, 228 Franklin St.

New York City:

72—Amusement Supply, 341 W. 44th St.
73—Capitol Motion Picture Supply, 630 Ninth Ave.*
74—Crown Motion Picture Supplies, 354 W. 44th St.
75—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
76—S.O.S. Cinema Supply, 602 W. 52nd St.
77—Star Cinema Supply, 441 W. 50th St.

Syracuse:

78—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

79—Bryant Theatre Supply, 227 S. Church St.
80—Charlotte Theatre Supply, 116 S. Poplar.
81—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
82—Southeastern Theatre Equipment, 209 S. Poplar St.*
83—Standard Theatre Supply, 219 S. Church St.
84—Theatre Equipment Co., 220 S. Poplar St.
85—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

86—Standard Theatre Supply, 215 E. Washington St.
87—Theatre Suppliers, 304 S. Davie St.

OHIO

Akron:

88—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

89—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.
90—Theatre Equipment Co., 1714 Logan St.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
91—Ohio Theatre Equipment, 2108 Payne Ave.
92—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

93—American Theatre Equipment, 165 N. High St.
94—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

95—Dayton Theatre Supply, 111 Volkenand St.
96—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

97—American Theatre Supply, 439 Dorr St.
98—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

99—Century Theatre Supply Co., 20 N. Lee St.
100—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
101—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

102—Modern Theatre Supply, 1935 N. W. Kearney St.*
103—Portland Motion Picture Supply, 916 N. W. 19th St.
104—B. F. Shearer, 1947 N. W. Kearney St.
105—Theatre Utilities Supply, 1987 N. W. Kearney St.
106—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

107—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

108—Alexander Theatre Supply, 84 Van Bramm St.*
109—Atlas Theatre Supply, 402 Miltenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
110—Superior Motion Picture Supply, 84 Van Bramm St.

Wilkes Barre:

111—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

112—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

113—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

114—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
115—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

116—Hardin Theatre Supply, 714 South Hampton Rd.
117—Herber Bros., 408 S. Harwood St.
118—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
119—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

120—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

121—Alamo Theatre Supply, 1303 Alametee St.

UTAH

Salt Lake City:

122—Intermountain Theatre Supply, 264 E. First South St.
123—Service Theatre Supply, 256 E. First South St.
124—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

125—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

126—American Theatre Supply, 2300 First Ave., at Bell St.
127—Inter-State Theatre Equipment Co., 2224 Second Ave.
128—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
129—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

130—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

131—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
132—Ray Smith, 710 W. State St.
133—Theatre Equipment & Supply, 641 N. Seventh St.

Push-Back's Easy "IN-and-OUT" Convenience

Will Boost Your Concession Sales!





1—Here's the normal, comfortable position of the Push-Back Auditorium Seat.



2—Seated persons need not stand. A gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position. No standing up. No inconvenience.

Make it *easy* for your patrons to buy more popcorn, candy, and soft drinks by installing modern Kroehler Push-Backs. Their *easy* "In-and-Out" features eliminate all inconvenience and embarrassment of patrons' visits to and from your concession stands.

Get the complete story of the new Kroehler idea of "showmanship in seating." See why new Kroehler Push-Back* Theatre Seats will pay off in word-of-mouth advertising for you . . . and in cash at the box office. Please write nearest office.

KROEHLER *Push-Back* THEATRE SEATS

THE WORLD'S FINEST THEATRE SEATS

*"Push-Back" is a trade-mark owned and registered by Kroehler Mfg. Co., Naperville, Ill.

Chicago 11, Ill.
666 Lake Shore Drive

New York 16, N. Y.
One Park Avenue

Inglewood 7, Calif.
311 West Florence

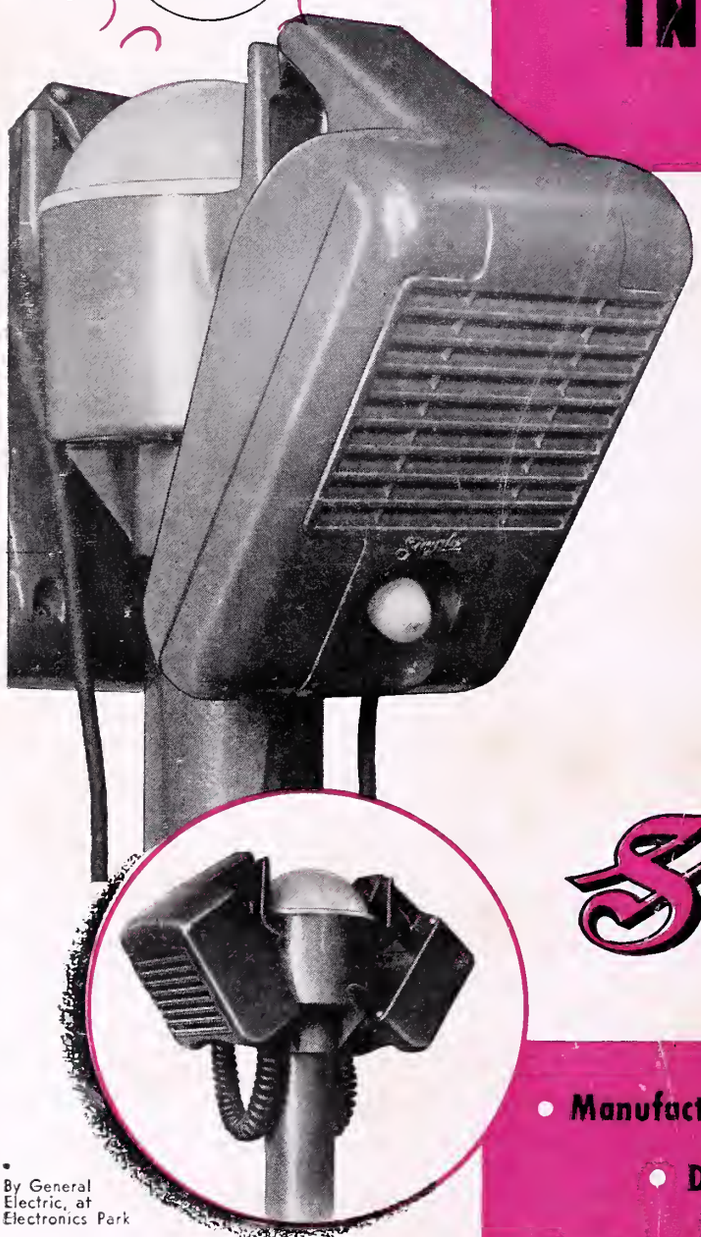
Dallas, Texas
2023 Jackson St.

"Neither RAIN, NOR SLEET, NOR HEAT OF DAY..."

Simplex

T.M. REG. U.S. PAT. OFF.

IN-A-CAR SPEAKERS PROVED EFFECTIVE* IN ALL WEATHER!



To get a true picture of the on-the-job qualities of SIMPLEX IN-A-CAR SPEAKERS, a number of speakers were taken directly from stock and subjected to the toughest test of all . . . two full years of day and night exposure to the weather's worst — sun, wind, rain, and cold.

At the end of the two years, these speakers were given a rigorous performance test . . . *and they still sounded clear and loud enough to be in the radio in your home!*

Isn't this exactly what you want? Year-in, year-out quality, *without* worrying about the cost of repairs and premature replacement? Your good business sense tells you to specify . . .

Simplex

T.M. REG. U.S. PAT. OFF.

IN-A-CAR SPEAKERS

- **Manufactured by International Projector Corporation**
- **Distributed by National Theatre Supply**

* By General Electric, at Electronics Park

MARCH 21, 1953

MOTION PICTURE HERALD

Quigley Awards Throw Spotlight On Showmanship

REVIEWS *(In Product Digest)*: TROUBLE ALONG THE WAY, SPLIT SECOND, JACK McCALL DESPERADO, ABBOTT & COSTELLO GO TO MARS, THE SYSTEM, GLORY AT SEA, SON OF THE RENEGADE, THE COUNT OF ST. ELMO

Better Theatres **GUIDE** NUMBER of 1953

Entered as second-class matter January 17, 1931, at the Post Office, at New York City, U. S. A. under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

In Two Sections, Section One

BE A



BOGIE-MAN

(Wow! That Academy Award winner for "African Queen" is the tops!)

DON'T BE AFRAID TO GO ALL OUT AND TELL THE FOLKS ABOUT:

1—HUMPHREY BOGART's new treat-em-rough performance. It's sensational.

2—JUNE ALLYSON, who is Bogie's new baby, a sizzling dame in sizzling action.

3—DESIRE UNDER FIRE as brave men and pretty nurses live dangerous lives.

4—HELICOPTER RESCUES! First big war drama to show "Copters" defying enemy fire, right out of the head-lines.

5—THRILLS AND LAUGHS! The studio that made "Battle-ground" has done it again!

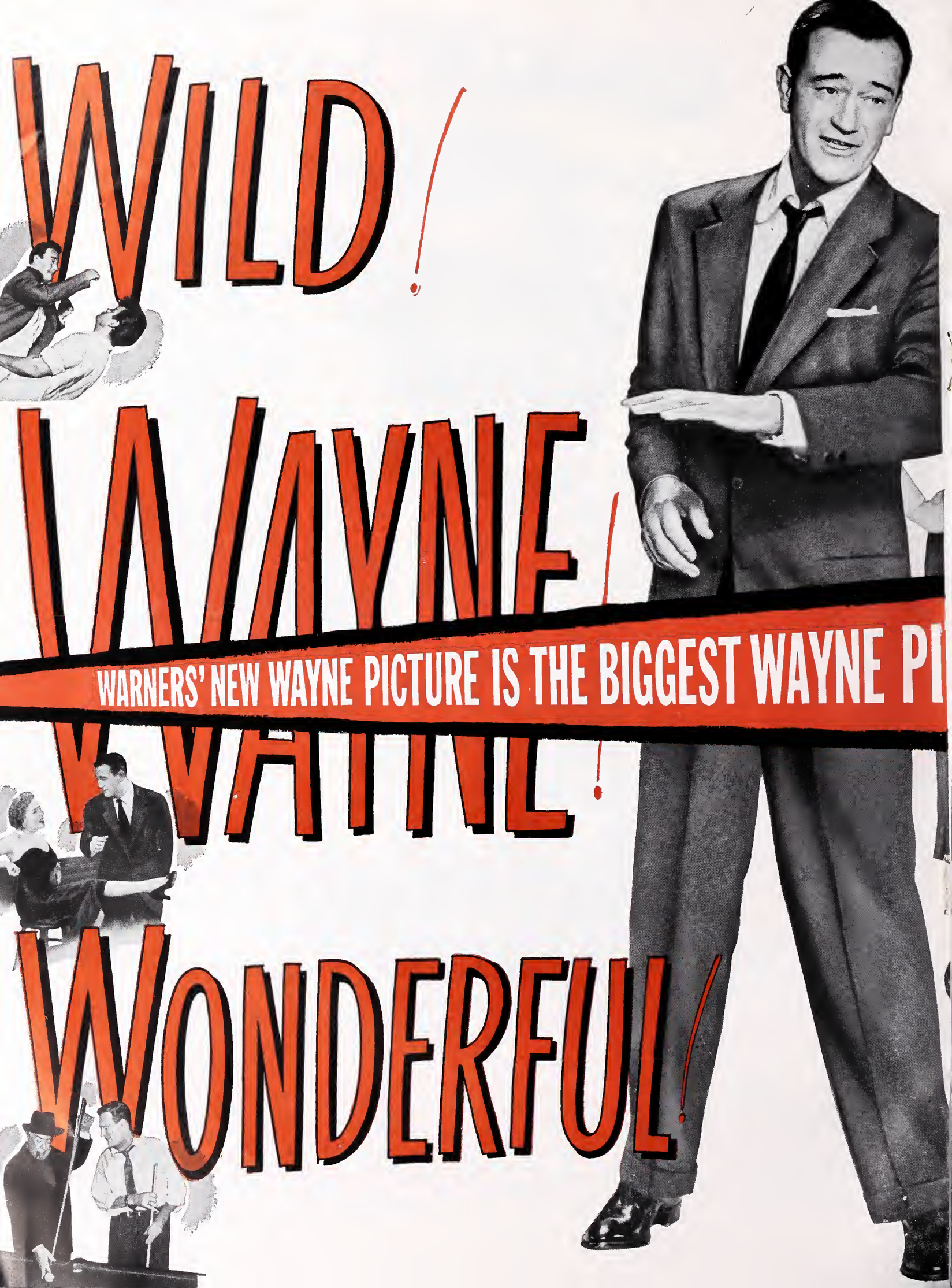
FIRST 13 SPOTS TOP M-G-M's FAMED "ABOVE AND BEYOND"!

M-G-M presents
HUMPHREY BOGART
JUNE ALLYSON
In
BATTLE CIRCUS
With
KEENAN WYNN • ROBERT KEITH
Screen Play by
RICHARD BROOKS
Based on a Story by Allen Rivkin and Laura Kerr
Directed by
RICHARD BROOKS
Produced by
PANDRO S. BERMAN



GOLDMAN GETS GOLD!

Above ad prepared by Goldman Theatres is just part of their socko showmanship campaign. This mat (3 col. x 120) is available from National Screen. See M-G-M press-book for big variety of other showmanship ads.


WILD!
WAYNE!
WARNERS' NEW WAYNE PICTURE IS THE BIGGEST WAYNE PI
WONDERFUL!



JOHN WAYNE
DONNA REED
CHARLES COBURN

CTURE OF 'EM ALL!

WE PROVED IT TO YOU AT THE TRADE SHOW-- YOU'LL SEE IT PROVED AGAIN IN THE NATIONAL RELEASE STARTING APRIL 4th!

"Trouble Along the Way"

WITH TOM TULLY · SHERRY JACKSON · MARIE WINDSOR · TOM HELMORE · DABBS GREER
LEIF ERICKSON · DOUGLAS SPENCER · LESTER MATTHEWS · CHUCK CONNORS

SCREEN PLAY BY MELVILLE SHAVELSON AND JACK ROSE · PRODUCED BY MELVILLE SHAVELSON · DIRECTED BY MICHAEL CURTIZ

MUSIC BY MAX STEINER

REGARDING
TV SUPPORT
FOR

IRVING BERLIN'S CALL ME MADAM

TECHNICOLOR





FOR EASTER!

On Sunday, March 29th, the top-rated TV show ED SULLIVAN'S "TOAST OF THE TOWN" will pre-sell "CALL ME MADAM" for you with a preview of high-light scenes from this great 20th Century-Fox musical. This tremendously popular program is viewed in homes coast-to-coast via CBS-TV network and affiliates.

CASH IN ON THIS GREAT PROMOTION!

Now is the time to plan and purchase spots just before and after "Toast of the Town" when it pre-sells "Call Me Madam" in your city! Put this hour-long TV show to work for you!



AND DON'T FORGET!
Your Lincoln-Mercury dealer and CBS station or affiliate are all set to give you complete local merchandising cooperation!

THERE'LL BE NO EASTER LIKE A 20th CENTURY-FOX EASTER!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 190, No. 12 — March 21, 1953

Showmanship Awards

THIS year the judges in the Showmanship Contest sponsored by the Managers' Round Table of Motion Picture Herald reported that the quality of the entries set a new high. This makes all the more remarkable the fact that both Grand Awards winners have achieved the top honor previously. Messrs. Ivan Ackery of Vancouver, British Columbia and J. P. Harrison of Denton, Texas have demonstrated a quality of showmanship that is an inspiration to the 4,500 card-carrying members of the Managers' Round Table and to all other theatre managers throughout the world. Once again it has been shown that there is always an "open season" for good showmanship.

■ ■ ■

Films For Television Suit

THE new Attorney General, Mr. Herbert Brownell, Jr., has not yet given any indication that a change of the Government's position is contemplated with respect to the 16mm anti-trust suit to force the release of product to television. In fact, it is to be doubted that Mr. Brownell has yet been briefed on this case, pressed as he is with a number of more "important cases," more important, that is, in the national interest. It is unlikely that any pending is more important to a single industry than the 16mm suit. The Department of Justice's decision will not be made until a new Assistant Attorney General in charge of the anti-trust division is appointed.

Meanwhile, despite a number of postponements, the case is slowly working its way in the Los Angeles Federal Court to the trial stage. The majors have all filed general denials and now must prepare by April 15 objections to comprehensive interrogatory submitted by the Department of Justice.

Symptomatic of the indifference towards the suit shown by some within the industry is the fact that TOA, though named as a co-conspirator in the Government's complaint, has not yet decided what course of action it should take. Mr. Herman Levy, general counsel, stated a few days after the suit was filed July 22, 1952, that he was asking the TOA board to decide whether it should seek to become a co-defendant in order to be in a position to answer effectively the Government's charges. A decision was promised at the Washington convention of TOA in September. Though the films-for-television suit was second only to arbitration on the agenda in matter of importance (or ahead of it, depending on viewpoint) the convention adjourned without any action. A mail ballot was called for. Results apparently were mixed. They were not announced. At the TOA mid-winter meeting held in New York last January, again no decisive action was taken. TOA's present position on the 16mm suit might be called simply "watchful waiting."

While withdrawal of the suit is something to be hoped for, there are no known grounds for expecting such action. Until the Attorney General definitely announces that the suit has been dropped, it should be defended with all possible resources. It will never be won in a court without energetic help of exhibitors. It is the exhibitors' interests that would be most directly affected should the Government get the relief it wants, i.e., an order for the film companies to sell all their product—on reasonable clearance and reasonable terms—to television stations and to all forms of 16mm, including free shows.

■ ■ ■

Playing With Fire

WHILE it is understandable that the Screen Directors' Guild is interested in improving motion picture appreciation, it seems presumptuous for that organization to establish—as it announced last week—"a yearly award to be given to the motion picture critic for the most enlightened and constructive criticism of the year."

Such an award, with its prize of a free visit to Hollywood, will be viewed as an offensive gesture by many newspaper editors. Some will consider it simply a blatant attempt to curry favor for the screen work of directors, individually or as a class. The whole project is alien to the general American understanding of the duties and responsibilities of a writer or critic and those of the persons who contribute to the creative work. The business of the critic is to judge to the best of his abilities. For doing that he is entitled to no reward from the people whose work he is appraising.

Apart from all considerations of the propriety of an award of this kind, who could be the judge of what is "the most enlightened and constructive criticism"? Mr. George Sidney, president of the Directors' Guild said, "The award will be given to the critic whose writing displays the keenest appraisal of all phases of a motion picture." That also is a standard impossible to apply.

The best course of action would be for the Screen Directors' Guild to withdraw its critic's prize as gracefully as possible before a wave of indignant reaction swells up from the motion picture critics and their fellow newspapermen.

■ ■ ■

¶ Quotable Quote. "It is undoubtedly true that 3-D will remain in various forms a permanent fixture in motion pictures, but there will always be a market for films in any dimension or in any color as long as they are top-flight entertainment."—Mr. Dore Schary in the *New York Herald Tribune*.

Letters to the Herald

Overdone Adjectives

To the Editor:

You cannot sell pictures today with "Colossal," "stupendous" and other overdone adjectives—all you can do is to present them in an intelligent manner. Build them only to the limit of their actual size. Cheating, lying—in other words, over-selling—lose confidence. One sucker used to be born per minute (according to Barnum), but that was before the jet plane and the atom bomb. Some flowers and perfume may still be used in ideas, ads and exploitation provided it is spotted in the right place and with just the right blend so that it creeps up, rather than stands out.

Sometimes there is an unusual twist that is not contained in the stock ads or pressbooks, but if played up properly, might stir additional interest in a picture that normally is not destined to do well. Sometimes there is a star not mentioned in big type, but one who goes over well in your particular situation.

Always look for the hidden chances for an additional plug. Many pictures have them, but it is up to showmen to recognize them. Not all of the brains are in Hollywood. "Out of the mouths of babes, etc."—*SAMUEL T. TRAYNOR, Princeton, Ill.*

Nationwide Patron Poll

To the Editor:

You will be interested to know that the story you carried in re Mervyn LeRoy's enthusiastic comments on the movie patron poll conducted by Fox Inter-Mountain Theatres has brought about a widespread demand from important people throughout the industry to make it a national, industry-wide, annual event.

It is destined to be one of the greatest excitement-builders in the history of the industry, and a movement is under way to enlist the cooperation of all leading industry personalities.

As you know, the purpose of the poll is to give the person who is really important to the industry, the paying patron, an opportunity to express publicly his preference in motion pictures. Up until now there has been no large-scale medium through which the paying customer can express his likes and dislikes except through his purchasing of tickets to the picture.

This is not a true reflection as to whether or not he actually likes the picture but oftentimes an indication of the pulling power of certain stars, the cleverness or width of appeal of an advertising or exploitation campaign, etc. This poll should reflect accurately the patrons' selection for All-America Entertainment.

Among the benefits to the various segments of the industry could be listed the following:

(a) Provide an opportunity for national industry-wide publicity about the popular appeal of motion picture entertainment.

(b) Set aside one month each year in which movie patrons would be talking about and thinking about "good movies."

(c) Set up a means of determining patron preference in new industry techniques.

(d) Provide a quick check and ready reference to patron preference in any individual theatre, town, state or section of the nation.

(e) To give all persons who provide entertainment an opportunity to receive popular acclaim.

(f) Provide an outstanding theatre activity around which a vast amount of theatre publicity can be built.

(g) Let the theatre manager know what his patrons like best in movie entertainment.

(h) Give him a guide to star value in his theatre.

These are the ones which come readily to mind, but the opportunities developing out of this poll would be countless and invaluable.

We hope that as publicity on our anticipated expansion reaches alert exhibitors everywhere, they will recognize the value to the industry of a Movie Patrons' All-America Entertainment Poll.—*F. H. RICKETSON, JR., President, Fox Inter-Mountain Amusement Corp., Denver, Colorado.*

'RINGS THE BELL'

Mr. Martin Quigley:

Your editorial, "On the March [*Motion Picture Herald*, March 7, 1953] rings the bell. I hope that everybody in the industry will read it and will take it to heart.—*ERIC JOHNSTON, President, Motion Picture Association.*

Use 16mm to Sell 35mm

To the Editor:

I would like to take this opportunity to congratulate Walt Disney for adopting an idea which I have been advocating for many years. It is the preparation of a 16mm subject based on research and interesting data in connection with the presentation of a forthcoming motion picture of unusually outstanding calibre.

There is a tremendous opportunity for any theatre manager to do a more expert job of selling through the use of a 16mm subject some of the production highlights of a particular film. Mr. Disney, perhaps using a little more foresight than the others, saw the advantages to be gained therein. The manager of any theatre before the dating of such a picture could use the 16mm film in schools, before service clubs, women's organizations, etc. In certain situations it could be tied in with television stations.

The audience that could be reached with such 16mm films could be "sold" in a manner never attempted before. I have long wondered why it was not possible to use 16mm movies to sell 35mm movies, and I sincerely hope that other producers and distributors will recognize the great value to be gained in exploiting motion pictures through the use of such 16mm subjects.—*LOU S. HART, Avon Theatre, Watertown, N. Y.*

Hands Across the Sea

To the Editor:

I am a projectionist at the Sydney Embassy theatre and am most desirous to correspond with an American theatrical employee.

My age is 25 years and I have been in my present position for the past six years. My chief interests besides the theatre are music, photography and most sports.

Would it be possible for you to ask if any of your readers would be interested in writing me?—*CHESTER CARONE, 17 Curlewis Street, Bondi, Sydney, Australia.*

Too Far in Advance

To the Editor:

I am of the opinion that pictures are advertised and exploited much too far in advance. By the time they hit the screen they are already old and by the time a small town exhibitor plays them they are ancient. I think if the advertising were kept more in accordance with the release date it would be far more effective, being still fresh in the public's mind. I also find radio advertising in communities which have only weekly newspapers very advantageous.

Thanks to Motion Picture Herald for giving me the opportunity to let off steam. I've wanted for a long time to complain about the very, very advanced advertising the distributors are now engaged in.—*MARCELLA SMITH, McArthur, Ohio.*

MOTION PICTURE HERALD

March 21, 1953

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NORLING explains relation between 3-D shooting and screen Page 18

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ON THE HORIZON

INSTITUTE STUDY BRINGS COMMENT

The study of motion picture advertising practices at national and local levels by the Herald Institute of Industry Opinion, published in last week's issue of MOTION PICTURE HERALD has excited extensive comment in advertising circles. *The New York Times* and the *Herald Tribune* each discussed it in lead stories in their advertising news columns this week and several advertising trade papers are preparing articles based on its findings. The study disclosed a strong belief that present techniques should be overhauled and adapted to changing conditions.

► New impetus may be given the arbitration discussions when the Senate Small Business Committee hearings start. Charles Noone, counsel for the Committee, made it the subject of a meeting between himself and a group of distributor representatives Wednesday in New York. He said the Committee was interested in sifting the difference between distributors and exhibitors on the whole matter of an arbitration system.

► And, speaking of investigations, of which of course there are many these Republican days, the Senate just voted $75,000 to a Foreign Relations Subcommittee to complete its investigation of the effectiveness of this country's overseas information services. This subcommittee will probably take testimony from some people in the industry. It must submit its report by June 30. It is not to be confused with a Presidential committee led by C. D. Jackson, and the Senate Committee on Government Operations led by Senator Joseph McCarthy.

► The Battle of Denver between Frank H. Ricketson, Jr., and John Wolfberg is not over by any means. A recent FCC decision to give a Denver television channel to Aladdin Radio and Television Co., owned by Mr. Ricketson, Harry Huffman and Ted R. Gamble, has been appealed by the Denver Television Co., controlled by Mr. Wolfberg and actor James Stewart. The FCC's own Broadcast Bureau also filed exceptions to the decision made by examiner James Cunningham.

► Eric Johnston will leave New York Sunday, accompanied by George Weltner, president of Paramount International Corp., for Europe in connection with the negotiation of new film agreements in Madrid, Paris and Rome.

► Federal Communications Commission officials say that the Commission will act "within the next week or so" on the industry's compromise theatre television proposal.

► Just when the Supreme Court seemed to have cleared its docket of film cases, another batch started pouring in. Four cases have been filed within a few days of each other —involving theatre situations in Chicago, Milwaukee, Los Angeles and Baltimore—and it is understood others are on the way up.

1953 BETTER THEATRES GUIDE Number . . .

—published with this issue of *Motion Picture Herald* as Section Two, makes available in a single volume, facts, ideas and data of lasting value published in the preceding twelve regular monthly issues of *Better Theatres*. This material is presented by topical classification for convenient reference.

Additionally, the *Guide* contains Catalog Data pages giving model types and other specifications of leading lines of equipment, materials and supplies—information available in no other publication—for the convenience of theatre owners, circuit executives and their purchasing agents.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Coble address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thea J. Sullivon, Vice-President ond Treosurer; Roymond Levy, Vice-President; Leo J. Brody, Secretory; Mortin Quigley, Jr., Editar; Terry Romsoye, Consulting Editor; Jomes D. Ivers, News Editor; Chorles S. Aoranson, Production Editor; Flayd E. Stone, Photo Editor; Ray Gollogher, Advertising Monoger; Gus H. Foesel, Praductian Monager. Bureous: Hollywaod, Williom R. Weover, editor, Yucco-Vine Building, Telephone GRonite 2145; Chicogo, 120 So. LaSolle St., Urben Forley, odvertising representotive, Telephone, FInonciol 6-3074; Woshington, J. A. Otten, Nationol Press Club; London, Hope Willioms Burnup, monoger, Peter Burnup, editor, 4 Golden Squore. Carrespondents in the principol copitols of the world. Member Audit Bureou of Circulotions. Other Quigley Publicotians: Better Theotres, published thirteen times a year as Sectian II of Matian Picture Herald; Matian Picture Daily, Matian Picture ond Television Almanoc ond Fome.

This week in pictures



REPUBLIC brought its "Thunderbirds" to New York and Broadway last week. The company's tribute to the National Guard drew top brass in military and politics, and featured bands in and out of the Holiday Theatre. Meanwhile, in London, below, the company held its first international sales conference, presided over by, left to right, C. Bruce Newbery, director of sales; Herbert J. Yates, president; Reginald Armour, chief of the British organization; and Richard W. Altschuler, Republic International president.





A FAMILY OPERATION. The Ochs drive-in circuit of Ontario personnel as it met at the Hollenden Hotel, Cleveland. Wives help the husbands as cashiers or concession managers. In the front row, seated: Mrs. Herbert Ochs; Earl Scherffius, manager of the Blue Water Drive-In, Port Huron, and Mrs. Marilyn Ochs Scherffius; Jack Ochs, film buyer, and Mrs. Ochs; Mrs. William MacDonald, Star Top, Sarnia, Ontario, and Mr. MacDonald. Second row, Herbert Ochs, circuit head; Earl Taylor, Star Top, London, Ontario, and Mrs. Taylor; Mrs. Audrey Larmour, Star Top, Cyrville, and Len Larmour, its manager; Jack Brown, Drive-in, Lindsay; and Larry Buck, Star Top, Belleville. Rear row, Randy MacLennan, Drive-in, Kingston, and Mrs. MacLennan; Emil Maenck, Porcupine, Timmins, and Mrs. Maenck; Kem Jones, Glen Ray Hot Dog Machines sales manager, and Mrs. Jones.



COL. FRANK E. CAHILL, JR., formerly of Warner Theatres, has been named coordinator of technical activities for Warner Pictures. A well known motion picture engineer, Col. Cahill entered the field in 1925, with First National. He is an SMPTE vice-president.



CANADIAN VISITORS Mr. and Mrs. J. M. Levene, right, are shown the Warners' "House of Wax" set by Vincent Price. Mr. Levene, of Kitchener, Ontario, owns drive-ins.



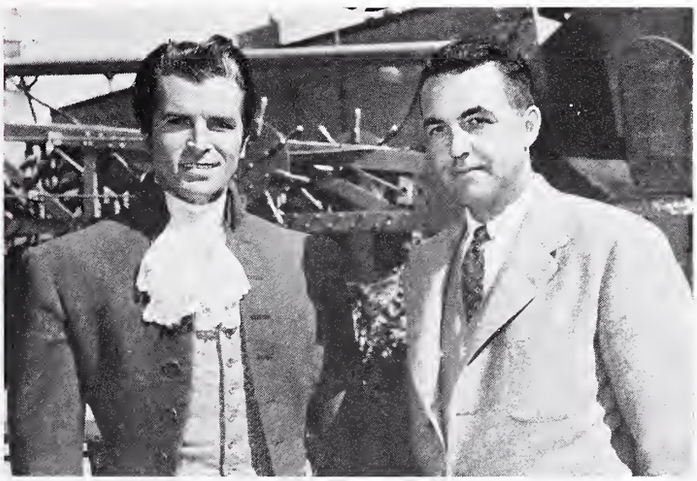
WOODROW G. FUSSELL, and family, center left, visit at Paramount with producer George Pal, left, and associate producer Y. Frank Freeman, Jr. Mr. Fussell is a North Carolina exhibitor leader, and mayor of his home town, Bladenboro.



AS METROSCOPIX, MGM's 3-D film, began its run at the Roble, Mexico City. Left, Maurice Silverstein, Latin-America director; Arthur M. Loew, Loew's International president; and Carlos Niebla, Mexico manager.



JACK L. WARNER, executive producer, discusses golf form with guests at the Warner studio, Mr. and Mrs. Runme Shaw. Mr. Shaw owns theatres, cafes, and parks in Singapore and Burma.



A WELCOME to Paramount's "Sangaree" lot by star Fernando Lamas to Gordon Aamoth, who helps run the Towne, Parke, and Roxy theatres, Fargo, North Dakota.

PROPER SELLING VITAL QUIGLEY JUDGES TOLD

by WALTER BROOKS

THE vital importance of showmanship in the field and at the theatre was spotlighted Tuesday at the 19th annual judging for the Quigley Grand Awards. More than 50 experts in advertising, exploitation and publicity from the ranks of distribution and exhibition home office executives examined the prize campaigns, selected from those submitted during the year by the nearly 5,000 members of the Managers' Round Table. Their selections:

IVAN ACKERY, manager of the Orpheum theatre of the Famous Players Canadian circuit in Vancouver, British Columbia—the Grand Award for large situations.

J. P. HARRISON, manager of the Campus theatre in Denton, Texas, for the Interstate Circuit—the Grand Award for smaller situations.

OSWALDO LEITE ROCHA, publicity and exploitation representative for Paramount in Brazil—the Overseas Grand Award.

Both domestic winners are already holders of Grand Awards, Mr. Ackery having won the plaque for 1946 and Mr. Harrison for 1950.

Emphasizing the importance of the Awards at this point in the industry's history, Maurice Bergman, public relations director for Universal, who was principal speaker at the luncheon which followed the judging at Toots Shor's restaurant in New York, recalled that the competition was inaugurated in 1934 at the height of the depression.



IVAN ACKERY, Grand Award



J P. HARRISON, Grand Award

"Certainly," he said, "if showmanship could be stimulated when business was at the nadir, then it is not surprising that the idea of the Annual Showmanship Awards could endure and serve well when things improved."

Lauding the methods employed in the Quarterly and Annual Awards and the wide range of compeition which insures every participant a good chance of making a showing, Mr. Bergman called the Round Table a "clinic of showmanship that, over the years, has done a very great deal to inspire the manager to go out and do that 'plus' type of job that is so essential.

"Today more than ever," he said, "there is need for distributors and exhibitors to work together for the improvement of the box office. The Managers' Round Table is the perfect medium for the exchange of ideas. It represents the spirit and essence of showmanship and is the custodian of that very valuable element in every business known as shop talk.

"I would like to see producers and distributors join in this shop talk. . . . If I were one or the other I would turn to this ready made audience of promotion men. . . .

"Most important of all is the fact that the Managers' Round Table fosters the tradition of showmanship. It is a vital factor in generating enthusiasm which automatically dispels cynicism and pessimism.

"We speak promiscuously of better public relations and better showmanship. Sometimes I believe we are overlooking the very fundamentals that guarantee the accomplishment of both. When our business is good we are gaining better public relations. And with so many good pictures in release we have opportunity to gain public favor."

Referring to the excitement over 3-D, Mr. Bergman said, "We can't rely on technical advances alone. The play is still the thing. We must now, more than ever, inform the public about the picture's content."

The speaker mentioned the results of the Motion Picture Herald Institue study of advertising which clearly indicated that the panel members believed that advertising techniques should be changed.

"We must realize," he said, "that activity without judgment could well be dynamics in a vacuum. No one is better qualified to

(*Continued on page* 14)



by The Herald

KEYNOTER. Maurice Bergman, public relations chief for Universal Pictures, is shown above delivering the main address. With him at part of the head table are, left to right, John O'Connor, James Mulvey, Silas F. Seadler, Martin Quigley, and William Heineman.



All photos by the Herald

JUDGING at its height. In foreground are Ben H. Grimm, Rutgers Neilson, and, right, John O'Connor.

Melvin L. Gold, Francis M. Winikus, Montague Salmon, below.





Sidney Schaefer, above.



Sidney Mesibov and Sidney Rechetnik, right.



Walter Brooks, James Nairn, Herman Robbins.



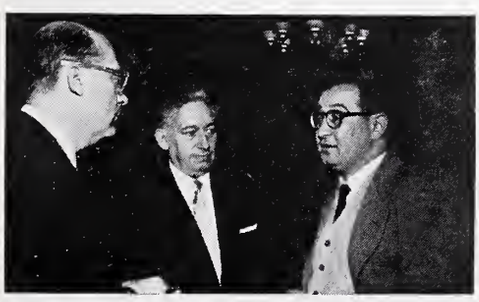
William Heineman and Robert Mochrie.



James Mulvey and Martin Quigley.



Jeff Livingston.



David Golding, Maurice Bergman, and Jerome Pickman.



Harry Goldberg, Dennis Carlin, and Steve Edwards.



S. Barret McCormick, Charles Schlaifer, and Harry Mandel.

THE AWARDS

(Continued from page 12)

gauge the public's taste than the manager who is at the point of sale.

"The campaigns we viewed today demonstrated that the manager can be ingenious and original in selling to his particular community. . . . What we see today is the result of sales analysis. This type of planned selling can only do good.

"It is my fervent hope that the Managers' Round Table continues to grow," he said in conclusion. "We need this stimulus. And it will stand us well in the years to come. It encourages the new blood, but just as important, it serves as a shot in the arm for all of us who know the value of saying we are not as old as we used to be."

The speaker was introduced by Martin Quigley, who also recalled the long history of the Awards competition and spoke of its present standing. He introduced two former Grand Award winners who were present as judges—Harry Goldberg, director of advertising and publicity for Stanley Warner theatres, and Charles Hacker of the Radio City Music Hall.

Mr. Ackery—known as Ack-Ack—frequently sets the pace for the high standard of showmanship maintained by the Famous Players circuit across Canada. In Vancouver it is said that the populace would not be disturbed if an atom bomb were exploded in the downtown area—they'd think it another Ackery exploitation stunt.

He is especially adept at obtaining local newspaper and merchant cooperation. In one of his local contests this year he raised $2,500 in prize money from three local taxicab companies, all competitive with each other, as an audience attraction and business builder.

J. P. Harrison lives and works in the small Texas town of Denton. It is a college town and Mr. Harrison makes good use of the college campus in his exploitation. His best story is bringing together 100 college girls and 100 airmen from a nearby Army field in a blind date maneuver to fill his balcony reserved section with 200 attractive invited guests. He likes his home, his flowers, his dogs and his native Texas.

THE COMMITTEE OF JUDGES

Following is the alphabetical listing of the industry executives who were the judges in the 19th annual Quigley Awards judging held in New York this week.

PAUL ACKERMAN, director of advertising and publicity, Paramount International.

LEON BAMBERGER, sales promotion manager, RKO Radio Pictures.

FORTUNAT BARONAT, director of foreign publicity, Universal Pictures Company.

MAURICE A. BERGMAN, director of public relations, Universal Pictures Company.

DAVID BLUM, director of publicity, Loew's International.

SID BLUMENSTOCK, advertising manager, Paramount Pictures.

DENNIS CARLIN, advertising manager, Republic Pictures.

SAMUEL COHEN, foreign publicity director, United Artists.

OSCAR A. DOOB, general theatre executive, Loew's Theatres.

EDWARD C. DOWDEN, advertising publicity department, Loew's Theatres.

STEVE EDWARDS, director of advertising and publicity, Republic Pictures.

ERNEST EMERLING, advertising-publicity director, Loew's Theatres.

AL FLOERSHEIMER, Walter Reade Theatres.

MELVIN L. GOLD, director of advertising and publicity, National Screen Service.

HARRY GOLDBERG, advertising and publicity director, Stanley Warner Theatres.

MAURICE GOLDSTEIN, vice-president and general sales manager, Allied Artists.

DAVID GOLDING, publicity and advertising director, Samuel Goldwyn Productions.

LARRY M. GRABURN, director of advertising, Odeon Theatres of Canada.

BEN H. GRIMM, advertising manager, RKO Radio Pictures.

CHARLES R. HACKER, manager of operations, Radio City Music Hall.

WILLIAM J. HEINEMAN, vice-president in charge of distribution, United Artists.

MERVIN HOUSER, eastern director of publicity, RKO Radio Pictures.

JERRY KEYSER, foreign publicity manager, Warner Bros. International.

RALPH LAGER, Century Theatres.

HENRY A. LINET, sales promotion manager, Universal Pictures.

LAWRENCE H. LIPSKIN, assistant to the president, Columbia Pictures International.

JEFF LIVINGSTON, eastern advertising manager, Universal Pictures.

FRED LYNCH, director of publicity and advertising, Radio City Music Hall.

S. BARRET McCORMICK

HARRY K. McWILLIAMS, Screen Gems.

HARRY MANDEL, national director of advertising and publicity, RKO Theatres.

SIDNEY MESIBOV, director of exploitation, Paramount Pictures.

ROBERT MOCHRIE, vice-president, Samuel Goldwyn Productions.

JAMES MULVEY, president, Samuel Goldwyn Productions.

JAMES R. NAIRN, director of publicity and public relations, Famous Players-Canadian Corp.

RUTGERS NEILSON, foreign publicity director, RKO Radio Pictures.

JACK O'BRIEN, theatre equipment sales manager, RCA.

JOHN J. O'CONNOR, vice-president, Universal Pictures Company.

JERRY PICKMAN, national director advertising and publicity, Paramount Pictures.

ARTHUR PINCUS, assistant publicity director, Loew's International.

SIDNEY RECHETNIK, Warner Bros. Pictures.

HERMAN ROBBINS, president, National Screen Service.

JONAS ROSENFIELD, vice-president, Italian Films Export.

MONTAGUE SALMON, managing director, Rivoli Theatre.

SIDNEY SCHAEFER, director of media and printed advertising, Columbia Pictures.

CHARLES SCHLAIFER

SILAS F. SEADLER, advertising manager, Loew's, Inc.

DAN TERRELL, director of exploitation, Loew's, Inc.

MEAD WALWORTH, sales manager, Westrex Corp.

FRANCIS M. WINIKUS, national director of advertising, publicity and exploitation, United Artists.



Henry A. Linet, Maurice Bergman and Lawrence H. Lipskin.

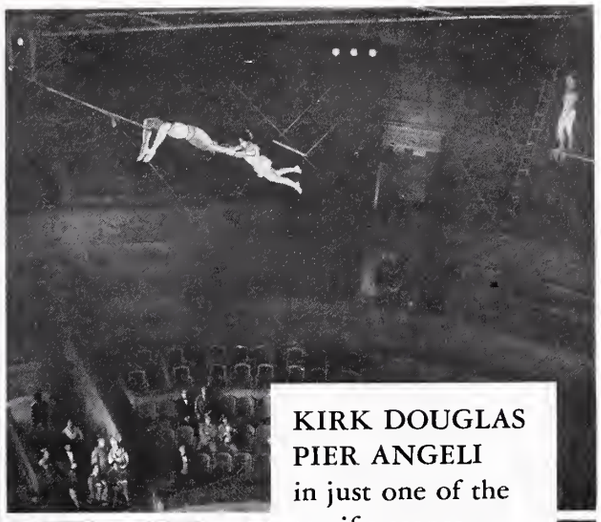


James Nairn.

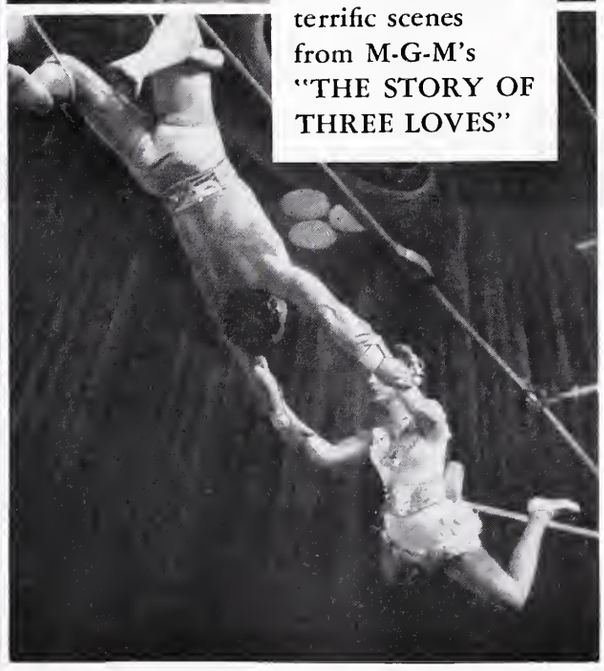


Silas F. Seadler and William Heineman.









KIRK DOUGLAS
PIER ANGELI
in just one of the
terrific scenes
from M-G-M's
"THE STORY OF
THREE LOVES"

"HAIR-RAISER! LIKE HANGING ON EDGE OF A CLIFF DURING AN EARTH-QUAKE!"

—says N. Y. Herald Tribune

The above press-book mat (No. 3-A) is available from National Screen Service.

What a Line-up of STAR VALUE! TECHNICOLOR TOO!

M-G-M presents Color by TECHNICOLOR • "THE STORY OF THREE LOVES" • Starring PIER ANGELI, ETHEL BARRYMORE, LESLIE CARON, KIRK DOUGLAS, FARLEY GRANGER, JAMES MASON, AGNES MOOREHEAD, MOIRA SHEARER • Screen Plays by John Collier, Jan Lustig and George Froeschel • Stories by Arnold Phillips, Ladislas Vajda and Jacques Maret Directed by Gottfried Reinhardt and Vincente Minnelli • Produced by Sidney Franklin

TRADE SHOW • MARCH 31st

M-G-M's AMAZING, SPECTACULAR SHOW!

"THE STORY OF THREE LOVES"

Now Thrilling Packed Houses
At Radio City Music Hall, N. Y.

ALBANY	20th-Fox Screen Room	1052 Broadway	3/31	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	3/31	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	3/31	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	3/31	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	3/31	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	3/31	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	3/31	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	3/31	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	3/31	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	3/31	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	3/31	1:30 P.M.	*NEW YORK	PREVIOUSLY TRADE SHOWN			
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	3/31	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	3/31	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	3/31	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	3/31	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	3/31	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	3/31	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	3/31	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	3/31	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	3/31	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	3/31	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	3/31	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	3/31	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	3/31	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So	3/31	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	3/31	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	3/31	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	3/31	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	3/31	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	3/31	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	3/31	2 P.M.

**Except New York City, previously trade shown March 5*

Terry Ramsaye Says

SHOWS FOR FREE—The showman trying to sell seats in New York has an order of competition not to be encountered anywhere else on the map. As the statistics of 1952 come trickling into the publicity flow it is revealed that decidedly upwards of eight million passes to radio and television broadcast performances were distributed. Of course they do not call them passes, now, they're just complimentary tickets. It is not to be assumed that those eight-and-odd million would otherwise have been paid theatre admissions, but nonetheless they supplied some place to go for a free show while empty seats were for sale. And those free shows have their mail order waiting lists, too, it seems. For instance we are told that mail requests for admission to Arthur Godfrey performances sent in last June are being filled just now. It is hinted that the fact there are distributions of prizes and free merchandise is a considerable factor. As to that we can remember when in Depression Days free dishes were box office attractions in movieland.

Popular advertising and sales promotion of this period contains more effective low-brow showmanship than salesmanship, and that is because of the level of mass interest—for which our long-hairs are ever demanding adult entertainment.

NOTES ON EDISON—The anniversary of the birth of the man who gave us the motion picture, Thomas Alva Edison, February 11, 1847, having just gone by, makes it appropriate now to explore newly available family annals. Up in Canada the records contain more of that than Mr. Edison ever knew himself. We are now indebted to the careful researches of Hye Bossin, editor of *Canadian Film Weekly*, who has found so much of the story in Canada woven into the movements of the colonial period.

It appears that the first American forebear of record was John, who sometimes at least signed it Edeson. We have yet to learn of the family origins. There was much to suggest it was Scotch, but Mr. Edison at least once speculated there was a Dutchman in the background. He seemed, to this writer, very little interested in the yesterdays, being the while so concentrated on the explorations of his immediate today and tomorrow.

John, it appears, when the American Revolution broke, was a determined Loyalist, bearing arms against the revolutionists. He was captured and sentenced to be hanged, in 1776, but escaped by powerful interventions and returned to the British forces to fight until at last in 1783 he took refuge in Nova Scotia where he bought land and went to farming in the wilderness, leaving a royal grant of frontier acres to be given to others. His son, Samuel, became a captain in the Canadian Militia, and so presumably fought the Americans in the War of 1812. Samuel had a son, Samuel, who got involved in the Mackenzie rebellion in a fight over responsible government. That cause was lost, so this Samuel fled the wrath of the victors going over the border to Detroit, back into the land from which his grandfather John, the Loyalist, had fled in 1783. From Detroit, Samuel removed to Milan down in Ohio. There in 1847 his son Thomas was born, destined to fame in a world he was to help create. He was born of bold, firm-minded adventurous stock, a revolutionist, too, a leader in fact in the great Electronic Revolution which continues today. Hye Bossin has been back to the records including some new to the annals.

THE CRYSTALIZATION of new and forward policy at Republic Pictures is denoted in the announced long term employment of Frank Lloyd, famed director, who has been away from the screen for these last strenuous eight years. The screen has had much to remember him for, including such items as "The Divine Lady", "Cavalcade" and "Mutiny on the Bounty." To those nostalgically appreciative of days a-gone, "Cavalcade", a great documentation of the British Empire that was, would rate a reseeing now.

JOURNALISM IN FLOWER—The most augustly staid metropolitan daily in the world has been bending a bit of late. The other day it presented conspicuously in a two-column box, with picture, on page one, a report that a Cabinet officer had gone to a Washington meeting wearing shoes that did not match. We are devastated.

HEROIC CANDOUR—A publicity release on this desk comes right out and says: "Principal aim of the drive, one of the most important in the company's history, will be to book product . . . in every theatre . . . during each week of a 16-week period." Sounds plausible.

Decca Earnings Rise; Cite Value of U-I Holdings

Consolidated net income for Decca Records, Inc., for 1952 after all charges including provision of $532,084 for Federal and foreign taxes was $933,265, equal to 90 cents per share on the 1,035,533 shares of capital stock. This compares with a net income the preceding year of $835,456, equivalent to $1.08 per share on 776,650 shares of capital stock. Taxes in 1951 amounted to $671,252. Milton R. Rackmil, president, declared that the outlook for Decca in 1953 is good. He added that "the company's investment in Universal Pictures strengthens its prospects. The earnings of that company are now at the highest rate in its recent history."

Report $1,750 Per Week For Grainger at RKO

WASHINGTON: James R. Grainger as president of RKO Pictures receives $1,750 per week under his three-year contract with the company, the Securities and Exchange Commission was informed Tuesday. The contract, which went into effect February 1, says the company will reimburse him weekly for "reasonable entertainment and other business expenses." Mr. Grainger, who recently left Republic, earned $91,245 as executive vice-president there.

RKO Theatres Net Is $1,025,913 for Year

The consolidated net profit of RKO Theatres Corp. and subsidiary companies for the year 1952 was $1,025,913 after taxes and all other charges including a loss of $145,059 on the sale of capital assets. This compares with a consolidated net profit for the year 1951 of $1,322,069, including a profit of $381,840 on the sale of capital assets, before taxes.

20th-Fox, Skouras Named In New York Trust Suit

An anti-trust suit asking $1,500,000 triple damages was filed in Federal Court in New York Monday against 20th Century-Fox and Skouras Theatres by the Westway Operating Co., operating the Symphony theatre in New York. The plaintiff charges it asked 20th Century-Fox for permission to bid competitively for its product with the nearby Skouras Riverside but was refused.

Greenthal to Handle New 3-D Glasses Advertising

The Monroe Greenthal Company, New York, has been appointed to handle the national advertising of the 3-Dimension Division of Commerce International Company, Inc., New York, for their adjustable, expendable Polalite three-dimension glasses for use in motion picture theatres. Robert Ritchie of Commerce is coordinator of the 3-D division in its theatre owner relationships. The glasses will be distributed through National Film Service.



M·G·M TRADE SHOW FOR SHOWMEN!
APRIL 1st! DON'T MISS IT!

A NEW GABLE Picture! A GREAT GABLE Picture!

"NEVER LET ME GO"

ALBANY	20th-Fox Screen Room	1052 Broadway	4/1	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/1	12 Noon
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Except Jacksonville which is 4/3

Warners to Book 'Wax' World Wide

BURBANK, CALIF.: Warner Brothers' forthcoming Natural Vision feature, "House of Wax," filmed in WarnerColor and featuring the new WarnerPhonic sound, will be the first 3-D feature in history to be booked for round-the-world openings to coincide with domestic playdates, Jack L. Warner, executive producer, announced here this week.

The film, scheduled to have its world premiere at the Paramount in New York April 10, already is booked for a London opening at the Warner theatre in mid-April. The London premiere will be followed by openings in other world capitals as rapidly as prints become available, it was said.

Dates now set include Manila, Philippine Islands, April 22; Singapore, Straits Settlements, April 23; Hong Kong, April 23; Havana, Cuba, April 25; Bangkok, Siam, April 25; Mexico City, April 25; Lima, Peru, April 26; Panama, Canal Zone, April 27; Caracas, Venezuela, April 27, and San Juan, Puerto Rico, April 28.

"This unprecedented interest from exhibitors and audiences everywhere," said Mr. Warner, "not only is a most encouraging sign for the success of our first third-dimensional film, but also indicates that eagerness for new entertainment techniques knows no national boundaries."

Important domestic engagements already set for "House of Wax" include the Dallas, Fort Worth and San Antonio theatres of Robert J. O'Donnell's Interstate Circuit, for mid-April openings. The film will also open at the Paramount, Hollywood, April 17, and at the Fox, St. Louis, April 28.

Altec Set to Install "Wax" Sound Systems in 8 Houses

The Altec Service Corporation announced in New York this week that it had agreed to equip four additional key first-run theatres with WarnerPhonic sound systems for Warner Brothers' "House of Wax." The theatres are the Chicago, Chicago; Mastbaum, Philadelphia; Stanley, Pittsburgh, and Warner, Washington. This brings to eight the total number of houses which Altec has agreed to equip.

Dunning Process for Film

The first feature to utilize the new Dunning three-dimension process will be "I, the Jury," the first of Mickey Spillane's stories to be made into a film, it is announced by Arthur B. Krim, president of United Artists, which will release the picture, and Victor Saville, the producer. The agreement under which the Dunning equipment will be provided was concluded Monday between Mr. Saville and Nat Levine, licensing agent for the three-dimension process. Production is to begin April 1.

NO TAX ON GLASSES TREASURY RULES

On the basis that some people might secure their own polarized glasses for viewing three-dimensional pictures, the Independent Theatre Owners of Ohio asked a ruling from the Treasury Department as to whether a theatre could charge admission in the following manner: admission, 42 cents; Federal tax, 8 cents; polarized glasses, 25 cents (optional), for a total of 75 cents. The reply said that "on the basis that purchase of the glasses (is) not a condition to admission and such a fact is clearly made known to patrons . . . such charge (is) not subject to tax," signed by H. T. Swartz, head technical ruling division, Washington. In making the request for the ruling, it was frankly stated that there would probably be few people who would not buy the glasses.

J.A. Norling Outlines 3-D Camera Rule

"There is a direct relationship between the size of the screen upon which the stereoscopic picture is to be projected and the way the stereo picture is photographed," John A. Norling, president of Loucks and Norling Studios, told a meeting of the Atlantic Coast Section of the Society of Motion Picture and Television Engineers in New York Tuesday night.

"It is of the greatest importance that the size of the screen be known in advance when taking stereo pictures," he said. "The two most important adjustments that a stereo camera should have are provisions for the setting of the camera lenses and the convergence of picture axes on a plane in front of the nearest action.

Also addressing the meeting was Arthur Linksz, assistant clinical professor of opthalmology at New York University, who discussed the geometry of retinal image differences and his theory as to how these differences are resolved in the brain into a unified percept.

3-D Editing Taboos Imaginary: Gunzburg

LOS ANGELES: "All editing taboos surrounding three-dimension films are imaginary. Three-dimension films can be handled exactly like regular films and frequently with more flexibility." So stated Milton Gunzburg, president of Natural Vision, in an address before the American Cinema Editors last week. He was the principal speaker at the first of three panel meetings to discuss 3-D. After explaining scientific aspects of the medium he advised editors and movie makers at large to forget preconceived barriers in film handling.

Paramount To Conduct 3-D Tests

HOLLYWOOD: Paramount announced this week that it had begun construction here of a special "3-D proving ground" to test various new three-dimension and wide-screen projection methods as well as new techniques in sound systems.

The company, ready to release in May its first 3-D film, "Sangaree," filmed in color by Technicolor, said that for use in its "proving ground" it was currently constructing in England a special concave plastic screen with an aspect ratio of two to one. The 36 by 18-foot screen is a high intensity screen designed to combine stereoscopy and Cinerama-like effects, giving a feeling of depth as well as of scope.

Loren L. Ryder, in charge of scientific research and development, said here this week that the screen is expected to be completed in about five weeks and will be installed in the studio's 300-seat screening room. "Sangaree" will be the first picture to be shown on it. Paramount is continuing experiments to find a method of 3-D projection that will achieve maximum viewing results, said Mr. Ryder. He added, "If something else is found to top Paramount's process for 3-D in public acceptance at the box office, Paramount will be the most willing and alert to adopt it."

The research executive predicted "a fusing of Paramount's 3-D process and the effects of Cinerama on a screen which Paramount believes will carry a better aspect ratio to the theatres than even the 2.67 to 1 screen ratial of Cinerama.

"Besides 3-D we are working on subjective stereoscopic methods of exhibiting our outstanding pictures that are still unreleased," he said.

It was also revealed by Mr. Ryder that the studio is conducting research in connection with 3-D for drive-ins. He foretold the elimination of one of the main obstacles, that of sufficient light reflection to get a satisfactory picture, and said that solutions to these problems are being found by Paramount. These, he added, will be augmented by screens such as the Stableford screen sold by Sol Lesser.

Puerto Rico Opening for "Devil"; Others Set

Last Monday "Bwana Devil," the Natural Vision three-dimension film released by United Artists, opened in Puerto Rico, the first opening of a 3-D feature film outside the U. S. The event was to be followed by openings in four cities in England on March 20. Subsequent openings running through April and later have been set in Paris, Brussels, Stockholm, Rome, Zurich, Berlin, Singapore and Hong Kong, among other key cities, according to a U.A. spokesman.

20TH-FOX WILL CAST ITS LOT WITH CINEMASCOPE

Exhibitors, Studio Heads See Process; Is Sole Method on All Product

HOLLYWOOD: Concurrent with the unveiling of its CinemaScope process here Wednesday, 20th Century-Fox gave further affirmation of its intention to confine all its production activity in the future to the new wide-screen process.

Darryl F. Zanuck, chief of production, announced that with the completion of Clif-

Nicholas M. Schenck, president of Loew's, Inc., and Spyros Skouras, president of 20th Century-Fox, announced Wednesday that arrangements have been concluded for Loew's to move forward with 20th-Fox on CinemaScope. Loew's, Inc., soon will announce plans for the first picture its studio will make in the new process.

ton Webb's next starring vehicle, "Be Prepared," a story of Boy Scouts which goes into production April 6, and "Waterfront," which Elia Kazan starts directing April 7, the 20th-Fox studios will film no more pictures in the conventional manner. The announcement also stated that "Inferno," now before the cameras, will be the company's first and last 3-D picture.

Six Pictures with Dates Set Taken Off Schedule

In line with conversion exclusively to CinemaScope, Mr. Zanuck added that the six pictures for which production dates had been set for the months of April, June and July, have been taken off the schedule. These include "Justice Brown," "Camp Followers," "The Big Fight," "The Form Devine," "The Black Widow" and "The Fifth Rider." The last two eventually are to be converted to CinemaScope and rescheduled for production.

Meanwhile, this week's CinemaScope demonstrations, originally scheduled to get under way Tuesday, attracted leaders of all branches of the industry from all parts of the world. Making up the program were a test reel from Frank Ross' production of "The Robe," now being shot in color by Technicolor at a cost of $4,000,000, and what the studio described as "other specially CinemaScoped material," indicating the company's belief that the name of the process may shortly come into general use as a verb.

Twentieth-Fox representatives at the showings included division managers as well as a contingent of home office executives comprising William Gehring, Charles Einfeld, Edwin Aaron, Arthur Silverstone and Alex Harrison.

Executives of the company's foreign department included Murray Silverstone, president of the International Corporation, and Albert Cornfield, managing director for Europe, Scandinavia, N. Africa, and the Middle-East.

CINEMASCOPE IS POWERFUL, VERSATILE, OBSERVERS FIND



***20TH CENTURY-FOX'S CINEMASCOPE** screen, shown above, dwarfs the individual. The company publicly demonstrated its new wide-screen system for the first time Wednesday in Hollywood at the studio theatre.*

by WILLIAM R. WEAVER
Hollywood Editor

On a screen 63 feet wide by 25 feet high, with a horizontal curvature of five feet, 20th Century-Fox this week demonstrated its CinemaScope at its Hollywood studio. It was shown upwards of 20 times to groups embracing all the studios, independent producers, about 300 exhibitors here to witness the demonstrations, and to all of the press, including representatives from both the radio and television industries.

Spyros Skouras, 20th-Fox president; Darryl F. Zanuck, studio head, who addressed the groups, Al Lichtman and Charles Einfeld attended the demonstrations.

The material screened ranged from an automobile race, photographed experimentally at a local speedway last weekend, to two finished sequences of "The Robe," with a wide variety of scenes that had been shot for the studio's guidance in using the CinemaScope technique.

Despite the fact that none of these films had been finally edited or scored, all were powerfully promiseful that CinemaScope will be a great factor in the industry's future. Scenes from "The Robe" and "How to Marry a Millionaire," sharply different subjects, showed with impressive impact CinemaScope's flexibility, versatility and dramatic capacity.

Stereophonic sound, with which the studio screening room was equipped, manifestly aided the realistic effects of the system although, as a matter of fact, the optical appeal was so strong that sound seemed incidental.

Post-demonstration comment among observers sought to compare CinemaScope effects with true 3-D, but achieved no useful results inasmuch as the two are totally dissimilar quantities.

Mr. Skouras told newsmen gathered for the demonstration that CinemaScope will greatly reduce production costs through reducing number of camera setups required in shooting.

Mr. Lichtman said all leading supply dealers are preparing rapidly to furnish exhibitors with CinemaScope screens, lenses and stereophonic equipment.

In his talk Mr. Zanuck stressed the point that closeups are made unnecessary in the CinemaScope process and that one sequence shown at the studio demonstration was filmed in a half day instead of four days as would have been required in standard procedure in shooting the conventional film.

20th IS PUTTING A SONG IN

Tonight We

TECHNICOLOR



TERRIFIC AT RADIO CITY MUSIC HALL, NEW YORK! MIGHTY IN MIAMI...AND HELD OVER! GREAT IN MINNEAPOLIS ...AND HELD OVER! TOPS IN TORONTO ...AND HELD OVER! WONDERFUL IN WINNIPEG...AND HELD OVER! SMASH OPENINGS IN CLEVELAND, KANSAS CITY, VANCOUVER...EVERYWHERE!

THERE'S NO BUSINESS LIKE 20 CENTURY-FO

THE NATION'S BOXOFFICES!

e Sing

YOUNG FOLKS ARE SIMPLY WILD ABOUT THE "singing kiss"

...and that means ticket sales for you!









TONIGHT WE SING

color by TECHNICOLOR
starring EZIO PINZA
as Feodor Chaliapin
ROBERTA PETERS as
Elsa Valdine
TAMARA TOUMANOVA
as Anna Pavlova
ANNE BANCROFT
as Emma Hurok
ISAAC STERN
as Eugene Ysaye
BYRON PALMER
as Gregory Lawrence
DAVID WAYNE as S. Hurok
and The Voice of
JAN PEERCE
Produced by GEORGE JESSEL
Directed by MITCHELL LEISEN
Screen Play by
HARRY KURNITZ and
GEORGE OPPENHEIMER

Ask for the special "Singing Kiss" Ad Campaign!



)X BUSINESS!

EADY PLAN TO BE CONTINUED

British Government Seeks to Achieve a Voluntary Acceptance of Scheme

by PETER BURNUP

LONDON: President of the Board of Trade Peter Thorneycroft has made it clear to the House of Commons that while the Government felt it desirable that the industry should voluntarily agree on an extension of the Eady Scheme for at least three years, authority is prepared (if need be) to seek powers to institute a statutory scheme.

Despite shrill cries from a minority of "ultimatum" and "bludgeon methods of big business," there was no bomb-shell quality in Mr. Thorneycroft's announcement. Exhibitors have known that in the ultimate resort the Government wouldn't hesitate to enforce the scheme. Their Association, indeed, has already declared that it will support extension, but on what terms is quite another matter.

Call Rate Unrealistic

The present rate of levy, they claim, is unrealistic if not unjust. The real point at issue is the levy's incidence and battle will be joined thereon after Chancellor of the Exchequer Butler has revealed in mid-April his future entertainment tax plans. American distributors so far haven't been formally consulted but it is known (in view of their previous adherence to the Scheme) that they will row in with other sections of the industry.

The over-riding consideration is the general abhorrence—even among producers—of another dose of state interference.

In view of the all-round agreement on voluntary extension, the question of statutory enforcement being a possible infringement of international agreements in the sense that it would be a discriminatory measure against the U. S. becomes largely academic. But the point is being loudly debated here.

See Parliament Attack

Whether or not betokening another attack on the outflow of dollars on the film-account is not clear but House of Commons coteries continue to be curious. Last week in the House a Tory M.P. wanted to know "what was the total value of the imports of exposed cinematograph film from the U.S. for exhibition in this country in each of the years 1934 to 1938 and 1946 to 1952 inclusive."

Said the Board of Trade's Mr. Thorneycroft: "I understand that my honorable friend is referring to payments to the U.S. The following are the figures for the post-war years in millions of pounds: 1946, 16.96; 1947, 13.42; 1948, 9.92; 1949, 5.90; 1950, 6.99; 1951, 8.73; 1952, 8.63."

Mr. Thorneycroft pointed out that similar information is not available for pre-war years when there was no exchange control. His reference to "payments to the U.S." was in connection with successive monetary agreements. Parliamentary inquisitors will doubtless now want to know how many additional dollars were worked there.

3-D Fever in Evidence

Signs gather, albeit belatedly, that 3-Delirium spreads among the wary Britons. MGM is first off the mark with semi-public demonstrations. It held four shows for press reviewers and the trade of its Metroscopix "Third-Dimensional Murder."

Twentieth Century-Fox's W. J. Kupper, summoned at short notice to the Hollywood CinemaScope demonstration, announced before his departure that he would be back here March 22 to arrange for the equipping of his company's private theatre for demonstration screenings of the new process.

As previously reported, J. Arthur Rank's first public screening of "Bwana Devil" was to occur Friday. But half the trade appears already to have had more or less clandestine viewings of the picture in U.A.'s projection room.

A total of 32,000 Polaroid spectacles, it is stated, has been imported from America for the Rank screenings. Seats have had to be repriced for the screenings owing to the Customs and Excise ruling that any charge made to the public for the glasses would become assessable to entertainment tax.

3-D brings more business to Rank's G.B-Kalee equipment concern. Its export division reports enquiries and orders from "nearly every part of the world."

▽

The Board of Trade, following submission of further information concerning the production background of "Decameron Nights," has granted the picture a British quota certificate. Previously the board had held that the picture had insufficient British sponsorship to qualify as a quota production.

▽

As though cocking an impish snout of defiance at the defeatists, Alexander Korda's London Films Shepperton Studio has opened, with champagne and cheers, an additional three stages. Now with eleven stages, Shepperton becomes the largest and—it is claimed—the most modern studio in Britain.

Allied Artists Schedules 23 in Next 6 Months

Walter Mirisch, executive producer of Allied Artists, announced late Wednesday that 23 pictures will be filmed by that company in the next six months. This is believed to be the biggest number scheduled by any studio for that period. The listed attractions include four in Technicolor, four in other colors, and one in Natural Vision.

Technicolor Adds Facility

HOLLYWOOD: With new machinery and process improvements installed in the Technicolor laboratory here, the company has facilities available for the processing of any of the newer single strip color negatives such as the Eastman, the Ansco and other processes, Dr. Herbert T. Kalmus, president, disclosed last week. In addition, he said, new developments make faster deliveries of rush prints and release prints possible.

With the new improved and expanded plant, Technicolor is prepared to handle either type of photography used by the producer, that is, Technicolor three-strip or any of the single strip color negatives.

Also it was announced that Technicolor, Ltd., London, an affiliate, is taking steps to insure customers the improved service now made available in Hollywood by modifying and expanding the London plant.

Television Use Expanded In MGM Exploitation

MGM is expanding its use of television to promote its forthcoming product. With the preview presentations already in existence of Ed Sullivan's "Toast of the Town" CBS-TV program, the company will use special trailers for the television promotion of the re-release "Trader Horn." TV trailers are also being used on "A Woman's Face" and "Jeopardy." The next four productions to be previewed on the Sullivan show are "I Love Melvin," March 22; "Small Town Girl," April 12; "Never Let Me Go," May 3; and "Dream Wife," May 31.

Wallis Claims Filming of "Most Spectacular" 3-D Shot

Hal Wallis, producer of the currently shooting Dean Martin-Jerry Lewis 3-D film, "Money from Home," this week laid claim to having filmed the most spectacular shot yet made in three dimensions. It was a New York street scene, encompassing an area equivalent to three city blocks, shot by a 735-pound camera mounted on a 47-foot boom and on a dolly with 600 feet of track. This, said Mr. Wallis, was proof that the 3-D filming process had graduated from the gimmick stage to top technical performance.

Platt on RCA 3-D Tour

A. J. Platt, RCA theatre field sales manager, has left New York on a two-weeks' trip to visit RCA independent theatre supply dealers in Chicago, San Francisco, Hollywood, Denver, Des Moines, Cincinnati and Pittsburgh for talks on 3-D.

Marcel Kann Dies

Funeral services were held Monday in New York for Marcel Kann, New York theatre manager, who died suddenly in New York March 14. Mr. Kann was the brother of the late Maurice D. Kann, former vice-president of Quigley Publishing Company.

EXCLUSIVE

THE ONLY FULL-LENGTH FEATURE IN COLOR BY *Technicolor* OF THE CORONATION OF QUEEN ELIZABETH II

EXCLUSIVE

NARRATED BY

LAURENCE OLIVIER

NARRATIVE BY CHRISTOPHER FRY

MUSIC BY THE LONDON SYMPHONY ORCHESTRA



THE J. ARTHUR RANK ORGANIZATION PRESENTS

"A QUEEN IS CROWNED"

A UNIVERSAL-INTERNATIONAL RELEASE

Accessories, trailer and press book available at time of release.

AVAILABLE ABOUT JUNE 10TH

ONLY THROUGH UNIVERSAL FILM EXCHANGES

It will be well worth your while to wait just a few more days after the Coronation on June 2 in order to show your patrons *nothing less* than the *whole* story of this once-in-a-lifetime experience.

CONTACT YOUR UNIVERSAL BRANCH MANAGER NOW!

People in The News

WILLIAM HENDRICKS has been appointed assistant publicity director for Warner Brothers' studios. JOHN G. MCMANUS, former district manager, will move up to Mr. Hendricks' former exploitation position at the studios.

HERBERT GILLIS has been promoted from sales manager at the Paramount Philadelphia branch to branch manager at Cincinnati, it was announced by A. W. SCHWALBERG, president of Paramount Film Distributing Corporation. Mr. Gillis succeeds WILLIAM MEIER, who remains at Cincinnati as sales manager.

WHITNEY NORTH SEYMOUR, counsel to Paramount Pictures, has been elected president of the American Arbitration Association.

HUDSON EDWARDS, manager of the Dixie Drive-In theatres, Savannah, has been named president of the local Rotary Club.

ARNOLD PICKER, vice-president in charge of distribution of United Artists, has returned from a six-week business tour of company branches in England, France, Germany and Brazil.

SAM MILLER, formerly with the Federal Communications Commission and more recently with the attorneys for the National Exhibitors Theatre Television Committee, has opened his own law office in Washington.

LEO HOCKSTETTER, deputy director of information for the Mutual Security Agency, will join the Motion Picture Association of America as assistant to KENNETH CLARK, information director.

ROBERT ABLESON has succeeded RALPH CARMICHAEL, resigned, as Paramount's branch sales manager in Los Angeles.

DUDLEY ROBERTS, JR., president of Cinerama Productions Corporation, has appointed THEODORE R. KUPFERMAN as general attorney for the company.

HUGH OWEN, Paramount eastern and southern division manager, is conducting the sixth of a series of branch meetings in Charlotte.

STEVE BROIDY, head of Allied Artists, has been named campaign chairman of the Permanent Charities Committee's 1954 fund-raising appeal.

ED SULLIVAN, television star and newspaper columnist, was honored at a luncheon salute Thursday in New York by the Association of Motion Picture Advertisers. HARRY K. MCWILLIAMS, AMPA president, was in charge of the affair.

Drive-in Unit Set for Meet

MILWAUKEE: The program has been completed for the National Drive-in Theatre Convention and Equipment Show which will get under way at the Schroeder Hotel here March 24 to 26.

On the agenda for the opening day is registration and inspection of exhibits followed by a business meeting and exhibitors' discussion group. A cocktail reception will be held in the evening.

For March 25 there will be various business meetings during the day. At the full convention session from 1 P.M. to 5 P.M., speakers will include Sig Goldberg, president of the organization; Abram F. Myers, Wilber Snaper, Ben Marcus, Col. H. Cole and Herbert Barnett. Inspection of exhibits and business meetings will continue March 26.

To Film Documentaries

Ankers-Loeb Productions has been named Washington representative of Stanley Neal Productions, which films documentaries for industrial and television distribution. Ankers-Loeb will concentrate on films requiring a Washington setting.

Lewis and Goldberg in New Posts at I.F.E.

Continuing its expansion, I. F. E. Releasing Corp. has made two personnel changes in its promotional functions. Bernard Lewis, publicity and promotion manager, has been named to head a new operation which will coordinate the company's long-range production and personality publicity in Rome with its publicity operations in this country. He also will be manager of expanded exploitation and exhibitor-relations activities. Fred Goldberg, who recently resigned as assistant publicity manager for RKO Pictures, has been named I. F. E. publicity manager, starting Monday. Both appointments were announced by Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity.

Action Charges Majors Refused First Run Plea

J. J. McFarland and the Arcadia theatre, St. Charles, Ill., have filed a suit in Federal District Court in Chicago against the major film companies asking that the Arcadia be furnished first run films. The action charges that the major film companies have refused to allow the Arcadia to play pictures until after they have played at the Aurora and Elgin theatres.

Appeal Bids In Chicago, Milwaukee

by J. A. OTTEN

WASHINGTON: The Jackson Park and Milwaukee Towne theatres this week asked the Supreme Court to overturn a circuit court ruling that they must outbid competing theatres in order to get choice films.

The two cases, appealed to the Supreme Court by Chicago attorney Thomas C. McConnell, were the third and fourth trade practice cases to be dumped into the Supreme Court's lap within 10 days.

Though the Jackson Park case deals with the Chicago theatre situation and the Milwaukee Towne case with the situation in Milwaukee, both appeals present the identical issue: could the Circuit Court change provisions of earlier decrees, growing out of private anti-trust actions, that permitted the theatres to get first run films without competitive bidding, and only on payment of a "fair and reasonable rental."

The original decree in the Jackson Park case said the theatre could get first run films on payment of such rentals. In July 1951, however, five distributors—20th Century-Fox, Paramount, RKO, Loew's and Warner Brothers—asked the District Court to amend the old decree by declaring that the Jackson Park must bid against other theatres in the same competitive area.

The District Court refused to make this change, but the Seventh Circuit Court of Appeals approved the distributors' suggestion.

In the Milwaukee Towne case, the same pattern was followed. In March 1952, the same five distributors and Columbia asked the District Court to change the earlier Milwaukee Towne decree to require competitive bidding. Again the District Court refused and again the Circuit Court approved.

In appealing the cases to the Supreme Court, Mr. McConnell declared: "The Court of Appeals, under the guise of construction, has changed a decree without any showing of any unforeseeable change in conditions existing at the time the decree was entered; has assumed jurisdiction to rehear an issue decided against respondent's (the distributors) contention some five years before, and under the guise of construction has written into a decree a provision for competitive bidding without any of the safeguards provided for in the provision for competitive bidding in the Government decree which this court struck from such decree in the Paramount case."

ABC Files Consolidation

American Broadcasting-Paramount Theatres, Inc., has registered a certificate to conduct a radio, television and theatre business in New York as a consolidation of the American Broadcasting Company, Inc., and United Paramount Theatres, Inc.



IT TAKES 2 TO TANGO!

We couldn't have done it without you.

"You" are the 15,000 exhibitors who helped
the Allied Artists sales force break all records during
our 13-week MOREY "RAZZ" GOLDSTEIN DRIVE.

And the outstanding results on pictures like
"Flat Top," "Hiawatha," "Battle Zone" and "Torpedo Alley"
are proof that the new Allied Artists has provided showmen
with a vital source of boxoffice product.

We're happy to report that newly completed films
now on their way to you will maintain this high standard
and continue our profitable partnership.

It takes two to tango!



FRENCH RENEW AID TO SCREEN

by HENRI KAHN

PARIS: The French National Assembly finally has passed the new motion picture industry aid law, thus quieting the fears of those who foresaw no help for the industry after the old law expires September 30.

The debate on the new law, passed by a vote of 415 to 90, took about one week, not because the legislation was very complicated or because the deputies took it very seriously, but because the time for debate was split up and squeezed between other debates.

New Tax to Get Funds

Under the law a new tax will be imposed to provide funds for a special development fund. The tax, however, is imposed on higher priced seats only. All seats under 100 francs pay five francs tax. Up to 150 francs they pay 10 francs, and over that, five francs per each additional 50 francs. Small cinemas in the provinces will not be touched, but the urban populations will have to pay more.

The law will go into effect July 1. Among other things, it provides: partial financial aid for new productions; recompense to producers of short, educational films; help to improve technique and to build new theatres and remodel old ones; renewal of the special tax on all films; tax free benefits for films scheduled for non-commercial exhibition; that all French films dubbed into a foreign language and exhibited abroad will exonerate one foreign film, imported from the country concerned, to be released without tax in France. The law also withholds aid from any company which has not completely paid up for production of its last film.

See More U. S. Filming

Far more American films are expected to be made in France as a result of the law. American companies which are at the same time French companies (and that is true of all American companies with offices in France) may receive aid. This is perhaps one of the most important clauses of the law. Not because aid will be paid, but because these films will be regarded as French films and not included in the quota system. Presumably such films would include French artists or would be made in double versions.

It is too early yet to predict what exactly is likely to happen, but it does look as if the law was framed to help rather than hinder international film relations.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

Contending that the recently enacted Cinematographic Law violates the constitutional guarantee of the freedom of trade, managers in Mexico of 20th Century-Fox, Warner Brothers, RKO, MGM, Universal and Republic have asked Judge Ignacio Burgoa of the Second Federal Court here for an injunction against the measure's enforcement. The managers told Judge Burgoa they consider the distribution of foreign films in Mexico a completely legal business which they insisted must not be restricted. No action yet has been taken on the request.

▽

More foreign and fewer Mexican pictures were exhibited here last year than in any year since 1949. In 1952, there were 309 imported films, of which 252 were U. S., 23 French, 14 Spanish, 13 English, six Italian and one Swedish. Although there were only 96 Mexican productions in the year, the trade here is quick to point out that last year's Mexican pictures were better artistically and box office-wise than has been the case for some years.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

A bill that would authorize the Parks and Recreation Commission of Puerto Rico to assume jurisdiction over the commercial exhibition of films has been introduced into the Senate of the Commonwealth legislature, now in session. Purpose of the bill is to establish and insure reasonable admission prices. A similar bill last year was shelved.

AUSTRALIA

by FRANK O'CONNELL

in Sydney

The decision of the Federal Government to establish a Royal Commission to investigate television represents a tactical victory for motion picture interests. The suggestion originally put forward by Ernest Turnbull, managing director of Hoyts, that the Government would do well to proceed cautiously, apparently was adopted. The Federal Cabinet also has agreed to alter the 1948 Broadcasting Act to allow commercial interests to participate in TV.

Here, then, is a summary of the TV story at present:

Commercial interests will be allowed alongside of the Government in developing TV in Australia.

A Royal Commission into all phases of TV will be conducted, will take evidence in all States and will delay introduction of TV for two or three years.

Licenses will be confined to two in Sydney and Melbourne at most (in Sydney there are six commercial and two national radio stations) out of more than 100 applicants which have been filed.

TV may become a more obvious political football if Labor resolves its internal conflict and is returned in the next Federal election.

While decision to establish a Commission is generally approved, many in favor of speedy introduction of TV deplore the action.

The Government is scheduled for trouble whatever steps it takes: rural voters are likely to object to Government funds spent on a big city pastime; a big percentage of station applicants is going to be disappointed.

ITALY

by DR. ARGEO SANTUCCI

in Rome

Approximate figures on film activity in Italy during 1952 show that film industry folk apparently are bettering their business.

The most remarkable rise was in native production. The filming of about 150 pictures began in 1952. This figure includes 23 features still to be completed and 11 whose production was interrupted during the year. Also included are the following co-productions, regarded as Italian films under local laws: 16 Italian-French; two Italian-American; one Italian-British; one Italian-German, and one Italian-Swedish.

Exhibition's total gross income in the year was 80,000,000,000 lira (approximately $127,000,000), against 72,000,000,000 lira in 1951. According to rough estimates, Hollywood distributors received about 50,000,000,000 lira (about $80,000,000) which makes a profit of about 13,000,000,000 lira ($20,000,000) after taxes and percentages to the exhibitors have been deducted.

GERMANY

by VOLKMAR VON ZUEHLSDORFF

in Munich

The year 1952 was overshadowed by the fact that the two foremost German producers, Junge Film Union and Real Film, were inacitvated as a result of financial difficulties. Some new companies were formed, but many more went quietly out of business. The number of distributors also shrank. About 90 per cent of distribution in Germany today is handled by 20 companies, 10 of them German, and the rest predominantly American.

However, more German pictures were released in 1952 than in any year since the end of the war: 121, compared to 83 in 1951. Actually produced in the year were 72 features, five of which were in color. Quality of native production also improved in 1952. All of the 10 top box office attractions in the year were of German origin, while only five native productions made the list last year.

In the Soviet zone of Germany, motion picture production made a very poor showing. The strictly state-controlled and directed industry completed only six of its officially scheduled 18 productions.

NOW you can get expendable 3-D glasses that are adjustable!



- Form-fitting adjustment for men, women and children whether they wear eyeglasses or not. No more jiggling, fiddling or discomfort!
- Sensational new fabric-covered earpieces! Eliminates the irritation of stiff paper or cardboard around the ears!
- Large polarized lenses with light density specified by studio optical departments as ideal for better, more comfortable viewing!
- Huge production facilities have been set up to take care of all industry requirements. Delivery will commence on May 15th.

ORDER NOW! *A prompt order will reserve your* **POLALITE** *glasses and insure delivery for your future dates!*

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The nation's largest deliverer of these  *now becomes the largest deliverer of these* 

Orders Now Being Taken At All Of These National Film Service Affiliates.

CLARK FILM DISTRIBUTORS, Inc.
Albany 4, N. Y.

BENTON FILM FORWARDING Co.
Atlanta 3, Ga.

FILM EXCHANGE TRANSFER CO., INC.
Boston 16, Mass.

CLARK FILM DISTRIBUTORS, Inc.
Buffalo 2, N. Y.

CLARK FILM DISTRIBUTORS, Inc.
Butte, Montana

CAROLINA DELIVERY SERVICE, INC.
Charlotte 1, N. C.

CLARK FILM DISTRIBUTORS, Inc.
Chicago 5, Ill.

STATES FILM SERVICE, Inc.
Cincinnati 10, Ohio

STATES FILM SERVICE, Inc.
Cleveland 14, Ohio

LIBERTY FILM SERVICE
Dallas 1, Texas

DENVER SHIPPING & INSPEC. BUREAU
Denver 1, Calarado

IOWA FILM DEPOT
Des Moines, Iawa

NATIONAL FILM SERVICE, Inc.
Detrait 1, Michigan

STATES FILM SERVICE, Inc.
Indianapalis 4, Ind.

BENTON FILM FORWARDING Co.
Jacksanville, Fla.

CENTRAL SHIPPING & INSPEC. BUREAU
Kansas City 8, Mo.

GILBOY COMPANY OF LOS ANGELES
Los Angeles 7, Calif.

MEMPHIS FILM SERVICE, INC.
Memphis, Tenn.

FILM SERVICE, INC.
Milwaukee 3, Wisc.

INDEPENDENT FILM SERVICE, Inc.
Minneapolis 3, Minn.

NEW HAVEN FILM SERVICE
New Haven, Conn.

FILM INSPECTION SERVICE, Inc.
New Orleans, La.

BONDED FILM DISTRIBUTORS, Inc.
New York 36, N. Y.

OKLA. CITY SHIPPING & INSPEC. BUR.
Oklahama City, Okla.

FILM TRANSPORT CO.
Omaha 2, Nebr.

HIGHWAY EXPRESS LINES, INC.
Philadelphia 7, Pa.

PITTSBURGH FILM SERVICE
Pittsburgh, Pa.

PORTLAND NATIONAL FILM SERVICE
Portland 9, Oregon

HARRY KAHAN FILM DIST. INC.
St. Louis 3, Ma.

CLARK FILM DISTRIBUTORS, Inc.
Salt Lake City 1, Utah

GILBOY COMPANY
San Francisco 9, Calif.

SEATTLE NATIONAL FILM SERVICE
Seattle 1, Wash.

HIGHWAY EXPRESS LINES, INC.
Washington 1, D. C.

SMPTE Will Take Sharp Look at 3-D

LOS ANGELES: Stereoscopic motion pictures and the engineering of drive-in theatres dominate the agenda of the sessions of the Society of Motion Picture and Television Engineers' 73rd convention at the Hotel Statler here April 27 to May 1.

Other special subjects slated for discussion are color television standards being developed, subscription television, magnetic recording and editing and high-speed photography.

The convention will open at 12:30, Monday, April 27 with a get-together luncheon. The guest speaker will discuss stereoscopic motion picture photography and drive-in theatres. The afternoon will be devoted to a discussion of stereoscopic photography. April 28 will see a tour and description of CBS television city followed in the afternoon by discussion of theatre exhibition problems. Discussions on April 29 will cover high speed photography, drive-in theatres. The banquet and dance will be held the evening of April 29.

Thursday, April 30, will be devoted to an open house at laboratories, with general sessions ot be held at night. The final day, Friday, May 1, will be occupied with sessions on sound recording, high speed photography, magnetic striping and editing, and stereophonic sound.

Set American Premiere

Universal-International has set the American premiere of "Penny Princess," a J. Arthur Rank comedy in color by Technicolor, for March 24 at the Sutton theatre in New York.

Oklahoma COMPO Gives Support to Tax Cut Bill

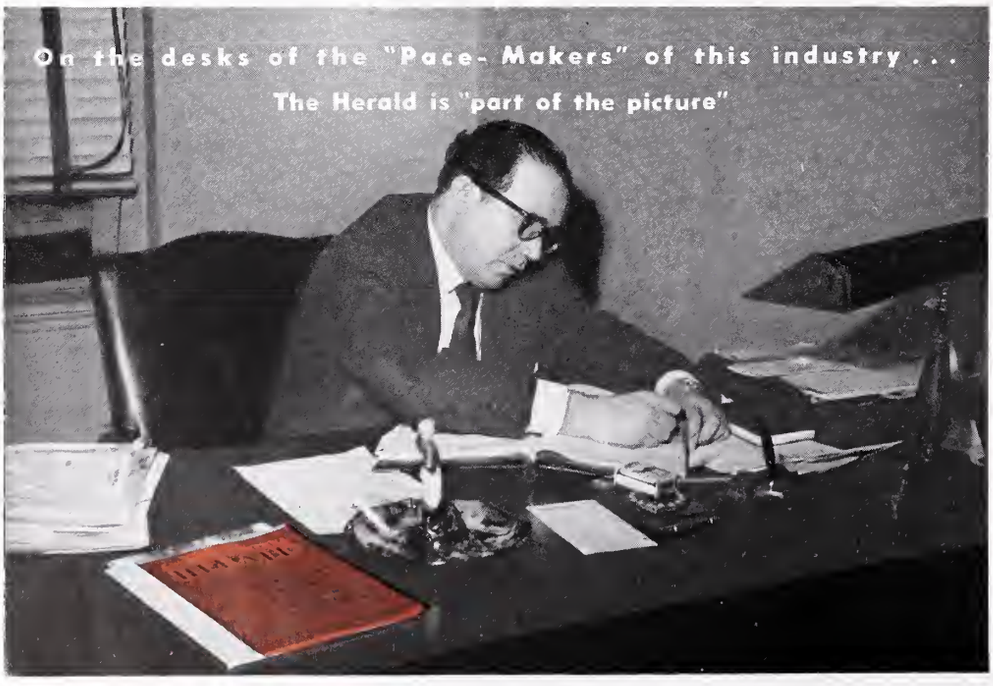
OKLAHOMA CITY: Joining other industry groups, the Oklahoma Council of Motion Picture Organizations will concentrate its tax efforts in support of the Mason Bill, H.R. 157, according to Morris Lowenstein, chairman. Mr. Loewenstein, in a letter to the state's exhibitors, urged the theatre owners to contact their Congressmen at once and to use the word "exemption" and not "repeal" of the 20 per cent tax. He also urged that the bill should "not be encumbered by any other amendments."

Buffalo Mayor Proposes Theatre Admissions Tax

BUFFALO: A five per cent tax on theatre admissions has been proposed by Mayor Joseph Mruk in his budget for 1953-54. Officials of the groups concerned have voiced strong disapproval of the taxes by which the mayor hopes to raise $600,000 annually. Industry spokesmen have commented that such taxes are definitely discriminatory. They have also pointed out that theatres are about the most heavily taxed enterprises in the country.

ABC-Paramount Votes Pro Rata Dividends

The board of directors of American Broadcasting-Paramount Theatres, Inc., has declared dividends of 14½ cents per share of preferred stock and 25 cents per share of common stock, payable April 20, 1953, to holders of record March 27. Leonard H. Goldenson, president, announced that the preferred stock dividend is the pro rata portion of the regular 25 cents dividend because of the consummation of the merger between American Broadcasting Company, Inc., and United Paramount Theatres, Inc. February 9.



Wilbur Snaper, president of Allied States Association.

House Group Sets Inquiry On Color TV

WASHINGTON: Hearings on the color television situation by the House Commerce Committee will commence March 24, it was announced here Monday by Representative Wolverton (R., N. J.), committee chairman. The Senate Commerce Committee previously announced it was also going to study the subject. Scheduled for discussion in the House hearings are recent developments in color TV, when color TV will be available, and why color sets have not been marketed.

Rep. Wolverton announced the hearings as the committee resumed questioning of Paul A. Walker, Federal Communications Commission chairman, which has been going on since mid-February. Mr. Walker told the Congressmen that the Commission had received the industry petition for theatre television frequencies and was considering it.

Mr. Walker said his body felt it was now time for either Congress or the FCC to study the advisability of giving the FCC the additional power of direct television network regulation. Mr. Wolverton told the group that under certain circumstances it might be necessary to consider radio and TV stations as common carriers and have their advertising rates subject to Government control.

Tennessee Tax Repeal Bill Sent to Governor

A bill repealing a 1949 law authorizing cities and counties to levy a 20 per cent tax on admissions to amusement places has been passed by the Tennessee legislature in Nashville and sent to the Governor for signature. The old law was ineffective because of a stipulation that it would not apply so long as the Federal Government levied a similar tax.

U. S. Film Rentals Up in Film Pact with Norway

The Motion Picture Export Association and the exhibitor organization of Norway have reached an agreement in principle to increase rentals of American films from 30 to 40 per cent, it was announced Monday by Eric Johnston, president. The terms of the new pact also provide for special price negotiations on a total of five "super" pictures annually. Three-dimensional pictures will be handled under separate arrangements.

To Open Easter Sunday

Norman Glassman, past president of the Independent Exhibitors, Inc., of New England, has taken a long term lease on the Strand theatre, Haverhill, Mass., and expects to open the 1,300-seat theatre on Easter Sunday.

The 1953 edition of

FAME

now in distribution to the industry
and the public opinion-makers
of the nation—

introduces the constructive
new department . . . .

"Looking Forward"

CANDIDATES FOR TOMORROW'S FAME

Designed to stimulate interest in forthcoming motion pictures—to excite expectation in a succession of new attractions—this new department in FAME is soundly constructive.

"Looking Forward" does not consist of product reviews; some of the features have not been seen by reviewers; and some are not yet completed. The features are selected as examples for their asset values, on the basis of advance information analyzed by staff members of Quigley Publications.

Additional copies of the 1953 edition of FAME are available while the supply lasts, at the regular price of $1.00 per copy post-paid.

FAME IS A QUIGLEY QUALITY PUBLICATION

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ON TUESDAY of this week producer William H. Pine flew to San Francisco, at the invitation of the exchange community there, to address 300 exhibitors on 3-D. Last month he flew to New York, on similar invitation, and addressed some 1,300 exhibitors and exchange men from the stage of the Paramont theatre early one morning on the same subject.

Between now and the date of the first opening of this 3-D production in Technicolor he will be speaking further on that topic, as will also his partner William C. Thomas, in the various distribution centers, and in other cities and towns, and to public as well as trade groups.

Pine and Thomas Have Been Touring Nation for Years

The Messrs. Pine and Thomas have been making one or more tours of the country each year for a good many now, sometimes in quest of first-hand information about public demand, sometimes in behalf of product promotion, and they consider the advent of 3-D the most urgent reason for face-to-face discussion that's come up since (1) sound and (2) color.

Producer Pine took along with him some scenes from "Sangaree," the Pine-Thomas production in 3-D with color by Technicolor for Paramount distribution, on his New York visit and again to San Francisco. He does this, he says, only coincidentally as a matter of product promotion, and primarily for the purpose of bringing the whole matter of 3-D down out of the clouds of confusion that have so largely obscured and distorted the facts about it into the clear light of eye-witness understanding. Once this is done, he says, the attitude of his listeners changes completely, and the question-and-answer period quickly dispels lingering misapprehensions.

Deplore Misinformation on 3-D Widely Spread

It is not strange, the producer says, that misunderstandings, false impressions and misconceptions about 3-D have spread so quickly across both trade and public, for the news accounts of scientific developments always have had to be rushed into print faster than the facts can be learned. Loose language invariably gets into print, and loose oral repetition aggravates the original error. It is in this way that words like "gimmick," "experiment," etc., get into circulation, and these words do damage. The quicker the correct information about 3-D can be far-reachingly disseminated the smaller the damage will be, he believes.

Producers Pine and Thomas do not consider 3-D to be either a "gimmick" or "temporary." They have completed their first production in it, are starting their second, and preparing the third. Mr. Pine points out that any technological development that can bring about the production of as many pictures, by as many studios, and the equipping of as many theatres by as many exhibitors, as 3-D has, is the most important thing in the whole industry at this time. It is the industry's obligation and responsibility to itself and to its public to make certain that it be regarded, treated and talked about in a manner and in language befitting that importance.

FIVE of the eight pictures started during the week are in color, and one of these is the second picture to be produced in CinemaScope. It is "How to Marry a Millionaire," 20th Century-Fox of course, and is being produced by Nunnally Johnson and directed by Jean Negulesco. It has Betty Grable, Marilyn Monroe, Lauren Bacall and some men in it (William Powell, Rory Calhoun, David Wayne) and ought to look pretty curvaceous even without a curved screen.

U-I is shooting two in Technicolor. John Rogers is producing "Brady's Bunch," with Maureen O'Hara, Jeff Chandler, Susan Ball and John McIntire, directed by George Sherman, and Ross Hunter is producing "Three Were Renegades," with Nathan Juran directing Audie Murphy, Lori Nelson and Chill Wills.

WarnerColor Is Used for Randolph Scott Picture

WarnerColor is being used by that studio on "Riding Shotgun," a Randolph Scott vehicle with Joan Weldon, Wayne Morris and Paul Picerni in the cast, and with Ted Sherdeman as producer, Andre DeToth directing.

Eastman color is being used by Melford productions on "Diamond Queen," for Warner distribution, which has Fernando Lamas, Arlene Dahl, Gilbert Roland, Sheldon Leonard and others in the cast directed by John Brahm for Frank Melford, who is the producer.

"Vicki" is a 20th-Fox picture in black and white, with Leonard Goldstein producing, Harry Horner directing, and with Jeanne Crain, Jean Peters and Elliott Johnson as principals.

Producer-director William A. Seiter started "The Champ from Brooklyn" for Republic, with Alex Nicol, Audrey Totter, Charles Winninger and Hope Emerson.

THIS WEEK IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS
Bowery Knights

INDEPENDENT
The Diamond Queen (Melford Prod., Warner release, color)

REPUBLIC
The Champ from Brooklyn

20TH CENTURY-FOX
Vickie
How to Marry a Millionaire (Technicolor, CinemaScope)

UNIVERSAL-INT'NAL
Brady's Bunch (Technicolor)
Three Were Renegades (Technicolor)

WARNER BROS.
Riding Shotgun (WarnerColor)

COMPLETED (8)

INDEPENDENT
The 3-D Follies (Stereo-Cine, Eastman Color)
Donovan's Brain Dowling Prod.)
Island in the Sky (Wayne-Fellows Prod., Warner release)
Jennifer (Threefellows Prod.)

MGM
All the Brothers Were Valiant (Technicolor)
Mogambo (Technicolor)

WARNER BROS.
The Marines Have a Word for It (formerly "Sulu Sea")
The Eddie Cantor Story (Technicolor)

SHOOTING (26)

COLUMBIA
Man in the Dark (formerly "The Man Who Lived Twice") 3-D
From Here to Eternity
The Wild One (The Kramer Co.)

INDEPENDENT
War Paint (K-B Prod., Pathe Color, United Artists release)
Crosstown (Edward Small Prod.)
Money From Home (Hal Wallis Prod., Technicolor, 3-D
Steel Bayonets (Broder Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Cocobolo (Robert L. Peters Prod., Eastman color)

MGM
The Great Diamond Robbery
Saadia (Technicolor)
Arena (3-D, Ansco color)
Easy to Love (Technicolor)
Take The High Ground (Ansco color)

PARAMOUNT
Elephant Walk (Technicolor)

20TH CENTURY-FOX
The Kid from Left Field
The Robe (Technicolor CinemaScope)
Inferno (Polaroid Technicolor)

UNIVERSAL-INT'NAL
Walkin' My Baby
Back Home (Technicolor
Back to God's Country (Technicolor)

WARNER BROS.
The Burning Arrow Natural Vision, 3-D, WarnerColor)
The Boy from Oklahoma (WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)
Calamity Jane (Technicolor)

Ben Schwalb launched "Bowery Knights," a Bowery Boys' number for Allied Artists, with Edward Bernds directing Leo Gorcey, Huntz Hall and the others.

Coming soon from RCA

A NEW CONCEPT OF THEATRE SOUND FOR ALL MODERN SOUND TECHNIQUES

In line with today's trend toward new thinking and perfection in presentation—RCA engineers have been at work on a completely new concept in sound reproduction.

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The result? Sound so brilliant, so authentic, you just can't believe it. Now, this new marvel of RCA research is ready to help you match today's new photographic techniques with a thrilling new dimension in sound.

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for balanced distribution over the full frequency range — gives new depth and brilliance to any sound film.

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for greater fidelity even at full power. Logical chassis arrangement for adaptability to multi-track sound *plus* an entirely new idea in easy accessibility.

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for push-button sound changeover. Just press a button to switch projectors or to select the sound system you want.

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RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

The National Spotlight

ALBANY

Visitors included: S. H. Fabian, president of Fabian Theatres and of the new Stanley Warner Corporation; Edward L. Fabian, his son and roving zone manager for the Fabian circuit; Lawrence Lapidus, Warner booker headquartered in New Haven, Conn.; Peter Dana, Universal-International division manager; Jack Byrne, MGM Eastern division manager; Leonard Kaufman, who with Norman Pearlman operates theatres in Binghamton, Greene and Norwich. . . . The Delaware expanded its advertising for "The Four Poster," which had the first area, though not exchange district, showing there. . . . Saul J. Ullman, Fabian division manager, returned from a business strip to New York. . . . Jack Goldberg, MGM manager, is back at his desk after a cruise to Central and South America.

ATLANTA

Henry Glover, New Orleans branch manager, Monogram Southern Exchanges, was in Atlanta for a visit with his uncle, Arther C. Bromberg, president of the company. . . . Frederick G. Storey, president Storey Theatres, Atlanta was elected president of the Family Service Society. . . . The New drive-in theatre at Kissimmee, Flas, owned by Mr. and Mrs. Michael Dorso, has opened. . . . N. E. Savini, Astor's special representative, back in Atlanta after a trip to New York, Atlantic City, Washington and Charlotte. . . . The Berstein Southern Theatres has started work on its new 800-car drive-in at Miami, Fla. Opening is set for June. . . . Charlie Webb, has leased from J. A. Snodgrass the Bocanita theatre in Scottsboro, Ala. . . . Paul Englar, owner of the Famous Theatres, Birmingham, Ala., back at his desk after a spell of illness. . . . Charlie Anderson, added to the booking department at Columbia.

BOSTON

Stan Davis, booker at RKO for the past few years, is now selling in the Maine and Vermont territories. . . Jack Markle, well known for his exploitation campaigns in this area for various companies, has returned here for a permanent position with Columbia as publicist for New England. He replaces Bob Weiner, assigned the Chicago territory for Columbia. . . . "Jed" Prouty is named manager of the Victory theatre, New London, for Morris Pouzzner. . . . Bruce Glassman, son of Norman Glassman, who has been associated with his father in theatres in Haverhill and Lowell, has signed for two years of active duty with the Army Reserves. . . . Meyer Rubin, who recently took over the lease on the Colony, Dorchester, has closed its doors. . . . Mrs. Michael Bruno, wife of the owner of the Tilton, N. H., theatre, is in the Franklin Hospital recovering from surgery.

BUFFALO

Mayor Joseph Mruk has created consternation in the ranks of Buffalo theatremen by proposing a five per cent tax on theatre admissions in his 1953-54 budget. The mayor estimates this will bring in $600,000 to the city. Theatre men will fight the proposal strongly. Council President Elmer F. Lux who, by the way, is also head of Elmart Theatres circuit, has scheduled hearings on the budget. . . . Nikitas D. Dipson, head of the Dipson circuit, has returned from a six-month stay in Greece where he tried to interest the government in television, but found the government not yet ready to act because of more urgent business. . . . Douglas Cornell, brother of the late Dr. Peter C. Cornell, for many years manager of the old Star theatre and an uncle of Buffalo's Katharine Cornell, is dead here at the age of 84. . . . Bill Sheridan, National Screen shipper and Mrs. Sheridan are celebrating their 21st wedding anniversary. . . . Robert T. Murphy, manager of the Century Theatres, has been appointed chairman of the theatres division for the present Red Cross Fund campaign in Western New York.

WHEN AND WHERE

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27 - May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CHICAGO

Capital Pictures are releasing the Stereo-Techniques show for first outlying runs on April 3, the week following "Bwana Devil's" first showing in the subsequent run houses here. . . . Essaness has given to the Byrd theatre. . . . Harry Goldberg, back from California after two years, has joined Dezel Productions as city salesman here. He formerly held the same position with Capital Films here for 12 years. . . . Henry Ehrenburg is switching his Plaza, where he has been running Mexican pictures, to an American picture policy. . . . Edwin Silverman, Essaness Theatres president, is vacationing in Palm Springs. . . . Abe Teitel is celebrating his 20th year of operation at the World Playhouse. He was one of the pioneers in the art film field here.

CINCINNATI

Although the Twin drive-in, the only outdoor theatre within the city limits, has remained open all winter through use of car heaters, the regular season is opened up, with the suburban Monthomery drive-in, the original ozoner in this area, March 13. . . . Frank Decker, covering the West Virginia sales territory for Allied Artists, recently out of circulation due to a heart attack, has recovered sufficiently to resume work. . . . The Majestic theatre, in Springfield, Ohio, is undergoing a spring "face-lifting," which includes reconditioning of the seats. . . . The Northio Paramount in nearby Hamilton, Ohio, with William Doods in the driver's seat, is playing Al Morgan and his band and other acts as a special stage attraction. . . Three-dimension equipment is being installed at the Mayflower theatre, in Troy, Ohio, the Mary Anderson, at Louisville, Ky., and the Grand theatre here.

CLEVELAND

Leaving for the west coast to attend the March 20 official showing of CinemaScope are M. B. Horwitz, head of the Washington Circuit; E. C. Prinsen of the Palace theatre, Youngstown, and Jack Armstrong, general manager of the Schwyn Circuit. . . . Lou Ratener, co-owner of the Magic City drive-in, Barberton, and other theatres, was recently married to Yrma Wade of Texas. . . . George Manos has set April 1 as the opening date of his new 800-seat Manos theatre in Columbiana. . . . Joe Longo, for the past two and a half years

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RKO resident exploitation representative, has been transferred to Boston. . . . Air Force Sergeant Forrest Weaver, son of Mary Lou, secretary to the Warner branch manager, is due home from Guam April 1. . . . Jerry Steel, owner of the Apollo theatre, Oberlin, is in Florida. . . . Barber Farris, 73, Toledo produce merchant who built the Westwood theatre, operated by Smith and Beidler, died.

COLUMBUS

Cleo Moore, featured with Hugo Haas in "One Girl's Confession" at Loew's Broad, was in town in advance of the picture. . . . Columbus pinball operators must remove the machines within 30 days or convert them to purely amusement devices. . . . Ken Church, veteran newspaperman and radio executive, has been appointed executive vice-president of WTVN. . . . Roy Rogers and Dale Evans will bring their variety show to Memorial Hall April 10. . . . The World has been doing big business with "The Four Poster" at advanced prices. . . . "Hans Christian Andersen" will play Easter week at the Grand at advanced prices and "Peter Pan" will show the same week at the Palace, also at increased admissions. . . . Ohio State University has applied to the FCC for an ultra-high frequency station on Channel 34.

DENVER

Pauline Hall, manager's secretary at Paramount, is taking an indefinite leave of absence due to poor health. Betty Moe, new to the business, is taking over. . . . Maxine Law, booking secretary, Paramount, moving to California. . . . Marvin Skinner, Fox Intermountain Theatres city manager, Boulder, Colo., is father to Rickie Ann, eight and one-half-pound daughter, born there. . . . Frederick E. Wade, drive-in manager, Newcastle, Wyo., has been made manager of the Dogie there. . . . C. E. Bradshaw, owner of the Inland, Martin, S. D., his son Russell, and Wm. Wells, bought the Starlite drive-in, Rock Springs, Wyo. . . . Merf Evans, owner of the Lake, Johnstown, Colo., has been appointed tax assessor. . . . Herschell A. Wheeler, Pace manager, Gordon, Neb., is recuperating from surgery.

HARTFORD

Al Schuman of the Hartford Theatre Circuit, Hartford, and Mrs. Schuman have flown back to Daytona Beach, Fla., following a brief Connecticut visit. . . . The Pike, Newington; Waterford, Waterford; and Starlite, Stamford, were among first Connecticut drive-ins to resume 1953 operations. . . . Carroll J. Lawler, formerly head booker for Jamestown Amusement Co., New York, has been named general manager of the Hartford Theatre Circuit, Hartford, succeeding the late Gus Schaefer. . . . Charles Tierney, assistant manager of the Roger Sherman theatre, New Haven, has been promoted to manager of the Palace theatre, Torrington, Conn. Both houses are part of the Stanley-Warner Circuit. Before coming to Connecticut, Tierney was a manager with Associated British Cinemas, Warner affiliate in England. . . . George E. Sawyer, manager of the Victory theatre, New London, Conn., has resigned to join the Schine Circuit in Toledo.

KANE OF MINNEAPOLIS A KEY MAN IN ALLIED'S TAX FIGHT

MINNEAPOLIS: Stanley D. Kane, executive counsel of North Central Allied Independent Theatre Owners, is a key figure in the current fight to end the 20 per cent tax. Mr. Kane has been seeking definite commitments from Senators and Congressmen representing Upper Midwest states as to how they stand on this issue. He also has been urging exhibitors to "write, wire or phone their representatives in Congress using such language as will make them aware of the facts of life and the plight of theatres in their districts."

With more than half of his time devoted to handling the legislative, trade and labor relations of North Central Allied, Mr. Kane is on hand wherever the exhibitor and the industry are threatened—appearing before administrative bodies and legislative committees. His work includes the private practice of law with emphasis on motion picture problems.

Mr. Kane entered the industry in 1935 when he became general manager of Allied Theatre Owners of the Northwest. Two years later he became managing editor of a group of medical publications, a position he held until 1943 when he went with the national labor relations board. In 1946 at the invitation of the Government of Puerto Rico he went to the island to assist in establishing procedures for administration of the then new Puerto Rico labor relations act. In 1947 he returned to private practice.

Mr. Kane is serving his seventh term as recording secretary of National Allied. He was chairman in 1949 of the National Allied convention, which was held in Minneapolis, and currently is a member of the National Allied convention committee.



STANLEY D. KANE

When not busy with Allied activities or his law practice Kane doubles in brass as village attorney for the suburbs of Golden Valley and Medicine Lake or as a justice of the peace. He also is a member of the board of directors of the Glenwood Hills Hospital, Minneapolis, the Minnesota Hospital Service Association and the Phi Beta Kappa Association of Minnesota.

Fortyish, Mr. Kane also catches an occasional walleye in northern Minnesota and strives mightily to raise vegetables, which he admits are mostly for the birds.

INDIANAPOLIS

Local tent No. 10 of Variety has moved into new club rooms on the mezzanine floor of the Antlers Hotel. It will have a housewarming party April 4. . . . Y & W Management Corp. has taken over the Cascade drive-in at Bloomington. . . . Claude McKean, WB branch manager, announces "House of Wax" is set to open at the Indiana here May 1. Other dates include April 30, Louisville, and May 7, Fort Wayne and Evansville. . . . Mrs. Miriam Hultquist has assumed her duties as office secretary for the Allied Theatre Owners of Indiana, succeeding Mrs. Ann Craft, who retired. . . . Tommy Goodman, formerly with Allied Artists, has joined Columbia as city salesman for Indianapolis and Louisville. . . . The biennial session of the state legislature closed March 11 without passing any bills adverse to theatre interests.

KANSAS CITY

The RKO Missouri opened "Limelight" March 11; a protest was made that day and the picture was closed four days later. There was no picketing of the theatre. Published reports described the attendance as light. . . . The Riverside drive-in opened for the season March 13; the Shawnee also opened that night. The Boulevard has missed few days this winter, operating week-ends; and is now operating seven days a week. . . . Jim Belde, western sales manager, United Artists, held a conference March 9 and 10, at the Kansas City branch offices, with Ralph Amacher, branch manager, and the sales personnel. . . . The Lyric theatre in Harrison, Ark., of Commonwealth Theatres, was reopened recently after extensive redecoration and remodeling of the front. Doyle Branscum is manager.

LOS ANGELES

Ben Mohi has assumed the buying and booking duties for the Lyric, Monrovia, operated by Simon Lazarus. . . . At a recent meeting of the O.E.I.U. Local No. 174, Hal Gallatin, Republic booker, was elected lot chairman to succeed Lou Largy, who resigned from RKO. . . . The sister of Harry Lloyd, Warner Bros. head shipper, passed away. . . . Dale Clark, Manley popcorn salesman, is the father of a baby boy. . . . At a meeting of the Film Row Club held at the Variety Club, plans were made for a

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June dance at the Hollywood Palladium. . . . Henry Herbel planed in from New York after attending a meeting of Warner Bros. district managers there.

MEMPHIS

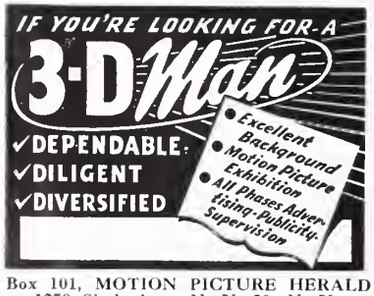
Memphis censors, under Chairman Lloyd T. Binford, ordered three white acts—table tennis, a performance with hoops and a trampolin act—taken out of a program for Negroes at the Ellis Auditorium. . . . John Gannon, 20th Century-Fox salesman, and Mrs. Gannon are parents of a new baby boy born at Methodist hospital in Memphis. . . . Lee Foster, owner, has opened the new Look theatre at Lula, Miss. . . . Gov. Clement of Tennessee has signed into law a bill which repeals a tax law on theatre admissions that has never been used. . . . Paramount's Memphis office had a visit from Al Kane, Dallas, division manager. . . . Lyle Richmond, Senath, Mo., who has bought the Grand theatre at Cardwell, Mo., will take over its operation April 2 and name it the Richmond.

MIAMI

Miami Beach's famed Lincoln Road was the locale for the shooting of some TV commercials by Ben Berenberg of Gem Pictures, recently. . . . Ethel Merman hit the area with a bang when she made a triple play of appearing personally at the three Wometco houses, Carib, Miami and Miracle, where "Call Me Madam," premiered. . . . Ed Melniker, chief barker of Miami's Variety Club, Tent 33, reports the club is enthusiastically discussing the coming convention in Mexico City which he plans to attend. . . . The University of Miami students are preparing for the filming of their "UM Sketchbook" by Ward-Villani Productions, Inc., of New York.

MILWAUKEE

The Tower theatre here, a St. Cloud house, sold tickets in advance for their "Friday the 13th Show" the other week. The show started at midnight and to the brave who remain for the entire 155-minute program, a complimentary pass for a future show was given out. . . . Robert Peck, who has been at the Towne theatre in an advisory capacity, has returned to his Keno Family drive-in at Kenosha and the Westgate Outdoor at Racine that he manages for Mr. Papas and Mr. Spheeris. . . . The Colonial theatre here, operated by Theatre Service, was robbed of $120 from a cash box in a metal locker. . . Oliver and Ray Trampe, of Film Service, are again being hosts at luncheon for the exhibitors' wives attending the National Drive-in Convention and the Wisconsin Allied convention.



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MINNEAPOLIS

Wilbur Snaper and Abram Myers, president and general counsel, respectively, of National Allied, have been invited to address the annual convention of North Central Allied May 4-5 at the Nicollet Hotel. . . . M. A. Levy, 20th-Fox district manager, is in Los Angeles for the company meeting on CinemaScope. . . . The Agate, a neighborhood house, closed. . . . A bill to legalize Sunday motion picture shows and other forms of amusement charging admission was killed in the South Dakota Senate. . . . Hayden Owen is new manager of the Rivoli, LaCrosse, Wis. . . . Work is going ahead on Al and George Backes' new 400-car drive-in at Harvey, N. D. . . . Charles W. Perrine, vice-president of Minnesota Amusement Co., was elected a vice-president of the Minneapolis Chamber of Commerce.

NEW ORLEANS

Lefty Cheramie, Richard Guidry and R. J. Soignet opened their jet drive-in, Cutoff, La., March 16. . . . Hank Jackson is back at his post at the A. L. Royal Theatres headquarters, Meridian, Miss., after fulfilling his military training period. . . . Henry Glover, manager Monogram Southern, was an Atlanta caller. . . . Mrs. Gloria Barefoot replaces Mrs. Ruth Solis as cashier, 20th-Fox, and Mrs. Joyce Catalano is manager Billy Briant's new secretary, replacing Mrs. Yvonne Sallinger. . . . Ed Jenner bought half interest in C. H. Crossley's Ritz & Royal indoor theatres and the Starlite drive-in, Laurel, Miss. . . . H. M. Wise's Pop's drive-in opened in Jena, La.

OKLAHOMA CITY

Warner theatre is showing "Bwana Devil" for the first time in Oklahoma City. . . . "Hans Christian Andersen" has been held over for the third week at the State theatre. . . . "Destination Gobi" is now showing at two theatres, the Harber and Plaza. . . . Barton Theatres opened their drive-ins last week for the summer. They are now operating full time, as formerly were only open on week ends. . . . The Poncan theatre, Ponca City, had a double horror show, Friday the 13th.

OMAHA

Springlike weather is spurring preparations for the season in the Omaha territory and many owners are trying to rush construction for early openings. . . . Funeral rites were held last week for Mrs. Ed Kugel, who died at Holstein, Ia., after a long illness. The Kugels have owned and operated the State for many years. . . . Eddie Rostermundt, retired and ailing United Artists salesman, got downtown for the first time in more than a year and made several calls on film row. . . . Mr. and Mrs. Phil March, Wayne exhibitors, are on their way to Hawaii. . . . F. A. Van Husan, 71, owner of the Western Theatre Supply Company of Omaha more than 40 years, has sold his business to Paul Fine and Frank Roark of Omaha.

PHILADELPHIA

Herb Gillis, Paramount Pictures exchange manager, was feted by industry friends on his leaving for Cincinnati, O., to manage the Paramount exchange in that city. . . . Phil Wexler resigns as assistant manager of the Fox to enter private business. Maurice Goldberg, former Warner Theatres manager, succeeds him. . . . Marotta Brothers of Amsterdam, N. Y., are building a 250-car drive-in, with Bob Baronof handling details, near Morrisville, Pa. . . . J. C. Schreck, industry veteran, sold his Majestic, Tamaqua, Pa., to J. W. McLaughlin. . . . W. Brock Whitlock, of Olden, N. J., has acquired 16 acres of land near Robinsville, N. J., for a 1,000-car theatre to be known as the Trenton drive-in.

PITTSBURGH

Richard P. Morgan, executive secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania, has been appointed chairman of the annual convention at the William Penn Hotel on May 4-5. Fred J. Herrington is honorary chairman and Bill Finkel, Ted Manos, Norman Mervis and Bud Rosenberg have been named to the advisory and planning committee. The Hymie Wheelers celebrated their 23rd wedding anniversary last week. Max and Martha Shulgold celebrated their 17th anniversary. . . . Film Row was saddened to hear of the death of Sidney Sugarman in Philadelphia. He was a Columbia salesman out of the Pittsburgh exchange for more than 15 years. . . . Horace Allbright, who has been managing Warner's Ambridge theatre, has been recalled to duty by Uncle Sam and will be replaced by George Josack. . . . Ralph Pew is back on the job as Plaza theatre manager after a bout with the flu.

PORTLAND

Business is on the upgrade here with nearly all houses playing strong product. Now that the 3-D era has hit in two chains and the third ready to hit town in a few weeks, we have a load of advanced price pictures. . . . The Broadway has a big contest and promotion set for "She Is Back on Broadway." . . . Up in Pasco, Wash., Midstate Theatres city manager Charley Welch is rated as the top showman in the entire Tri-City area. The Pasco Theatres lead the entire Tri-City area and tops in the Midstate circuit for business.

PROVIDENCE

The Carlton recently celebrated "John Wayne Week," featuring the star in two re-issues, "Iwo Jima," and "Wake of the Red Witch." . . . "Peter Pan" held a third week at the RKO Albee. . . . Marilyn Monroe in "Niagara" held for a second week at the Majestic. . . . Maurice Druker, Loew's State manager, used liberal newspaper space heralding "The Naked Spur." . . . The Metropolitan interrupted its screenings for a single evening to offer soprano Adele Addison, who appeared with Boris Goldovsky, noted pianist. . . . A seven-day engagement of "Ice Follies" at the Auditorium, combined with a free Farm and Home Show at the Cranston Street Armory, offered stiff competition.

(Continued on opposite page)

SAN FRANCISCO

Changes in management include the return of Bob Broadbent to North Coast Theatres as manager of the Esquire. George Brand, acting temporary manager, Esquire, returned to his former post of assistant, Orpheum. . . . James Sims, formerly of Nasser Brothers, has been named night manager at the Stage Door. . . . Edward Sullivan was transferred from the Peninsula district to Vallejo city manager for Fox West Coast Theatres, replacing Phil Garber, resigned. . . . Theatre changes: Blumenfeld Theatres, took over the Kayvon drive-in, Napa, from E. M. Graves and Russell Osborn; Roy Carier took over the Peralta, Oakland, from Robert Wells. . . . Neal East, Paramount branch manager, married Melda Major, former secretary in FWC booking department. . . . Biller Evelyn Zichosch, United Artists Exchange, is expecting the stork.

TORONTO

Well-known Alberta exhibitor, A. W. Shackleford, who is also mayor of Lethbridge and associate of Famous Players, was the subject of a feature picture in both *Life* and *Time* magazines. The picture showed Mr. Shackleford in the clutches of two microphones which had become short-circuited. . . . WB's "I Confess" set an all-time high in each of its three pre-release engagements in Canada. . . . Hye Bossin, editor of the *Canadian Film Weekly,* has been named an honorary member of the Canadian Picture Pioneers. . . . Irving Siegel, UA salesman in Toronto, was called to jury duty. . . . John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp., to receive a Brotherhood Award from a Toronto synagogue. . . . John Devers, member of the Odeon accounting staff, passed away. . . . Leonard W. Brockington, president of Odeon, was a guest of honor at a dinner-dance given by the St. David's Society in Montreal.

VANCOUVER

Barry Freeman, manager of the Kitsilano in Vancouver, will be in charge of the F-P Starlite drive-in at Nanaimo opening at Easter. Paul MacEwen, assistant at the Strand, will replace Freeman at the Kitsilano and, in turn, will be succeeded by Ed Stern from the International-Cinema. . . . Irene Decker, head candy counter girl at the Cinema, who resigned to join a local sewing machine outfit, is being replaced by Florence McGill. . . . Tom Backus, Jr., of 20th-Fox, is the father of a baby boy, making Tom Backus, Sr., manager of the Odeon-Rio, a grandfather. . . . Dan Sutherland, veteran theatre man who built the Kingsway, Circle, and Fraser in Vancouver, is very ill with a heart condition. . . . Bill Warke, of Columbia Pictures, is the new business agent of Local B-71 Film Exchange Workers, succeeding Ken Evans, resigned. . . . New members of Canadian Picture Pioneers (B. C.) are Samuel Tyler and Robert McMillan.

WASHINGTON

Sidney Lust, head of Sidney Lust Theatres, has arranged a meeting of Maryland school and other officials to discuss vandalism in neighborhood theatres. . . . Jerry Adams, branch manager of MGM, who leaves for San Francisco early in April, will be replaced by Herbert J. Bennin, branch manager of the St. Louis exchange. . . . The following men have been approved for membership in the Variety Club of Washington: Maurice S. Brady, Irvin Feld and Israel Feld. . . . Sidney Lust's drive-in theatre at Beltsville, Md., reopened for the season on March 13. . . . Victor J. Orsinger, chief barker of Tent No. 11, will replace Jerry Adams as international canvasman at the Variety Clubs International Convention in Mexico City. Tent 11's delegates are Nathan D. Golden and Jake Flax.

Use Editors Conference In U-I Film Promotion

Universal-International's "It Happens Every Thursday," starring Loretta Young and John Forsythe, will have its world premiere at the second annual "Country Editors Conference," to be held under the sponsorship of John Lair in Renfro Valley, Kentucky, May 7, serving to launch a series of territorial openings in the three-state area of Kentucky, Ohio and Indiana. Mr. Lair conducts a weekly radio show from Renfro Valley over the CBS network and the premiere and the three-day conference of editors are to be promoted over the program for several weeks in advance of the conference.

Ask Court Dismissal of Alliance Trust Action

CHICAGO: The Federal District Court for Northern Indiana has received a brief asking for a dismissal of the Justice Department's anti-trust suit against the Alliance Circuit on the grounds that pooling of film is not an illegal trade action. The Government has charged two Alliance theatres and two other theatres in Terre Haute, Ind., with pooling of pictures.

Suspended Sentence For Sidney Buchman

WASHINGTON: Producer Sidney Buchman was fined $150 and given a one-year suspended sentence for having been convicted of contempt of Congress charges. Mr. Buchman was convicted for refusing to appear in answer to a subpoena of the House Un-American Activities Committee in January, 1952. Federal Judge T. Blake Kennedy announced his sentence after a hearing. Mr. Buchman declared that he had "acted in good faith" and had meant no contempt.

Rogers Collection Boxes Add $25,210 to Fund

Joseph A. Vogel, chairman of the Coin Collection Box project for the Will Rogers Memorial Hospital Fund, has reported that the 3,700 cooperating theatres, representing the circuits and individual theatres throughout the country, have collected $25,210. The 113 circuits cooperating account for 2,866 theatres and have realized $20,222. More than 840 independent theatres have taken in $4,988.

U-I Plans Intensive Promotions

An intensification of national promotional patterns, such as those used by Universal-International in its current "Charles J. Feldman Silver Anniversary Drive," was announced by David A. Lipton, advertising and publicity vice-president, following two weeks of meetings with home office executives on 14 pictures to be released during the late spring and summer.

Mr. Lipton, prior to his return to the coast, said "Thunder Bay," new James Stewart picture, in color by Technicolor, "will be backed by the greatest promotional effort in the history of the company." It is scheduled for a series of July pre-release engagements and an August release.

Highlighting the campaigns will be an increasing use of television where pictures lend themselves and a continuing use of stars, featured players, and studio technical personalities for tours. Special campaigns are being developed for the J. Arthur Rank Organization's "The Cruel Sea," and "It Came from Outer Space," the company's 3-D picture.

The use of touring personalities which has keyed the campaigns on most of the pictures featured in the Feldman drive is being continued for the two yet to be released during the drive, "Desert Legion" and "Abbott and Costello Go to Mars."

"Lone Hand" will be given a Texas territorial saturation premeire in April with a group of U-I starlets scheduled to participate in the promotion while Ronald Reagan and Ruth Hampton are to tour key cities in the east in connection with the launching of "Law and Order."

Wayne-Fellows Extends Contract with Warners

The present releasing deal that Wayne-Fellows and Warner Brothers have been working under has been extended for another four years, it was announced last week by Jack L. Warner, executive producer. Under the terms of the new arrangement, John Wayne will star in some of the pictures and Robert Fellows will handle all the production of the films. According to present plans, the star's next picture will be a Western in three-dimension and WarnerColor.

April 15 Set as Filing Deadline in 16mm Suit

HOLLYWOOD: A stipulation has been signed by the counsels for the Government and the defendants in the 16mm suit which sets April 15 as the deadline by which the latter can file objections to interrogatories served the week before last. The defendants claimed the interrogatories requird too much research for completion within the usual 20-day period.

"What the Picture did for me"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FLAT TOP: Sterling Hayden, Richard Carlson—This has plenty of action and will please all.—J. Knowles, Palace Theatre, Gastonia, N. C.

NO HOLDS BARRED: Leo Gorcey, Huntz Hall—For the past year now I have been playing all Bowery Boys' pictures on the top half and they always do better than average. If you don't use this series, you are missing a good bet. Like the company ad says, they are the best buy in the industry. Very small town and country patronage. Played Thursday, Friday, February 19, 20.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

Columbia

RAINBOW 'ROUND MY SHOULDER: Frankie Laine, Billy Daniels—Much more enjoyable than any of the super colossal extravaganza musicals. All it lacks is star power. On the top half of a double bill it did satisfactory business for us and everyone enjoyed it. Very small town and country patronage. Played Thursday, Friday, February 5, 6.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

Metro-Goldwyn-Mayer

BECAUSE YOU'RE MINE: Mario Lanza, Doretta Morrow—A good picture and all those who came liked it, but business was bad. We lost money. The stix still nix highbrow pix. Very small town and country patronage. Played Sunday, Monday, February 1, 2.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Very good show, good comments, average gross. Very small town and country patronage. Played Sunday, Monday, February 22, 23.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

HILLS OF HOME: Edmund Gwenn, Lassie—Although this is an oldie, if you haven't played it in the last five years, there is a new audience of children waiting to enjoy it. One of the best Lassie pictures, with a moving story and top acting by Edmund Gwenn. It makes you feel good to play such a high quality picture at the weekend once in a while. All comments fine. Business good. Played Friday, Saturday, February 27, 28.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

JUST THIS ONCE: Peter Lawford, Janet Leigh—Metro, let's have more light, romantic comedies with Lawford. This one went over tops here and assures a following for his next film. He certainly shows a flair for comedy in this and we are looking forward to playing any picture he stars in. Business fine. Played Wednesday, Thursday, February 18, 19.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney, Van Johnson—Excellent show, excellent gross. You may not have too good a gross if you don't tell your school principals about it. I did and they recommended it for historical value. Played Tuesday, Wednesday, Thursday, February 24, 25, 26.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

PRISONER OF ZENDA: Stewart Granger, Deborah Kerr—My patrons usually don't go for costumers, but we did O. K. and everyone liked it. Very small town and country patronage. Played Sunday, Monday, February 22, 23.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

Paramount

CARIBBEAN: Arlene Dahl, John Payne—Our big mistake was to single bill this picture. The trailer showed too much fighting and mayhem for our lady patrons, and when they stay home, so do the men. Film is good for action spots, but business in this small town was terrible. Played Monday, Tuesday, February 16, 17.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—We hesitate to judge a good comedy like this when the show business has been so far off. This one did better than most, but the fact that it did not bring in good crowds only indicates the condition of show business at this time. Bring on 3-D before we sink! Played Sunday, Monday, February 1, 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

TURNING POINT, THE: William Holden, Alexis Smith—Another good feature that failed to draw. It is a topical crime-busting yarn which holds audience interest, but we just couldn't interest our audience in coming to the theatre. In small situations it would be best to double bill this with a good slapstick comedy. Business terrible. Played Monday, Tuesday, February 23, 24.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO Radio

CLASH BY NIGHT: Barbara Stanwyck, Paul Douglas—This is a good picture that will draw if it is advertised well.—J. Knowles, Palace Theatre, Gastonia, N. C.

LOOK WHO'S LAUGHING: Lucille Ball, Edgar Bergen—An old one that was corny but good. Everyone enjoyed its good clean comedy and went home in good spirits, which is good for business in any man's town. Played Sunday, February 1.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

ONE MINUTE TO ZERO: Robert Mitchum, Ann Blyth—The third film we have single billed which didn't stand up on its own. Of this type (war film), it is first rate, but our customers just weren't buying. Unless you have a good following for war films, be smart and double bill it with a good comedy. Business terrible. Played Monday, Tuesday, March 2, 3.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Republic

MAN FROM THUNDER RIVER: Wild Bill Elliott, George (Gabby) Hayes—Bill Elliott is no special draw, but Gabby is O.K. Seemed to please average business which is always good here on Friday-Saturday. Played Friday, Saturday, February 13, 14.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

PUDDIN' HEAD: Judy Canova—This was double billed with a western and was also second run at this theatre, but Judy Canova still brings them in. The price on this picture was all right too. Wish we had more of her pictures, as we always make money when Judy takes over. Small town patronage. Played Friday, Saturday, February 20, 21.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

QUIET MAN, THE: John Wayne, Maureen O'Hara—Second time around in three weeks. Builders' show cut down attendance, but it was still a successful run. May be worth even a third try. Look out. Played Monday, Tuesday, March 9, 10.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

SINGING GUNS: Vaughn Monroe, Ella Raines—This was our first time using this star and did not know what to expect, but the picture is in Trucolor and I double billed it with a small western. Vaughn Monroe gave a good performance and after seeing the picture I believe it would have held up alone here. Small town patronage. Played Friday, Saturday, February 27, 28.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Good, clean, corny comedy with enough moral plot of patriotism to tie it together, with right winning at last. Judy is tops. Played Monday, Tuesday, February 9, 10.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

WAC FROM WALLA WALLA: Judy Canova, Stephen Dunne—Plenty of good comedy and that's what we need.—J. Knowles, Palace Theatre, Gastonia, N. C.

Twentieth Century-Fox

BELLES ON THEIR TOES: Jeanne Crain, Myrna Loy—This had played two other theatres within ten miles of our little community, yet we had our best business on it in some weeks. Where they all came from, we are not sure. We had not done any extra advertising on it, as it had played so close, so it must have been word-of-mouth publicity from those who had seen it. Business exceptional. Played Wednesday, Thursday, February 25, 26.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—Very sordid. Didn't draw too well and certainly was not liked. No favorable remarks, but lots of unfavorable ones. Not a good picture for young people. Played Wednesday, February 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

DREAMBOAT: Ginger Rogers, Clifton Webb—Clifton Webb was very good, but Ginger Rogers seems to have lost all acting ability in this picture. This picture did all right mid-week in very cold weather. Clifton Webb always draws around here. Small town patronage. Played Wednesday, Thursday, February 18, 19.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

MODEL AND THE MARRIAGE BROKER: Jeanne Crain, Thelma Ritter—Double billed with Technicolor western, without which I do not think this would have drawn. Not that it is not an enjoyable feature, but it is a little too drawn out for small town and rural audiences. Would appeal more to city folk. Business good, mainly due to western, we feel. Played Friday, Saturday, February 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MONKEY BUSINESS: Cary Grant, Ginger Rogers—Good comedy. Everyone enjoyed it. Above average business. Played Sunday, Monday, February 22, 23.—Jasper Hodgins, Star Theatre, Moulton, Ala.

MY WIFE'S BEST FRIEND: Anne Baxter, Macdonald Carey—Anne Baxter deserves something better than the silly character she plays in this one, a hodge-podge of supposed comedy that is so silly it isn't funny—no plot worth mentioning, no point, and certainly no moral, as all characters were rotters, even the ministers. Played Sunday, February 8.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

ROSE OF CIMARRON: Jack Buetel, Mala Powers—Double billed with a Lassie picture, but this could easily have stood up on its own, mainly because it stars a woman outlaw—pretty and pert Mala Powers. Jack Buetel, who to me looks and talks something like Bob Crosby, shows to advantage. Business fine. Played Friday, Saturday, February 27, 28.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WAIT 'TILL THE SUN SHINES, NELLIE: Jean

(Continued on following page)

(*Continued from preceding page*)

Peters, Hugh Marlowe—Without a doubt one of the most refreshing pictures to come out of Hollywood in '52, one that you will be proud to have shown. The nice part about it in my case was that it did 25% more business for me. Also it is not a musical, as the title might lead many to believe. If you have not played it, then do so by all means. You'll be glad you did. Played Tuesday, Wednesday, February 3, 4.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

WHAT PRICE GLORY?: James Cagney, Corinne Calvet—This picture should be barred from all decent theatres—a sad, sordid conglamoration of war, with the only female role (except for one short sequence) the kind that should not be allowed on any screen. This is another foreign locale film that should be censored out, as it makes all Americans heels and rotters and is just no good. It is definitely anti-American and should be classed as such. Played Monday, Tuesday, February 2, 3.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

WHAT PRICE GLORY?: James Cagney, Corinne Calvet—This picture had the star power and beautiful color, but the story was no good. It did all right the first night, as everyone expected a good show, the same as I did, but it fell flat the second night. Small town patronage. Played Sunday, Monday, February 15, 16.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

United Artists

AFRICAN QUEEN: Humphrey Bogart, Katharine Hepburn—This is one of the best pictures we have played in a long time—the box office says so!—J. Knowles, Palace Theatre, Gastonia, N. C.

BWANA DEVIL: Barbara Britton, Robert Stack—No, I didn't play it, but saw it in Sacramento and thought some of my fellow exhibitors might want to see a small, small town exhibitor's view. The picture is fair, color good, process terrific. Glasses give you a bad time for a few minutes, then you don't notice them. The way the background is so clear and the stars stand out and the action comes right up to you, defies description.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

ISLAND OF DESIRE: Linda Darnell, Tab Hunter—Show is O. K., comments mostly good, and our gross was satisfactory. The teen-agers sure went for this one. I think we had about 99% of the high school students here. Very small town and country patronage. Played Tuesday, Wednesday, February 10, 11.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

THIEF, THE: Ray Milland, Rita Gam—Small towns, lay off. Good acting and different because of no talking, but gross was no good and comments all bad. Played Tuesday, Wednesday, March 3, 4.—Ray McFarlane, Arbuckle Theatre, Arbuckle, Calif.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—Same type as all the Audie Murphy stories—injustice causes the kid to go tough, but justice finally wins. Seemed to please average business. Played Friday, Saturday, February 6, 7.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

DUEL AT SILVER CREEK: Audie Murphy, Stephen McNally—Excellent Technicolor western for weekend billing. Photography was unusually good and added to the suspense in the gun-fight scene on the sunlit street in the climax. Comments good, business fine! Played Friday, Saturday, February 20, 21.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

FRANCIS GOES TO WEST POINT: Donald O'Connor, Lori Nelson—A very funny and entertaining show which did not hold up on late run—surprising, considering Donald's popularity on film and TV. Played Tuesday, Wednesday, March 10, 11.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

NO ROOM FOR THE GROOM: Tony Curtis, Piper Laurie—A very good comedy from Universal. Received well by those who came out to see it. Will do well any mid-week date. Did average business both nights. Played Thursday, Friday, February 19, 20.—James Hardy, Shoals Theatre, Shoals, Ind.

YANKEE BUCCANEER: Jeff Chandler, Scott Brady—A good sea picture with wonderful color and good acting. It has quite a bit of action and a little bit different story than most sea pictures with wonderful color. Everybody had a good word for this one. Box office above average. Weather good. Played Thursday, Friday, February 19, 20.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

ABOUT FACE: Gordon MacRae, Eddie Bracken—This one drew fairly well and was well liked. However, I can't stand pictures where they burst into song at the drop of a handkerchief. If people want opera, they say so. The comedy part was good, but too much music, especially the kind people aren't familiar with. I think it would have been a better picture as just a straight comedy. Played Sunday, Monday, February 22, 23.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

BIG TREES, THE: Kirk Douglas, Patrice Wymore—Plenty of action and could have been an outstanding production. However, the moral issues were slightly shaky. Must have been made in Canada as costumes are not the type used by American producers. Mob scenes were very poorly done and religious sequences twisted so they lost their force. Played Wednesday, Thursday, February 11, 12.—Mrs. H. A. Fitch, Erin Theatre, Erin, Tenn.

IRON MISTRESS, THE: Alan Ladd, Virginia Mayo—I didn't see this, but a lot of other people did. Drew quite well and was well liked. Many people read the book and liked it so well they went to see the picture, but said it did not measure up to the book. They never do. However, no dennite complaints. Played Sunday, Monday, February 15, 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—Some people learn from experience, but not I! I read reviews on this, but still went ahead and played it, giving it preferred time. No good. Sharpen your red pencil if you play it. Played Sunday, Monday, March 1, 2.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

LINCOLN IN THE WHITE HOUSE: Special release—This subject was worth the price of my whole Warner Brothers' contract. If more of these were made and shown the length and breadth of our United States and in every school room, we would have no worries in regard to Communism.—Carl W. Veseth, Palace Theatre, Malta, Mont.

STARLIFT: All Star Cast—This was just rated as good in the "Motion Picture Herald" and I wasn't expecting too much. However, it's an excellent show right through and everyone loved it. Played Monday, Tuesday, February 9, 10.—Harold Scott, Consort Theatre, Consort, Alta., Canada.

Shorts

Columbia

CROP CHASERS: Color Favorites—The little ones enjoyed this. A show is not a show without a short subject.—Baumann & Laird, White River Theatre, White River, So. Dak.

MADELINE: Jolly Frolics in Technicolor—Finally this series has missed the mark. Trying to appeal too much to the carriage trade, the cartoonist has missed the point that we use cartoons to supply comedy relief to the program. This leaves the audience wondering. Certainly not worth anything you pay for it.—Bob Walker, Uintah Theatre, Fruita, Colo.

SLOPPY JALOPY: Mr. Magoo—The best Mr. Magoo cartoon we've seen yet. It may be our patrons, but with few exceptions, he isn't too popular. They mostly prefer cartoons out of the Tom & Jerry stable. —W. Robert Shepherd, Regent Cinema, South Shields, England.

WILLIE THE KID: Jolly Frolics—If you haven't used this, you must not let it go. It's sheer originality and is a wonderful relief to any screen. It captures those scenes that are so prevalent in most any back yard area.—Bob Walker, Uintah Theatre, Fruita, Colo.

Metro-Goldwyn-Mayer

JERRY AND JUMBO: Tom & Jerry Technicolor Cartoon—This is one of the best of this always popular series. Will keep any audience in stitches.—Bob Walker, Uintah Theatre, Fruita, Colo.

ONE CAB'S FAMILY: Technicolor Cartoon—The best cartoon in many a moon. My patrons stayed over to see this twice.—George Kelloff, Ute Theatre, Aguilar, Colo.

TEE FOR TWO: Tom & Jerry Gold Medal Reprint Cartoon—Think this is the third or fourth time we've run this, but as always before, it kept things in an uproar and had everyone entertained.—Bob Walker, Uintah Theatre, Fruita, Colo.

Paramount

ANCIENT FISTORY: Popeye—This is one of the best Popeye cartoons that I have seen for quite a while. I think that it should be up for the '53 Academy Awards.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CAT-CHOO: Noveltoon—Good cartoon about a cat with a cold.—George Kelloff, Ute Theatre, Aguilar, Colo.

RKO-Radio

DONALD APPLECORE: Walt Disney Cartoon—Donald again tangles with those two cute squirrels, and again gets the worst of it. Disney cartoons are always welcome by our audience.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SECOND SIGHT: Special—A very good number on training of seeing-eye dogs. Very interesting.—Baumann & Laird, White River Theatre, White River, So. Dak.

Universal

KING WINTER: Variety View—12 minutes of good listening and looking priced right. Could be used with a single feature in any town; plus a cartoon would make a good program.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Warner Bros.

BRAVE LITTLE BAT: Merry Melodies—This cartoon introduces a new character, Sniffles, a cute mouse who drives an old convertible and dresses western style—novel and refreshingly funny.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RABBIT OF SEVILLE: Bugs Bunny: Poor, unfunny Bugs Bunny.—W. Robert Shepherd, Regent Cinema, South Shields, England.

ROYAL RODEO, THE: Technicolor Special—This is a reissue, but it is real good.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

SO YOU WANT TO GET IT WHOLESALE?: Joe McDoakes Comedy — Another really funny Joe McDoakes comedy which convulsed our audience. Just the short you need if the feature is a heavy.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Tinted Auto Windshields Cut Vision, Says Survey

Tinted automobile windshields reduce vision by 34 per cent, distort the picture at drive-in shows, and are a driving safety hazard, the International Drive-In Theatre Owners Association has found. The information was garnered in questioning throughout Texas by theatre owners, safety engineers, scientists and opthalmologists. It is understood approximately 5,000,000 cars during the next 18 months will be equipped with such windshields. Drive-in managers claim their customers assert pictures are blurred and in the instance of color, unnatural; and that polaroid glasses used in one type of 3-D are made useless. The Association hopes the automotive industries will cooperate by substituting a tined material which is flexible and adjustable to the requirements.

Protest Film Board Plan To Build Canada Studio

TORONTO: Proposed construction of a $6,000,000 studio and laboratory by the National Film Board outside Montreal is seen by private distributors and laboratories as a duplication of their own facilities in a move to the eastern metropolis in order to have a pool of talent of actors and technicians. Private producers and laboratories are making representations to the Government pointing out that they have all the necessary facilities. Carrying this further, the private companies say they can handle all the work now handled by the film board, something that has been pointed out before on several occasions.

Winnipeg Film Board Chooses New Officers

WINNIPEG: I. W. Blankstein has been elected president of the Winnipeg Film Board. Other officers are: J. Huber, vice-president; F. Davis, secretary; M. Mandell, fire marshal; A. Feinstein, deputy fire marshal, and F. Davis, A. Levy and S. Gunn, credit committee.

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Legion Disapproves One Of 13 Films Reviewed

The National Legion of Decency this week reviewed 13 new films, putting eight in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Call Me Madam," "Desert Legion," "Fangs of the Artic," "Fort Vengeance," "Ghost of Cross-Bone Canyon,' "Glory at Sea," "Off Limits" and "I Beheld His Glory," which uses "text of the Scriptures not approved for Catholics." In Section II are "Break-Up," "Count the Hours," "The Girl Who Had Everything," and "Last Posse." In Class B is "Strange Witness," because it contains material "morally unsuitable for motion picture theatre audiences."

16 Film Laboratories Form Organization

Sixteen film laboratories have formed the Association of Cinema Laboratories and will take steps to expand on a nationwide scale, it was disclosed in New York Tuesday by John Stott of Tri-Art and Duart Laboratories of New York. Directors are, in addition to Mr. Stott, Russell C. Holslag, of Precision Film Laboratory; Morris Rosenzweig, Quality Laboratory; Paul Guffanti Film Laboratories; Saul Jaffe, Movielab, and Harry Sale, of the law firm of Sale and Sale. The purpose of the association is to improve conditions in the laboratory field.

Catholic Film Festival To Be Held May 31

The first Catholic mission film festival in the United States will be held in conjunction with the Centenary Mission Exhibit at the 69th Regiment Armory in New York, from May 31 to June 6. Monsignor Vincent W. Jeffers, Archdiocesan director of the Society for the Propagation of the Faith, is chairman of the mission exhibit and the festival. Martin Quigley heads the committee which will evaluate the films submitted. Closing date for entries is April 15. Three awards will be made by judges for the best films. It is planned annually.

"Pony Express" Premiere Planned for St. Joseph

A Hollywood-style premiere, complete with parades and featured performers, has been set for Paramount's "Pony Express" April 22 at the Missouri theatre, St. Joseph, Mo. Current plans call for a cross-country tour by the stars in a North American Airlines plane which will be rechristened "The Modern Pony Express." The tour will follow the historic route of the first pony express.

Use TV Promotion for New Hope Paramount Film

Seventy-six television stations blanketing a marketing area of 500 major cities will be used in a cooperative plan to promote Bob Hope's "Off Limits" and also the Army's new recruiting program. The promotion will be built around Hope's Colgate Comedy Hour show March 29 over NBC-TV. The coverage is keyed to the Easter Week openings of the Paramount picture in many cities. Marilyn Maxwell and Mickey Rooney also are in the cast.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen—Walter Brooks, Director

Ex-Film Salesmen Make Good Theatre Managers

LEE HENRY is owner-manager of the Home theatre in Zephyrhills, which is the town we call home in Florida. He's an old film salesman, formerly with Warner's in Des Moines and Omaha, and he brings to this theatre the accumulation of his experience with theatres and motion pictures. We told him we would petition the Colosseum to establish a permanent committee to assign film salesmen to theatres when they reach retirement age.

There's no doubt but that the knowledge he acquired, traveling the midwest, talking to theatre managers and trading with them, now stands him in good stead. He bought the Home theatre, a new building of Quonset construction, seating 520, in this little town of 2,000 population, and he built a home for himself. It's a nice, neighborly town in which to settle down. Last year, he had a serious heart attack, and so now he's coasting along, but he gets in some good licks of genuine showmanship.

For instance, it had been policy to shut down the theatre on Tuesdays—a dull night that served as a vacation for the staff. Lee changed that, by creating "Bargain Night" —running good pictures that he buys flat, for a 15c admission. The town is full of old folks, many of them pensioners, and they have little spare cash. So they appreciate the break, and the night we looked on, he had a capacity audience and a waiting line for "The Blue Veil." He says "Bargain Night" is his best advertisement, and he would rather have it than spend $25 for any type of paid advertising. People talk; and he talks to them, from the stage, telling them what's coming. And the old residents like to have him know that they come on other nights, too. They call attention to the fact that they are back again, at regular prices, in appreciation of a good picture. Lee comments that it's policy to run *only* good pictures on "Bargain Nights."

The best story he told was of his highly successful run of "The Greatest Show on Earth" which he provided with a real exploitation campaign, plus street ballyhoo and applied showmanship. His one regret was that he didn't book the picture for a full week! As it was, he had four days—each bigger than the one before, as word of mouth advertising built business through the run. That's a fine record for a good showman in a little town. We imagine too many small situations would struggle hard against an extended run—even Lee Henry underestimated the power of the attraction.

OUR TOP SHOWMEN

The leaders of film industry in New York and the top executives from the home offices who serve as our panel of judges in the Quigley Awards competition are all good showmen, and most certainly, good judges of showmanship. They represent employment for good managers who compete for honors in this incentive contest, and that is the ultimate reward that makes the Quigley Awards the most desirable and actively-sought record of achievement.

Again, we extend our deep appreciation to the judges who have served on the four quarterly panels for 1952, and the larger group, numbering around 60 master showmen, who served as judges in the selection of the Quigley Grand Award winners this week. The annual judging is an event in our industry which is carefully watched by leading circuit officials and others seeking the top men in the field

You will find an impressive list of these judges on another page in this issue of the *Herald*, and you will understand our appreciation to busy men, who take time out for diligent and careful examination of the numerous entries, studying the sustained effort of many contenders and measuring the worth and value of their labors. It always interests us to hear them holding conferences between themselves on comparative merits, and while we don't permit electioneering within 100 feet of the polls, we do enjoy the debate.

This year we limit the number of entries on display for the annual judging to the top winners in the four quarters of 1952, and the Scroll of Honor winners for the year. This is in response to requests that have been made to reduce the number of campaigns, to give the judges more time and opportunity to study the best entries and make their judicial decision.

We have more Round Table members than ever before in history, and there are more campaigns in the aggregate in this year's entries. Always, it has been a serious problem to sift these down by a process of elimination. The finalists have been those we couldn't bring ourselves to discard, knowing the true worth of the sustained effort involved.

So, this time, we will change our method, and put out fewer, and better, campaigns, for consideration by the judges. They have a job to do in a few hours, and this time there will be more judges than campaigns. Usually, it's the other way around.

Bill Dock and Al Wilkie are the advertising, publicity and exploitation department of Florida State Theatres at the Olympia Theatre headquarters of the circuit in Miami. Bill is a good Round Table member, and our best correspondent. Al is an old friend of many years, for we traveled the same Times Square beat when he was in the Paramount home office in New York. Now he owns his acre of the good earth, and Florida is his permanent home.

There is a lot of organization spirit in Florida theatres, and a lot of local pride in circuit operations. All of the leaders advertise collectively, selling their theatres under banner heads that identify the management. And the Variety Club in Miami is something to be proud of, a place where managers and executives meet, every day for lunch. Bill Dock is a canvassman in the Miami Tent, and a hard worker for the interests of the Club. —*Walter Brooks*



THE LORD MAYOR HIMSELF turns up at the New Street, Birmingham, for publicity attending "The Importance of Being Earnest". With his Honor are some of the mannequins and others dressed in costumes old and new.



RUDOLPH THE REDNOSED REINDEER after being led around town by Father Christmas, enters the Regal Cinema, Darlington, and entertains the customers. At a children's show, Rudolph was sensational, dancing to their singing.

Showmen Carry On In the British Isles

THERE'S never a let down in the world of British showmanship, weather or not. These winter and smoggy and foggy days, the theatre men there continue practicing the ancient rites designed to arouse curiosity.

RKO'S "KON-TIKI" drew throngs to the Curzon, London; so many customers in some instances, that they were turned away. Part of the show at the premiere was in the lobby, below. The dancer was "Hawaiian".

THE ASPIRING WESTERNERS at the right are contestants in the Roy Rogers Fancy Dress Competition held at the Playhouse, Galashiels. Desmond McKay, the manager—their "Uncle Mac"—has them in hand.







HE FAVORS THE CHILDREN. Mr. McKay, manager of the Playhouse, Galashiels, mentioned elsewhere on this page, attracted great attention with the small-boy-and-pony stunt above. For three days the youngster paraded.

ROUND TABLE IN JACKSONVILLE

FLORIDA STATE THEATRES, a subsidiary of ABC-Paramount Theatres, operate 73 houses from their Jacksonville headquarters, under the direction of Leon Netter, president, whom we count as an old friend these many years. Jacksonville, and the State of Florida, are pretty much inspired by this management, theatrewise and from a standpoint of showmanship. Howard Pettengill, advertising and publicity director and friend of the Round Table, is the busiest man in the state, from our personal observation over several days. And nights. He keeps more things in motion than a professional juggler, since there are always campaigns piled on campaigns, in work and in prospect. Howard keeps the Round Table in a permanent binder, over a period of years, as a reference book.



Leon D. Netter, president of Florida State Theatres, at his desk in Jacksonville.

Flagship of the Fleet

The Florida Theatre, flagship of the circuit, is a fine house, and boasts the nicest projection we've seen—a bright, clear, beautiful picture, planned for this particular operation, with no tricks, no gadgets, no devices—just big enough and bright enough. Bob Heekin, city manager for Jacksonville, makes his office at the Florida, and it's under careful control, with a good staff of employees who cultivate public relations with curious visitors. The current attractions were "Naked Spur"—a good color western —with "The Star" following in, each doing good business. Across the street from the Florida, a furniture store displays a huge electric sign which is well known in local advertising circles. They proclaim "Furniture—Good and Bad!" and we think there's virtue in this frank statement. We also have two kinds of merchandise in our business, with a need for similar sincerity.

Current excitement in Jacksonville on our arrival was the opening of "Bwana Devil" at the Palace. The boys worked all night to install the tricky and intriguing front display for the early matinee. Howard told us he obtained six of the 3-D viewers for this display, although they are scarcer than hen's teeth. Phil Lentz, manager of the Palace, stood with us on the box office line, during the first evening.

Pleasant Local Spirit

They have an odd custom in Jacksonville, something we've never seen elsewhere. They sell them their tickets first and then send them to the end of the line—very unusual procedure. And another novelty, the manager of the house circulates up and down this waiting line, with cheerful greeting and pleasant welcome for those who stand waiting. The line itself is no novelty, for they had the same kind of business with "Peter Pan" in the previous week. We were impressed with the easy, pleasant, congenial way in which Jacksonville audiences accept the necessity of waiting for seats, and the manner in which staff people cope with the situation. In every Jacksonville theatre, there was a carefree feeling, not tense nor tedious as is so often the case on waiting lines. Only one incident, a manager from the competitive St. John theatre, up the street, saw us standing around out front with our hands in our pockets, and reported us to Phil Lentz as a "checker"—we had formed the same opinion as to why he was lurking in the vicinity. Happily, we were introduced before somebody called the cops. Don't ever stand in front of a theatre, with your hands in your pockets, if you are a stranger in town.

Single Feature Policy

The Arcade, in the same vicinity as these two top Florida State theatres, runs double features, which is unlike the prevailing policy in Miami. John Crovo is manager of this house, and he doesn't seem to mind when the box office line from the Palace runs right past his door and down the block. There are those who would rather see two pictures and have a place to sit.

Louis Finske is vice-president of Florida State Theatres, and he's an old Wilkes-Barre, Pa., boy who came down from the Comerford circuit to join another Paramount subsidiary. Guy Kinimer is general manager of operations, and there are four division managers, J. L. Cartwright, in Daytona Beach; Frank Bell, in St. Petersburg; George Hoover, in Miami, and Al Weiss, in Tampa. We found a missing Round Table member as a new arrival in Florida. Bob Case, who joined our club as city manager for the Walter Reade theatres in Kingston, N. Y., is now manager of the Edgewood,, in suburban Jacksonville. The climate generally gets you, and when you come a'visiting, you never want to go back to the cold weather again.

We called Pearce Parkhurst at the Suburbia Drive-In, at Gainesville, to find that he had already started north, by a circuitious route, which included a week at Dania Beach, just above Miami, on the East Coast. We crossed trails while crossing Florida on a Sunday afternoon. He will be following the robins back home to open the Lansing Drive-In, Lansing, Michigan, soon. We talked with John Harrison, at the Lyric theatre, Waycross, Georgia, on the 'phone, and he offered to drive in to Jacksonville, 75 miles each way, for a visit, but we'll see him in New York before the year is out, we hope. And that goes for any others in our Florida contingent who we missed. There are a lot of Round Table members in Florida, which is a bigger state than you think, and we will welcome them at this Round Table desk, when, as and if, they are visitors here.

—*W. B.*

London, Ontario, Holds First Community Breakfast

Bill Trudell, manager of the Capitol theatre, London, Canada, sends us program and photos of the First Annual Communion Breakfast of the Entertainment, Radio and Newspaper Field, which he says was a terrific public relations job for show business —the first one in his territory and organized by him. He hopes to make it an annual event.

SHOWMEN IN ACTION

Boyd Sparrow, manager of Loew's Warfield theatre, San Francisco, sends us photos of the east, west and front views of his very good "Ivanhoe" marquee, with large and clear lettering that is visible some distance away.

▼

Looks like Danny Thomas himself perched with outstretched arms on top of "The Jazz Singer" Arkansas Theatre display in Little Rock. Jimmie Thames, Jr., advertising & publicity, says please credit Dan Strong, Rowley Theatres' artist, for this flash display. Very good, Dan!



Sam Greisman, manager of the Alliance Embassy theatre, Fort Wayne, Ind., greets officers of the Parent-Teacher Association and the Photoplay Endorsers at the opening performance of a new series of Saturday morning Children's Shows, sponsored by local film councils.

Winners of Newspaper's $1,000 Prize

Last Fall, the *American Weekly,* Sunday magazine section in the Hearst newspapers from coast to coast, announced a $1,000 prize contest for the best examples of retail tieups with their newspapers in thirty key cities, for the exploitation of "The Snows of Kilimanjaro," in cooperation with 20th Century-Fox Film Corporation. This week, we have been privileged to act as a judge, and to view the winning entries.

We are pleased to announce that Charles B. Taylor, director of advertising and publicity for the Center theatre, Buffalo, N. Y., is the winner of the $500 first prize, and with good reason. He has tieups with local newspapers in accord with the spirit and purpose of the contest, to say nothing of a very complete campaign of merchandising which alone would justify his award. We speak for the judges, who were in agreement on this point. His campaign is forthwith entered for the Quigley Awards competition in the first quarter of 1953, and deserves proper appreciation.

There were five following prizes of $100 each, and a discussion between the judges and the representatives of *American Weekly* as to whether or not the top two were tied for first place. However, it was decided that there were no provisions for such a difference and so the campaign of Gerald L. Aitken, publicist for Warner's Strand theatre, Albany, N. Y., was declared second. It has great virtue, including a real novelty—a "snow derby"—conducted in cooperation with the *Albany Times-Union,* wherein contenders were to guess the approximate hour and minute of the first snow fall of the winter, as appropriate recognition of "The Snows of Kilimanjaro." And *they* promoted $1,000 in prizes in Albany for local contenders to work for! It *always* snows in Albany, sooner or later, and this giant jack-pot was eagerly sought for, by local weather prognosticators. All the good weathermen were out in force, with suitable publicity.

We are particularly happy to announce that third prize, also for $100, went to Mrs. P. M. Thomas, manager of the Parker theatre, Parkersburg, W. Va., for her fine campaign from a small situation. Mrs. Thomas had a wonderful two-page cooperative ad, under a huge reversed-cut head—"The Snows Will Soon Be Here"—underwritten by fifteen local merchants, and thus, cost-free, to the theatre, including their own pressbook mats in reasonably large space. Three Loew's theatre managers were runners-up, at $100 each, and all had good campaigns—Lou Cohen, manager of Loew's Poli theatre, Hartford; Morris Rosenthal, manager of Loew's Poli, New Haven, and Tony Masella, manager of Loew's Poli-Palace, Meriden, Conn.

Selling Approach

MOULIN ROUGE — United Artists. In color by Technicolor, and what color! You've never seen a Technicolor job to equal this splendid, soft, realistic color. Jose Ferrer in the role of the dwarfed and eccentric artist Toulouse-Lautrec, directed by John Huston, with Zsa Zsa Gabor, Suzanne Flon and Colette Marchand. The most startling and daring love story ever told! See how the can-can girls can razzle-dazzle your town! Shameless, seductive Paris, with lifted skirts and open arms, she awaits you, at the Moulin Rouge. 24-sheet and all posters have plenty of can-can for showmen. Herald keys the can-campaign. Color-Gloss stills will sell color with color. Full size reproductions of Lautrec posters for art students and lobby display. Pressbook will keep you interested, and if you put it to work, it will get your potential patrons even more interested. Pages of exploitation suggestions and merchandise tieups for your benefit. Newspaper ad mats are plentiful and exciting. You can-can with ads like these! The big 35¢ economy-size bargain complete campaign mat for small situations gives you twin mats for the price of one, but this picture needs at least one smash ad in bigger space. Publicity mats are valuable to illustrate reviews and readers, and to show off Ferrer in this phenominal role. "A very great picture," say the critics; and you will find it a very great opportunity for all good showmen.

HANS CHRISTIAN ANDERSEN — RKO-Goldwyn. In color by Technicolor. Starring Danny Kaye, with Farley Granger and Jeanmaire. Mr. Goldwyn says it is his pride and joy. Something wonderful happens—when you see Hans Christian Andersen. It's the story of the world's most romantic story-teller, touched with the magic of golden songs and the spell of dazzling dances. "When you're in love, you're nine feet tall!" The most colorful posters and accessories ever offered the motion picture industry. 24-sheet and other pictorials have fine portrait groups in character and style for lobby and marquee display. Herald, in two tones, for small situations. Souvenir book for large theatres. DeLuxe lobby photographs in full color, sell color with color. Special set of upright 11x14's for extra use as lobby or window display. Newspaper ad mats start with a special group of teasers, then lots of over-sized ads for first-runs, including that "nine feet tall" style that we like best, which is also available in smaller sizes. There are sufficient styles in one and two column width, and for program use. Mr. Goldwyn doesn't expect you to keep the arrival of Hans Christian Andersen a secret in your community, so he spreads himself in the pressbook to encourage you to do likewise. The pressbook itself is a poster, two sides, which you can use for advance notice of the coming of a great attraction.

THE STORY OF THREE LOVES—MGM. In color by Technicolor. The sensational story of three strange love affairs. Pier Angeli and Farley Granger; Ethel Barrymore and James Mason; Leslie Caron and Agnes Moorhead; Kirk Douglas and Moira Shearer—four sets of stars in three kinds of love stories. What is the chemistry of love? What is a biological urge? Do opposite sexes really attract, and how? See MGM's love battle of the sexes. 24-sheet and other posters are crammed full of stars and names. The window card is also good. There is no herald, but you can create one with oversized newspaper ad mats, which are numerous and striking in design. There are enough small sizes to satisfy all users, and especially, the small situations who can buy the big 25¢ bargain mat, containing MGM's generous arrangement of twelve assorted small ad mats and slugs, two publicity mats and enough linotype border to dress up your ads for a week of displays. A set of three heart-shaped, halftone mats show the three loves each in close embrace, and may be used as a magazine feature, or built into a display ad of your making. Publicity mats are especially good, with nice pictures of nice people in attractive settings. Each of the three episodes is played in a different way and place, which gives variety to this threesome. Pressbook says "3 can be a good promotion number" and proceeds to outline "three" stunts. Try this as your "3-D."

I LOVE MELVIN—MGM. In color by Technicolor. It's those "Singin' in the Rain" sweethearts, Donald O'Connor and Debbie Reynolds, in a new musical of youth. It's girl and boy-ful, young and joyful! It's an earful—it's an eyeful—it's a heartful—it's a screenful. How an amateur photographer landed his best girl's picture on the cover of a magazine. 24-sheet and other posters will make good cut-outs for lobby and marquee display. There are new MGM novelties among the accessories for showmen, including, this time, an "I Love Melvin" teaser poster. Use this facsimile of a fence sign, which youngsters post to prove their love. Ask your patrons to inscribe their own sentiments. Pressbook also illustrates special background paper—use it like wall paper to dress your lobby or theatre front, with laughing heads or musical notes. It's new and inexpensive, from the company that plans new things.



FILM BUYERS RATING

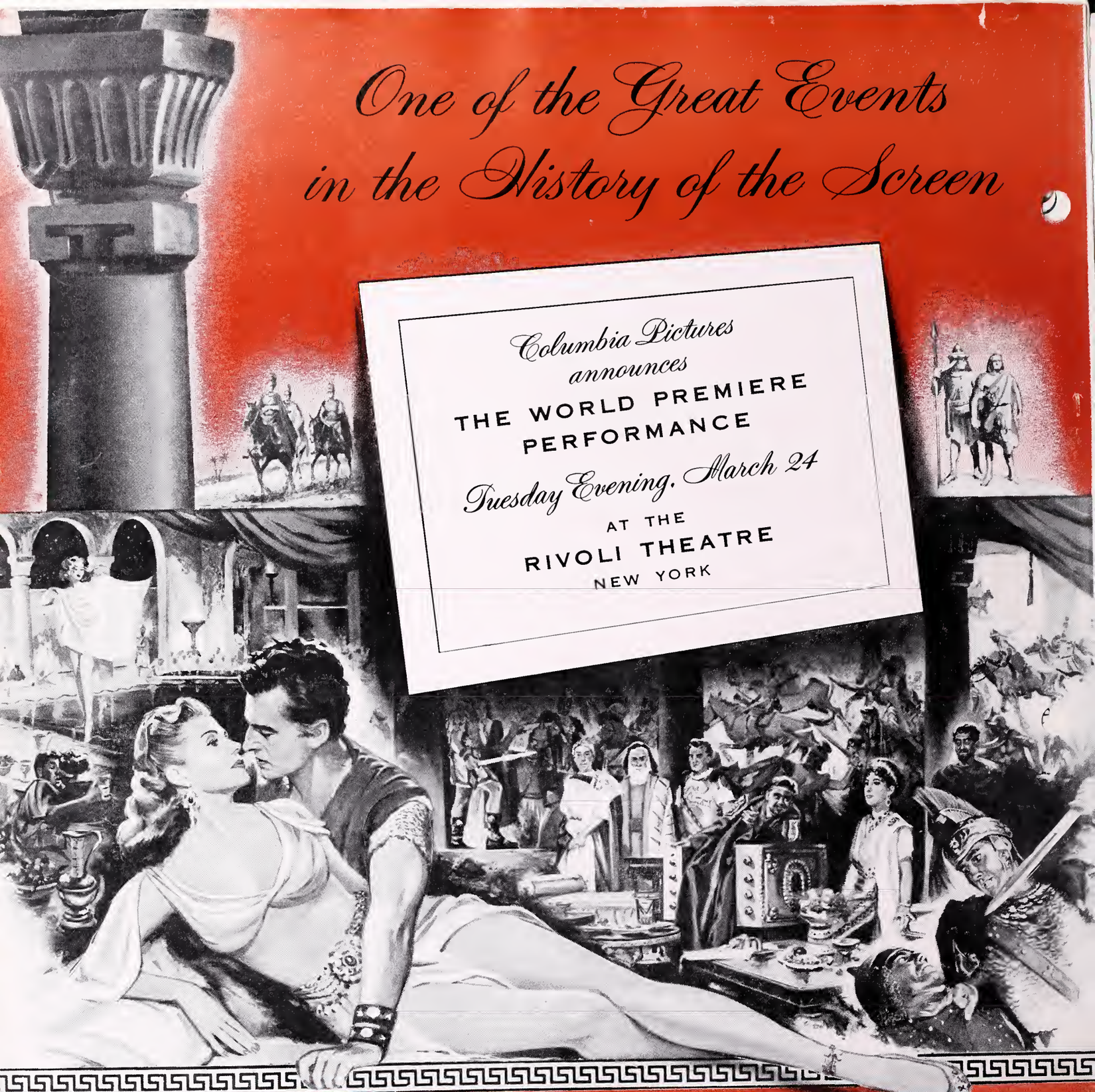
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 6,004 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	1	7	31	14	4
Above and Beyond (MGM)	7	36	14	1	–
Affair in Trinidad (Col.)	8	13	29	19	8
Against All Flags (Univ.)	–	5	23	22	7
Androcles and the Lion (RKO)	–	1	5	3	–
†Angel Face (RKO)	–	1	3	5	–
Apache War Smoke (MGM)	–	7	15	9	2
April in Paris (WB)	4	15	19	20	5
Assignment—Paris (Col.)	–	–	11	17	3
Bad and the Beautiful (MGM)	2	6	17	11	1
Battle Zone (AA)	1	5	11	2	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	34	7
Beware, My Lovely (RKO)	–	2	1	9	5
*Big Jim McLain (WB)	4	33	53	20	4
*Big Sky, The (RKO)	1	28	45	16	1
Black Castle, The (Univ.)	–	1	6	6	3
Blackbeard, the Pirate (RKO)	–	5	19	4	9
Blazing Forest (Para.)	–	2	15	25	1
Bloodhounds of Broadway (20th-Fox)	2	7	27	24	4
Bonzo Goes to College (Univ.)	1	19	51	12	–
Breaking the Sound Barrier (UA)	3	2	2	2	2
Bwana Devil (UA)	8	–	–	–	–
Caribbean (Para.)	–	4	21	39	9
Cattle Town (WB)	–	2	7	12	8
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	1	17	21	17	–
Crimson Pirate (WB)	1	22	55	19	5
Desperate Search, The (MGM)	–	–	14	1	1
Devil Makes Three, The (MGM)	–	–	14	12	2
Dreamboat (20th-Fox)	1	13	31	28	19
Eight Iron Men (Col.)	1	1	8	11	1
Everything I Have Is Yours (MGM)	1	18	56	24	4
Face to Face (RKO)	–	–	–	3	1
*Fearless Fagan (MGM)	–	8	28	30	18
Feudin' Fools (Mono.)	2	15	9	2	2
Flat Top (AA)	4	18	31	1	–
Four Poster, The (Col.)	4	2	1	1	1
Golden Hawk, The (Col.)	–	9	20	16	4
Gunsmoke (Univ.)	–	5	6	–	–
Hangman's Knot (Col.)	1	24	33	1	2
Happy Time, The (Col.)	4	1	4	14	8
Hellgate (Lippert)	–	4	14	11	3
Hiawatha (AA)	–	2	4	2	–
Horizons West (Univ.)	–	6	20	17	8
Hour of 13, The (MGM)	–	7	1	2	2
Hurricane Smith (Para.)	–	3	35	24	2
I Don't Care Girl, The (20th-Fox)	–	3	13	12	3
Invasion U.S.A. (Col.)	1	4	5	4	–
Iron Mistress, The (WB)	6	28	61	11	2
It Grows on Trees (Univ.)	–	1	11	32	10
Ivanhoe (MGM)	13	13	6	3	1
Jazz Singer, The (WB)	–	–	9	2	5
Just for You (Para.)	10	24	33	9	2
Kansas City Confidential (UA)	–	–	9	4	5
Last of the Comanches (Col.)	–	1	7	5	–
Lawless Breed (Univ.)	2	10	20	3	1
Limelight (UA)	–	1	–	–	3
Lure of the Wilderness (20th-Fox)	33	42	26	14	3
Lusty Men (RKO)	3	18	58	7	1
Man Behind the Gun (WB)	2	3	16	3	–
Meet Me at the Fair (Univ.)	–	6	13	13	2
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	60	22	–	–
Miracle of Fatima, The (WB)	2	7	12	13	4
Mississippi Gambler (Univ.)	17	18	3	–	–
Monkey Business (20th-Fox)	2	41	32	15	6
Montana Belle (RKO)	–	8	27	13	–
My Cousin Rachel (20th-Fox)	–	1	6	4	3
My Man and I (MGM)	–	–	14	13	15
My Pal Gus (20th-Fox)	3	21	17	14	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	13
Naked Spur, The (MGM)	4	13	7	–	–
†Never Wave at a Wac (RKO)	1	7	–	–	–
Niagara (20th-Fox)	4	9	6	–	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	7	–	–
O. Henry's Full House (20th-Fox)	1	6	20	25	3
One Minute to Zero (RKO)	10	62	20	9	2
Operation Secret (RKO)	–	3	18	14	15
Outpost in Malaya (UA)	–	1	9	5	7
Pathfinder, The (Col.)	–	1	3	1	–
Plymouth Adventure (MGM)	6	18	39	45	6
Pony Soldier (20th-Fox)	–	15	42	24	2
Prisoner of Zenda (MGM)	–	9	41	40	3
Quiet Man, The (Rep.)	31	46	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	12	18	4
Rainbow 'Round My Shoulder (Col.)	–	4	19	9	4
Redhead from Wyoming (Univ.)	–	–	11	4	–
Ride the Man Down (Rep.)	1	4	5	8	–
Road to Bali (Para.)	30	40	11	–	–
†Rogue's March (MGM)	–	–	3	1	–
Ruby Gentry (20th-Fox)	9	16	5	4	4
Savage, The (Para.)	7	10	27	15	2
Seminole (Univ.)	–	5	9	–	–
†Silver Whip (20th-Fox)	–	–	3	5	–
Sky Full of Moon (MGM)	–	3	1	14	5
Snows of Kilimanjaro (20th-Fox)	24	35	9	3	–
Somebody Loves Me (Para.)	2	3	44	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
Son of Ali Baba (Univ.)	1	9	22	13	8
*Son of Paleface (Para.)	28	30	19	2	1
Springfield Rifle (WB)	5	26	55	5	5
Stars and Stripes Forever (20th-Fox)	18	55	25	1	1
Stars Are Singing, The (Para.)	–	–	4	4	3
Steel Trap (20th-Fox)	–	5	9	29	9
Stooge, The (Para.)	16	17	5	–	–
Stop, You're Killing Me (WB)	–	–	3	16	12
†Taxi (20th-Fox)	–	–	2	2	2
Thief, The (UA)	1	3	10	11	11
Thief of Venice (20th-Fox)	–	2	4	3	3
Thunder in the East (Para.)	–	8	10	15	3
Thunderbirds (Rep.)	1	6	29	6	–
Torpedo Alley (AA)	–	1	3	1	–
Toughest Man in Arizona (Rep.)	–	7	7	6	2
Tropic Zone (Para.)	–	3	7	4	3
Turning Point, The (Para.)	–	–	28	19	7
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac from Walla Walla (Rep.)	2	12	15	7	3
Way of a Gaucho (20th-Fox)	–	4	34	30	11
*Where's Charley? (WB)	–	1	16	35	34
Willie and Joe Back at the Front (Univ.)	–	10	32	20	7
Woman of the North Country (Rep.)	–	1	33	15	3
*World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	–	10	15	13	5
You for Me (MGM)	–	1	10	23	12

One of the Great Events in the History of the Screen



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Tuesday Evening, March 24

AT THE

RIVOLI THEATRE

NEW YORK

COLUMBIA PICTURES presents

RITA HAYWORTH * STEWART GRANGER

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COLOR BY *Technicolor*

CO-STARRING CHARLES LAUGHTON WITH JUDITH ANDERSON · SIR CEDRIC HARDWICKE · BASIL SYDNEY · MAURICE SCHWARTZ · ARNOLD MOSS · ALAN BADEL AND A CAST OF THOUSANDS

Screen Play by HARRY KLEINER · Produced by BUDDY ADLER · Directed by WILLIAM DIETERLE · A BECKWORTH CORPORATION Production

MARCH 28, 1953

MOTION PICTURE HERALD

Hollywood Shows The Customers

- **CinemaScope at 20th-Fox**
- **3-D at Warner Brothers**
- **Wide Screen at Paramount**

REVIEWS *(In Product Digest)*: BY THE LIGHT OF THE SILVERY MOON, LONE HAND, THE LADY WANTS MINK

Entered as second-class matter, January 12, 1931, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyrighted 1953 by Quigley Publishing Company, Inc.*

"It's Springtime! "M-G-Music's in the air!"



M-G-M gaily presents

"I LOVE MELVIN"

The Showmanship Musical!

TECHNICOLOR!

Take advantage of the big LOOK Magazine tie-up. See press-book for details. Launched on Ed Sullivan's nationwide TV "Toast of the Town" program. M-G-M Records get constant Disc Jockey promotion. Debbie Reynolds' personal appearances and Donald O'Connor's plugs keep America saying "I LOVE MELVIN."

★

M-G-M presents

"I LOVE MELVIN"

Starring

DONALD O'CONNOR · DEBBIE REYNOLDS

with

UNA MERKEL · RICHARD ANDERSON · ALLYN JOSLYN

Color by **TECHNICOLOR**

Screen Play by **GEORGE WELLS**

Additional Dialogue by Ruth Brooks Flippen • Story by Loslo Vodnay

Directed by **DON WEIS** • Produced by **GEORGE WELLS**

"Tantalizing tunes by Leo!"
Terrific tints by TECHNICOLOR!"

M-G-M merrily offers

SMALL TOWN GIRL"

The Big Time Musical!

TECHNICOLOR!

"Entertainment as fine as you will play this year."—*Showmen's Trade Review* • "Excellent! For all age and audience groups."—*Variety* "Definitely BIG."—*Boxoffice* • "Typical M-G-M lavish production, talent tremendous."—*M. P. Herald* "Gay, sprightly entertainment, spectacular dancing, laughs continuous."—*Hollywood Reporter*

★



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JANE POWELL • FARLEY GRANGER

in

"SMALL TOWN GIRL" with

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NAT KING COLE • BILLIE BURKE • BOBBY VAN

Color by **TECHNICOLOR**

Screen Play by **DOROTHY COOPER** and **DOROTHY KINGSLEY**

Story by Dorothy Cooper • Music by **Nicholas Brodszky** • Lyrics by **Leo Robin**

Directed by **LESLIE KARDOS** • Produced by **JOE PASTERNAK**

Beginning Now!

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RADIO CITY



THOSE GAY DAYS! THOSE GAY WAYS! **A WONDERFULLY WARM-H**

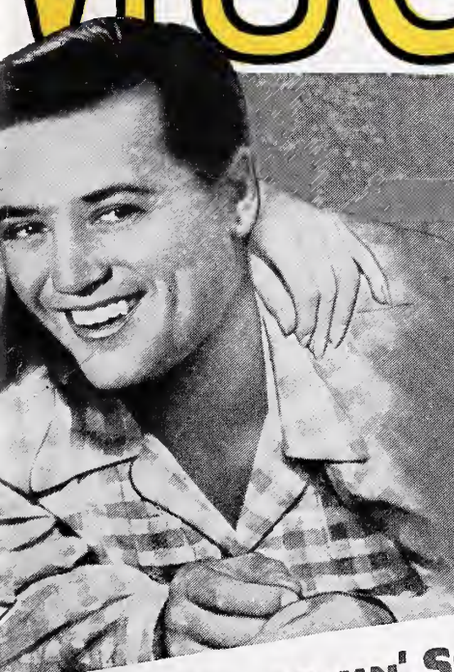
"By The Light of T

WITH
LEON AMES · ROSEMARY DeCAMP · BILLY GRAY · MARY WICKES · RUSSELL ARMS · MARIA PALMER

WRITTEN BY
ROBERT O'BRIEN AND IRVING ELINSON MUSICAL DIRECTION BY RAY HEINDORF PRODUCED BY WILLIAM JACOBS · DIRECTED BY DAVID BUTLER

'AIN'T WE GOT FUN' 'THE ONLY GIRL IN THE WORLD'
'BE MY LITTLE BUMBLE BEE'
'BY THE LIGHT OF

R EASTER
MUSIC HALL



GORDON
MacRAE

EARTED CROONIN', SPOONIN' DELIGHT FROM WARNER BROS!

he Silvery Moon"

COLOR BY
TECHNICOLOR

♪'MY HOME TOWN' ♪'YOUR EYES HAVE TOLD ME SO' ♪
'I'LL FORGET YOU' ♪'JUST ONE GIRL'
THE SILVERY MOON'

...The PRESIDENT'S LADY IS SWEEPING THE SOLID SOUTH!

LANDSLIDE IN NASHVILLE WORLD PREMIERE AND EVERYWHERE IN 300-THEATRE SOUTHERN SATURATION BOOKING!



THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *MARTIN QUIGLEY, JR., Editor*

Vol. 190, No. 13 — March 28, 1953

Eyes on Hollywood

IT is proper to note that not in decades has the attention of the exhibition branch of the industry been so focused on Hollywood as it is today. During the past ten days hundreds of exhibitors from all over the country have journeyed to Hollywood to see what the technical wizards are preparing for the delight of audiences at home and abroad.

The spotlight of attention was first on 20th Century-Fox's CinemaScope demonstrations held over a period of five days on Stage Six of the old Western Avenue studio. A total of 4,600 spectators witnessed the tests which included scenes from "The Robe," first feature being filmed in CinemaScope. The impact of CinemaScope on its first audiences must have lived up to Mr. Spyros P. Skouras' expectations. The reaction of the observers has been described as enthusiastic, not in words alone, but in orders for theatre equipment.

Exhibitor travelers to Hollywood also were given an opportunity to see a 3-D program at Warner Bros. consisting of two reels of "House of Wax" and one reel of "The Burning Arrow." Mr. Jack Warner spoke to each of the groups of exhibitors, pointing out the effectiveness of high quality 3-D films that use polarizing glasses. He said, "We are convinced that the public will wear such viewers as effortlessly as they wear wrist watches or carry fountain pens."

During the busy week in Hollywood the standard picture was not neglected. Mr. Y. Frank Freeman gave a demonstration at Paramount of that studio's new process for changing the aspect ratio of the screen from the traditional 3 to 4 into 1 to 1.66. The effect of this is to increase the width of standard pictures about twenty-five per cent. Such a conversion involves only adjustments at the projector and the installation of a wider and curved screen. Reports from Hollywood were that again the exhibitor visitors were impressed.

■ ■ ■

Oscar for the Academy

THE Academy Awards presentations March 19 were carried by television and radio to the public, some 60,000,000 strong. This was eminently fitting because that audience comprises a major segment of the same American public that sustains the motion picture industry and makes possible the Academy and its awards. The millions of theatre-goers throughout the country deserved to share the excitement and glamour of the awards presentation.

Never before has TV had such an array of stars to bring to the living rooms of Mr. and Mrs. America. It would be difficult to imagine an occasion in which the names of so many outstanding attractions and the work of so many Hollywood creative artists could be brought to so great an audience. The informal dignity of the proceedings made for film public relations.

On account of the day and hour of the awards—from a national box office point of view—the effect on theatre attendance of the "Night of Nights" for television was relatively small. Measured in comparison with the prestige-building for the industry of the event, the loss of attendance may be considered insignificant. Whatever actual loss there was should be made up many fold in the weeks and months ahead. The program showed convincingly that Hollywood is the major entertainment reservoir of the world.

To Mr. Charles Brackett, president of the Academy, to Mr. Johnny Green, director of the presentation program, to Mr. Robert Welch and Mr. Richard Clemmer, producers of the show, to the former Award winners who handled the presentations, to the new winners, to the studios which granted permission for many to appear, and to all others who participated in the planning or execution of the event—congratulations for a job well done in the cause of Hollywood and the motion picture industry.

■ ■ ■

Senate Committee Hearing

THE monopoly subcommittee of the Senate Small Business Committee is scheduled to open public hearings in Los Angeles on March 31. Exhibitor complaints concerning clearance, availabilities and competitive bidding, are to receive top attention, according to Senator Andrew F. Schoeppel (Republican, Kansas), subcommittee chairman.

Senator Schoeppel also said, "We shall welcome the comments and recommendations of all parties who have an interest in this matter. We are particularly anxious to receive the views of the distributors and spokesmen for the agencies of the Government having responsibilities in the motion picture field." Apart from the Department of Justice, it is to be wondered to what Government agencies with responsibility in the motion picture field the Senator refers. It seems unlikely that Senator Schoeppel expects Federal judges to step forward and explain their influence on motion picture trade practices.

The possible benefit of these hearings to the industry —unless more legislation could be considered a "benefit"—is difficult to surmise. In any case it will provide another opportunity for the industry and its people to get "a bad press."

In this and in other connections it would be appropriate to wonder whatever did happen to COMPO's public relations program.

Letters to the Herald

Quigley Awards

To Martin Quigley:

It was my great privilege to serve on the committee of judges for the Quigley Showmanship Awards, and I was vastly impressed by the quality of the entries.

Since the basis of our industry is showmanship, the entries proved that we are on a solid foundation. So long as we continue to employ such showmanship as was exhibited at the judging, there need be no doubts as to the future of the industry.

By the same token, exceptional showmanship must be encouraged and rewarded. The Quigley awards perform such a function, and you are to be lauded for this high service to the industry.—*MONTY SALMON, Rivoli Theatre, New York City.*

Need for Ad Revision

To the Editor:

I wish to comment on the provocative questionnaire sent out by the Herald Institute of Industry Opinion on motion picture advertising. As a screen writer I have, of course, no direct connection with the subject, but here are an amateur's views for what they are worth.

To begin with, two things are clear: 1. The movie market is smaller than it used to be; 2. Nevertheless, even the present shrunken market is, in dollar terms, very large. In my opinion, the amount of advertising done should be in inverse ratio to the state of business. In other words, if business is poor, there should be increased expenditure on advertising.

In this connection, I think that budgets on individual pictures should be reduced even at the risk of reducing quality if by such action more advertising money would become available.

It seems to me entirely wrong for any movie to be advertised fallaciously or, to use a kinder word, misleadingly. Advertising of that sort can only disappoint and enrage the public. Only short-term dividends can result from such a policy. Futhermore, it seems to me that if a company makes a picture, it ought to be willing to advertise that picture as it is. If that company doesn't have enough confidence in the picture to advertise it accurately, it should not have made the picture at all.

Another point. I think that most current motion picture advertising is a disgrace. The industry is using the same kind of ads is has been using for years. Aside from the "misleading" aspect discussed above, particular faults are these: the ads are too cluttered; too many names are used. As a writer I am naturally interested in billing, but I think there has been too much billing of people whose names mean nothing to the public, and, therefore, nothing at the box office.

I think that movie ads try to tell too much. A good ad hits the public hard with strong points and ignores subsidiary points altogether. A good movie ad should hit the public with the title of the picture, the names of the stars, and one provocative slogan describing the picture. And that's all. Movie ads also use too much art work. One drawing or photograph is more effective than several.

I cannot understand why the movie companies have not after all these years seen fit to revise their advertising along these lines. Movie advertising today is unoriginal, jaded, old hat, the same as it was twenty years ago. We should try for cleaner-cut, more modern, more original, more dramatic advertising. The individual ad should be more concentrated in its effect, so that the customer is hit by a bullet instead of being spattered by buckshot.

To sum up, I think that movie advertising is less effective than it should be because a lot of it simply fails to interest the public, which has been looking at more or less the same ad over and over again since time out of mind. To recapture a part of the lessened public interest in motion pictures it is necessary as a first step to revise our advertising so that the public will be more interested in it—and through it, more interested in movies in general.—*D. M. MARSHMAN, JR., Los Angeles, California.*

Cooperation on Ads

To the Editor:

Our big trouble with advertising pictures is the lack of cooperation by the distributors. They will help the big first runs, but offer no help or give no material to the large sub-runs. Today where they are looking for more return, it looks as if they would try to help the latter—especially the drive-ins. —*JAY SOLOMON, Chattanooga, Tenn.*

Bigger Ad Budgets

To the Editor:

It is my firm opinion that theatres, especially circuits, have played advertising too close to the belt. They are still operating on the old theory that three per cent or maybe five per cent of our gross is enough for advertising. Most of them firmly believe that if you go above that percentage you have reached the saturation point.

I vigorously disagree with this theory, especially in good TV reception areas. I can truthfully say that I have kicked my advertising up by three or four per cent in the last three years in bucking TV and find that it has paid dividends. In fact, since TV has entered my areas I have still been able to deliver the same net profit as we did before TV.

I attribute this entirely to increase in advertising and throwing the old percentage figure out the window. I have kept one thing in my mind, and that is to sell, no matter what it takes. When it comes to cutting expenses, I find other places besides advertising to do it.—*J. D. KING, Granada Theatre, Lawrence, Kansas.*

Studio Pessimism

To the Editor:

I believe that the picture business is underselling its product to a near-suicidal extent. Some pictures are doomed by judgments of production personnel before the public has had an opportunity to pass judgment—and this condemnation is grapevined to a supersensitive network of exhibitors.

Pessimism spreads more easily than melted butter. Try selling pictures the hard way.—*CLAUDE BINYON, North Hollywood, California.*

Varied Approaches

To the Editor:

Pressbook ads should have diversified avenues of approach to pictures, instead of the same ad in many different sizes. More cooperative advertising is advisable. Exploitation and special material sections of all pressbooks, all companies, have been miserably neglected.—*LEONARD GORDON, Palace Theatre, Newport News, Va.*

Share the Cost

To the Editor:

I firmly feel that distributors should share the cost of local advertising with the exhibitor on the same basis as the distributors share on the box office receipts. This would create better selling of pictures on a local basis. This would be an incentive for the local exhibitor to do more advertising than he has been doing on percentage pictures. —*CLARENCE GOLDER, Civic Center Theatre, Great Falls, Montana.*

MOTION PICTURE HERALD

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SHOWMEN reaction reported highly favorable to CinemaScope Page 12

WARNERS' blue chips on a True 3-D film system Page 13

PARAMOUNT to make all future product in new aspect ratio Page 13

J. M. SCHENCK, Todd and others announce new wide-screen plans Page 14

CINERAMA has big opening in Detroit, first out of New York Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

WISCONSIN Allied and National Drive-In group in meeting Page 16

ACADEMY Awards presentation watched by nation via TV Page 17

20TH-FOX announces release of 16 features through summer Page 20

ALLIED ARTISTS schedules international meeting for May Page 24

BRITISH report 1,422 theatres received film quota relief Page 26

GRAINGER, president, foresees bright future for RKO Radio Pictures Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34

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ON THE HORIZON

► Fireworks are due in Milwaukee this weekend from the meeting of the national Allied board of directors at the Hotel Schroeder. Indications early in the week were that the meeting would be devoted almost entirely to consideration of exhibitor complaints about film rentals, advanced prices and trade practices. Abram Myers, general counsel, said every board member who had submitted suggestions for discussion had stressed these. The board will probably spend some time, he added, discussing the testimony to be given by Allied officials at the forthcoming hearings of the Senate Small Business Committee.

► Morris Loewenstein, long president of the Theatre Owners of Oklahoma, resigned from that post Wednesday. His resignation followed the secession of Video Independent Theatres from TOO to join the newly organized Allied Theatres of Oklahoma. The Video circuit comprises 107 theatres, almost half the membership of the TOO. Mr. Loewenstein operates the Majestic theatre in Oklahoma City and is a veteran exhibitor leader.

► The National Production Authority last Monday issued the long awaited order ending production and construction controls as of June 30. After that date a new program, the Defense Materials System, will channel steel, copper and aluminum to essential military and atomic production. All other production and construction will have to scramble for the materials left over—but they'll be free to use whatever they can get in whatever way they want.

► Arthur Greenfield, former Universal branch manager in Portland, Ore., got into a hassle with his income tax recently and came out winner. Mr. Greenfield won an all expense trip to Europe for sales on "Bend of the River." The trip was worth about $5,000. He was advised to enter the trip on his tax return as a bonus. This was taxed for nearly $1,700. He told his home office he felt this was unfair as the trip was an all-expense trip prize. UI finally agreed to pay the full $1,700 and sent Mr. Greenfield a check. Uncle Sam decided that now the tax would have to be taxed. Mr. Greenfield sat down and wrote another letter. Universal and Mr. Greenfield split the difference on the tax for the tax.

► Sanford Greenwald, Paramount News cameraman, claims to be the only newsreel photographer to have shot seven atomic explosions. He started with the Bikini explosions in 1948 and has covered every one since.

► Only three more months before the good old summertime (that used to be the bad old summertime) sets in again. Remember those hot weather grosses last year.

► Motion picture theatres aren't the only ones campaigning to get out from under the Federal admissions tax. Minor league baseball clubs are crying the television-competition blues.

► The Eisenhower administration is having a hard job filling lots of vacancies, but one that's proving as hard as any to fill is to head the Justice Department's anti-trust division.

► Things have speeded up. The Movie Supply Co. of Chicago this week received a query from an exhibitor in South Dakota about the possibility of buying second hand 3-D equipment for his theatre.

► The Canadian Government has appropriated $5,250,000 for the construction of new headquarters for the National Film Board in Montreal.

► The House Judiciary Committee has approved legislation to increase the Sherman Anti-Trust Act maximum fine from $5,000 to $50,000, and early passage is expected.

► Despite President Eisenhower's early announcement that he wanted to televise some of his press conferences, none has been set. The White House is still studying several of the problems that such a system would raise.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubca, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Lea J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronsan, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Faesel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, FInancial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



DETROIT'S FAREWELL to its renowned showman, Earl J. Hudson, United Detroit chief, who becomes AB-Paramount Theatres coast vice-president. Left, seated, Dr. A. C. Furstenberg, and Mr. Hudson. Standing, Jack Zide, Detroit Variety chief barker; Owen Cleary, Michigan State Secretary; Leonard Goldenson, Paramount Theatres head, and Robert J. O'Donnell, International Variety executive.



by the Herald

ADDITIONS AND PROMOTIONS at Italian Films Export, New York. Fred Goldberg, left, came from RKO Radio to manage publicity. Bernard Lewis, with him, has been promoted to supervise exploitation.



ON THE SET of Warners' "So Big," Los Angeles and Detroit exhibitor Alex Schreiber and friends pose with star Sterling Hayden, the tall man. Mr. Schreiber is at the right. His friends are Mr. and Mrs. Charles Aller, and Mr. and Mrs. Ben Gottloeb.

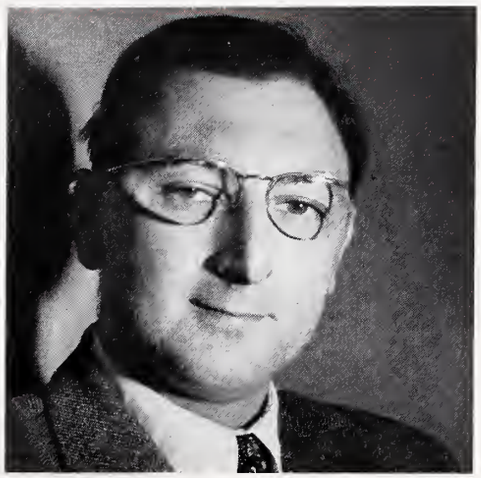
HONOR to Ed Sullivan, columnist and TV impresario, by the Associated Motion Picture Advertisers, New York, last week, at luncheon. At the right, Lige Brien, United Artists; Dwight Mills, Kenyon and Eckhart; Howard Dietz, MGM; Harry McWilliams, AMPA president; Paul Lazarus, Columbia; George Ettinger, Columbia, luncheon chairman; and Mr. Sullivan.



AS "CALL ME MADAM" was opened by 20th-Fox in Miami Beach, star Ethel Merman poses at the Carib Theatre with Paul Wilson, Harry Ballance, and T. P. Tidwell, regional executives.



by the Herald



by the Herald

VICTOR BELL, above, has returned to his Palace Theatre, Leyland, Lancashire, England, convinced his formula will survive television. In Philadelphia and New York, he found theatres doing poorly, neglecting the "personal" approach. He knows every one of his customers, and has been drawing 3,500 a week into a 417-seat house—from six to eleven o'clock, evenings. His 70-year-old mother manages the concession and makes over $200 weekly. His father is manager, known by everyone.



AS HARRY AND JACK WARNER demonstrated their 3-D "House of Wax" at the studio (see page 13). The executives above were guests at luncheon as well as the screening. They are from RCA and NBC. In left to right order, front row, are William Orr, H. R. Maag, John Q. Cannon, E. B. Gorin, Vincent Goubeau, Frank Cahill, Warner technical activities coordinator; Edward F. McGrady, and Ed DePatie. Second row, Orrin E. Dunlap, Manie Sachs, RCA Victor vice-president; C. M. Odorizzi, Dr. Charles B. Joliffe, Jack M. Warner, and John K. West. Rear row, same order, Jack L. Warner, executive vice-president supervising production; Gano Dunn; Frank Folsom, RCA president; David Sarnoff, RCA board chairman; Harry M. Warner, president of Warner Brothers; and William Mueller, Warner sound department.



HERALDING "Salome" which opened in New York's Rivoli Theatre Tuesday night, Montague Salmon, left, the theatre's managing director, and Paul Lazarus, Jr., Columbia executive, present to New York Mayor Vincent Impellitteri, center, a special invitation. The opening was a Broadway event, attracting some 2,000 personalities from stage, screen, politics, business, and society. Klieg lights, newsreel and still camera coverage, and formal dress made the event spectacular.



by the Herald

FIESTA NIGHT, at New York Variety, honoring Mexico, site of the coming Variety convention. In array, right, are Carlotta Marquis, American Airlines; Jack Harris, Reade circuit; Charles Okun, Coca-Cola; Martin Friedman, Paramount; Mrs. Friedman; Hugh Owen, Paramount; and Edward Lachman, chief barker. Also at the right, below, "Charlie," the New York club's poster boy for its Foundation to Combat Epilepsy, poses with Danny Kaye. With them are William J. German, left, Foundation chairman; and Mr. Lachman.



20th-FOX IMPRESSES EXHIBITORS WITH CINEMASCOPE AT STUDIO

by WILLIAM R. WEAVER
Hollywood Editor

ON THE MORNING of March 18, 20th Century-Fox gave the first in a series of 12 invitational demonstrations of CinemaScope on a cold, bare stage in its long-abandoned Western Avenue studio. A drearier, cruder setting for a theatrical demonstration would have been hard to find, but a more successful outcome couldn't have been had under any conditions, for by March 25 the series of 12 demonstrations had stretched out to double that number, under the pressure of interested request, and was still stretching.

Save for a time-out last Thursday night for the Academy Awards telecast, Hollywood has talked since then of very little else than CinemaScope. A whopping preponderance of the talk is pro.

Demonstration Stage Huge and Sagging

The sound stage used for the demonstrations is huge, lofty and sagging under its years. A ramshackle housing encloses a single projector pointed at a vast expanse of screen some 100 feet distant. The screen measures 63 feet wide by 25 feet tall and is curved a little—the precise center five feet behind an imaginary line connecting the extreme right and left edges.

The CinemaScope screen is thin, perforated and especially constructed, according to the company's distinguished technologist, Earl Sponable, and the one in use for these demonstrations is in bad condition due to protracted use in experimentation. Mr. Sponable says this explains some vertical streaking commented upon by observers, and that new screens will not streak.

At both sides and in front of the impromptu projection booth stand rows of assorted chairs and seats, temporarily installed and recruited in part from the studio stock room, accommodating about 150 or 200 persons. The row of these nearest to the screen is located about the width of the picture away from it, or approximately 63 feet, but an inquirer about this is told that the picture will look as good from a seat placed at any point between the front row of temporary seats and the screen itself.

Seat Close Up Might Mean Sharp Head Turning

One gets the idea that a seat closer up would require an observer to turn his head rather sharply from side to side if he were to follow an action—as in the automobile race which is among the demonstration subjects—from one side of the picture to the other. But maybe not. Nobody tried.

No, the demonstrating company didn't doll up the setting. CinemaScope is never going into a theatre under a physical handicap as bad as its sponsors gave it here. The company had to have a lot of confidence in the thing to roust it around this way. It was warranted.

Confidence, rather than bombast or prophecy, keynoted the address of welcome given at each demonstration by Darryl F. Zanuck, vice-president, and also the post-demonstration remarks by Spyros Skouras, president, Al Lichtman, vice-president, and technician Sponable. In all instances the company executives spoke in nouns and verbs, rather than adjectives, and concerned themselves with CinemaScope as it stands in relationship to standard two-dimension pictures, rather than to 3-D pictures, or Cinerama. They ducked no questions, though, and had plenty of ready answers.

The scenes used to demonstrate the wide-screen system were incomplete, unedited, uncorrected as to color, and unscored. Except for some stunning footage from "The Robe" and some shots of smaller-scale sequences in "How to Marry a Millionaire" and "Gentlemen Prefer Blondes," the 50 minutes of film consisted of material shot for test purposes and as guidance for studio use of the process. Edited or not, it drew involuntary gasps and voluntary applause, in varying amounts, from the invited viewers.

The tests exploded some rumors that had got around since the company first showed a few scenes to a few studio executives a bit more than a month ago.

One rumor had it that the company had been unable to get enough light through the projector to light up the screen evenly and adequately over-all. There was light in plenty for the demonstration screenings, and when the question of lighting up that big a screen at drive-in range was asked the Sponable answer was that no problem existed there and CinemaScope would mean great advancement for drive-ins ultimately.

Another rumor said the use of 35mm for a picture of that size tended to create a grainy image, and in some instances this appeared to be the case, but Mr. Sponable said the worn condition of the screen explained this.

A number of contentions about closeups and about focus were impressively disproved. Although Mr. Zanuck stressed the point that closeups were unnecessary, which point was borne out, the test films contained specimens that proved they are practicable. As for focus, several test shots containing dozens of persons had them all in uniformly sharp definition.

In emphasizing the unfinished state of the footage used in the demonstrations Mr.

(*Continued on page* 14)

REACTION OF SHOWMEN HIGH ON CINEMASCOPE

HOLLYWOOD: Exhibitor reaction to 20th Century-Fox's CinemaScope process, demonstrated here last week, was generally even more favorable than 20th-Fox officials had hoped for. The showings were continued until Wednesday of this week and in the first five days, a reported 4,600 industry folk had seen the show at the company's studio.

Equipment-wise, Spyros Skouras, president of Twentieth-Fox, announced he expected enough CinemaScope screens and lenses on hand by the end of the year to equip 1,000 theatres at home and 500 abroad, with the possibility of equipping 1,000 a month thereafter.

Among the exhibitors reacting favorably to the 20th-Fox system were:

S. H. Fabian, Fabian Enterprises and the Stanley Warner circuit: "CinemaScope is the greatest standard for motion picture entertainment on the market. It is terrific."

Louis Schine, Schine Circuit: "I've seen many great changes and improvements in the motion picture business, but to me CinemaScope is the greatest since the coming of sound."

John Harris, Harris Amusement Company: "This is the answer to television. It makes you feel you are there. It is not a novelty. I was as enthusiastic over the intimate scenes as over the spectacular."

A few of the others expressing approval were M. A. Lightman, Lightman Theatres; Frank Mantzke, Northwest Theatres; Frank Robertson, Cooper Foundation Theatres; Sam Landrum, Jefferson Amusement Company; Jack Blumenfeld, Blumenfeld Theatres; Ray Handry, Intermountain Theatres; Joy Houcks, Joy Theatres; H. J. Fitzgerald, Wisconsin Amusement Company, and F. H. Ricketson, Intermountain Theatres.

WARNER BLUE CHIPS ON A TRUE 3-D SYSTEM

Show Clips from "House of Wax," "Burning Arrow"; Says Public Will Decide

HOLLYWOOD: With all the formal talk about wide-screen systems here last week, Jack L. Warner, executive vice-president in charge of production for Warner Brothers, found time to get in a pertinent word or two about true three-dimension motion pictures, in connection with the special exhibitor showings of scenes from two Warner Natural Vision features, "House of Wax" and "Burning Arrow."

The showings, held Thursday, Friday and Saturday of last week, coincided with 20th Century-Fox's demonstrations of its CinemaScope and Paramount's Saturday morning unveiling of its system for giving wider scope to conventional films. In a week dominated by wide-screen news, Mr. Warner's was the loudest and clearest voice championing true 3-D.

Cites Need for Information Of "Scientific Facts"

Said Mr. Warner, who addressed exhibitors at each of the company's showings: "It is time for exhibitors and public to be informed of the scientific facts of three dimensions on the motion picture screen. The most important fact, and I stress the word fact, is that polarized viewers are a comfortable part of viewing properly photographed 3-D motion pictures. Physicists and physiologists . . . as yet are unable to conceive of the possibility of true three-dimensional film viewing without an accessory.

"Self-appointed spokesmen have decried the use of viewers. They say the public won't take to them. That is not true. The public, I have noted on certain occasions, disagrees with the so-called 'experts' and makes up its own mind. If they like something contrary to the experts' prophecies, the experts simply find they have been wrong again. The public decides as it always will."

Sure Public Will Attend "Quality" Entertainment

Mr. Warner found the anti-third-dimension talk within production circles similar to talk which was prevalent before the general acceptance of sound motion pictures. "Many who foretell doom for three dimensions did the same with sound. Many producers predict, with little knowledge, many things that only the public will decide. Our showings to date to the country's leading exhibitors and members of the industry press corps indicate that such opinion droppers and crystal ball gazers are wrong.

"We at Warner Brothers believe as strongly as we believe in the motion picture industry that the public will patronize quality entertainment, that the public wants entertainment as exciting as three dimensions and WarnerPhonic sound can make it. We realize that the story is as important as ever and that innovation alone is not enough.

"To summarize, I urge motion picture makers to let the public decide in the matters of merit and material and to refrain from confusing with claims, counterclaims, statements impossible of proof, prophecies and early decisions on 'they will or they won't.' Let us eliminate confusion instead of creating it. Let us build our industry instead of tearing it down."

In the meantime, Mort Blumenstock, vice-president in charge of advertising and publicity, arrived in New York to set up the world premiere of "House of Wax" at the Paramount theatre there April 10.

Asked about exhibitor reaction to the screenings of the picture last week, he replied, "From everything that was said to Mr. Warner by our guests, I can assure you that the premiere is more than the official opening of an important picture: it is the world premiere of a new era in our business."

"House of Wax," incidentally, will be launched at an unusual 24-hour-long premiere at the Paramount Downtown theatre in Los Angeles April 16-17. The picture, which has a ghoulish theme, will open at a "spook" showing at midnight April 16, with successive showings every two hours until 10 o'clock the following night, April 17. Colorful fanfare and around-the-clock entertainment will be provided for street throngs awaiting the various premieres.

Warners expects "the first marathon premiere in motion picture history" to lure an "all-time record throng to the Los Angeles metropolitan shopping district" and thus reports the enthusiastic cooperation of downtown business men.

PARAMOUNT CHANGES ASPECT RATIO FOR ALL PRODUCTION

HOLLYWOOD: All Paramount pictures from now on will be photographed for projection on screens conforming to the company's new three to five aspect raito, vice-president Y. Frank Freeman, told guests at an impromptu demonstration of the company's wide screen system Tuesday at the Paramount studio. He told the audience that the apparatus is still subject to minor change although completed as far as measurements, specifications and policy are concerned.

The change will not in any way limit the projection of the pictures on screens of the present standard three to four aspect ratio, it was said. The Paramount screen is nameless, is unpatented and can be duplicated by any exhibitor using his own resources. Paramount will not sell screens, Mr. Freeman said.

The demonstration model, erected on a sound stage where other preliminary models still stood about, gives an image 20 feet high by 33 feet wide. Width for that height under present standards would be 27 feet. The new image is obtained by:

1. Reducing the projector aperture plate opening 10 per cent at the top and 10 per cent at the bottom, and

2. Substituting a lens of shorter focal length, obtainable at any supply source for the present one.

The screen itself is muslin, beaded, and will be replaced by a British-made material just now received from London. A frame which surrounded the screen at the demonstration is dispensable or can be altered or shaped to suit, Mr. Freeman said. The present curvature which extends the screen center back eight feet will be reduced in the next model.

Mr. Freeman told the audience that any exhibitor can produce a similar screen for himself by buying the required materials and doing his own work, using the Paramount specifications if he wants.

The projectionist conducting the demonstration told the HERALD that he used only 160 amperes for the 40 foot throw and could have gone to 200 if necessary. The projection equipment included water-cooled carbon holders and an air-cooled aperture plate.

Mr. Freeman told the trade audience, as he did at an earlier surprise demonstration of the model last Saturday, that Paramount believes that "evolution is better for the whole industry than revolution" and has sought to develop a system which will serve the largest number of theatres best in relation to the large backlog of completed pictures and the product still in distribution.

The demonstration, held without any advance publicity was timed neatly to coincide with the presence in Hollywood of hundreds of out-of-town exhibitors here for the series of demonstrations of CinemaScope at 20th Century-Fox.

CINEMASCOPE

(*Continued from page 12*)

Zanuck stated the studio's intention of going back, when "The Robe" is finished, to reshoot some of the first-filmed sequences in order to take advantage of methods and techniques developed since start of production.

In emphasizing the company's enthusiasm for CinemaScope Mr. Skouras said his company, at his insistence, had started out to produce two pictures in 3-D, but had cut one back to regular form after a few days of shooting, and that he wasn't at all sure his company wouldn't peddle the completed one to some other distributor for release instead of releasing it under the company's label.

Executives Dwell on Economic Aspects

All three of the executives dwelt on the economic aspects of CinemaScope with respect to production costs. Example: One of the test sequences shot in half a day would have required four days under standard procedure. It was not claimed that this much reduction in production time could be maintained; something like 50 per cent would be nearer the case, it was indicated.

Most opinions expressed by the viewers were outright enthusiastic. Many were qualified to some extent, as "when they get it installed in a theatre," or as "after they learn what it'll do best and what its limitations are," and so on. A few, extraordinarily few, considering the number of technological hoops the industry's been jumped through lately, refer back to the same company's adoption and abandonment of its seemingly comparable Grandeur Film system a couple of decades back, but Mr. Sponable clears up that matter convincingly. "We used a wide film for that," he says, "and had trouble keeping it steady in the middle of the big aperture it required. The screen we used was flat, and the film was black-and-white. Photography, materials—everything—has progressed since then. Grandeur was ahead of its time and couldn't

See Unanimous Approval Of CinemaScope

The people who produce, write and direct pictures are virtually unanimous in their approval of the CinemaScope system. The people who act in pictures are disposed to wait a bit before endorsing it unreservedly, because it's a cinch to precipitate some talent upsets in the same way that sound did. And the people who exhibit pictures, who have come from everywhere to attend the demonstrations, are lavish with their praise, despite the hard fact that they haven't been told for sure how much the equipment, or the CinemaScope product, is going to cost them.

The profession, perponderantly, has plumped for CinemaScope.

The press, represented in this matter solely by its Hollywood correspondents, has given a mixed verdict. Some have called it great, some have said it doesn't mean a thing, and the broad middle group has settled for a reportorial account instead of a critique.

This correspondent sees it this way:

At the exhibition end CinemaScope stacks up as an extremely interesting and promiseful expansion laterally of the standard picture frame, providing audience access to additional scenic areas, audience escape from assorted narrative artifices, and a degree (variable) of audience participation in screened events and situations. It stacks up, also, as an entertainment device of vast capacity, and as a highly exploitable attraction.

At the production end CinemaScope boils down to a widening of the view of the standard motion picture camera. As such it makes available to producers, writers and directors a staging area nearly thrice the size of the one they've been limited to all these long years, and it deprives them of certain adroit devices of deception conceived long ago as offsets to cramped confines. It unties their hands and peremptorily challenges their talents.

CinemaScope opens some new horizons, offers some new opportunities, and presents some new limitations. It will impose some new conventions. These horizons, opportunities, limitations and conventions may turn out to be better or worse for the art and the industry than the horizons, opportunities, limitations and conventions that have governed the motion picture from birth to now. But, for better or worse, they are *different* at very least, and on that count alone (any dissenters present?) CinemaScope has got to be hailed as a milestone in motion picture progress.

J. M. SCHENCK, TODD LAUNCH NEW WIDE SCREEN COMPANY

Another company, of considerable apparent resources, entered the hugely magnified field of improved motion picture processes this week. It is the Magna Theatre Corporation, which will produce "a limited number of musical pictures," and which will utilize "The Todd-AO Process."

This process is described in the first press releases, and at mid-week without elaboration, as one which uses "new principles in wide angle photography," one projector, and one film. It was said to be developed by Dr. Brian O'Brien, University of Rochester Institute of Optics director and American Optical Company research supervisor.

Arthur Hornblow, Jr., producer, one of the many big names associated with the company, was said at mid-week to have described the system as one using a wide screen, curved and as large as Cinerama's.

Mr. Hornblow is vice-president in charge of production for the new company. Other producers are to be Richard Rodgers and Oscar Hammerstein, of Broadway, who also will be on the board. Joseph M. Schenck, recently from 20th Fox where he was production executive, will be board chairman. The Todd-AO process is said to derive its name from Michael Todd, who was a vice-president of Cinerama. He also will be on the board.

Some of the other personalities named as officers and principals of the new company are: George Skouras, president of Magna; Lee Shubert, legitimate producer, Edward Small, film producer, Charles Seligson, New York University law professor, and Judge James M. Landis, former Harvard Law School dean—all directors.

Another interested company will be the Todd-AO Corporation, to lease and distribute equipment, which in turn is said to await manufacture by the American Optical Company. Understood on the board of this corporation are Walter A. Stewart, American Optical president; Henry S. Woodbridge, its vice-president; Dr. O'Brien, previously described; Frederick M. Warburg, Kuhn, Loeb & Co.; and Mr. Schenck, Mr. Shubert, Mr. Todd, and Mr. Skouras.

Cinerama Is Big in Detroit

DETROIT: "This Is Cinerama," the first program in the first of the latter-day wide-screen systems, opened here at the 1,150-seat Music Hall Monday night in its premiere engagement outside New York City. It has been an SRO attraction at New York's Broadway theatre since last November and is due to open in Los Angeles at the Warner theatre April 29.

Monday night's premiere, sponsored by the Women's Association of the Detroit Symphony Orchestra, was attended by local civic and society leaders, as well as by Dudley Roberts, president of Cinerama Productions; Joseph Kaufman, director of exhibition for the company, and Lowell Thomas, vice-chairman of the board, who was presented *Look Magazine's* special achievement award for "the most spectacular picture show of the year" as part of the premiere festivities.

The production opened at the Music Hall to an advance of over $70,000, including some 11,000 money orders from 11 states. This engagement represents the first installation of the new semi-portable Cinerama projection booths. Except for the wiring and the concrete bases for the booths, all equipment is portable. Cost of remodeling the house came to less than $40,000, it was said, while similar costs at New York's Broadway theatre were reported to be well in excess of $100,000.

Another History-Making **FIRST** *from*

WARNER BROS.

From the studios that first successfully introduced sound to the motion picture screens of the world...

WARNERPHONIC

Heard for the first time by 500 of the nation's leading exhibitors in a series of screenings now being held in WARNER BROS. 3-DIMENSION STUDIO AUDITORIUM, in Burbank, the astounding revolutionary audio complement to

"HOUSE OF WAX"

in

WARNERCOLOR

THE FIRST ALL 3-DIMENSION FEATURE PRODUCED BY A MAJOR STUDIO

MUSIC! DIALOGUE! EFFECTS!

The richest beauty of sound comes to you in the screen's first complete electronic merger of dimension-camera and dimension-microphone in their most fully dreamed-of relations.

WARNER BROS. Pictures presents
"HOUSE OF WAX"
Photographed in NATURAL VISION 3-DIMENSION
Color by WARNERCOLOR
starring
VINCENT PRICE • FRANK LOVEJOY • PHYLLIS KIRK
CAROLYN JONES • PAUL PICERNI
Screen Play by CRANE WILBUR • Produced by BRYAN FOY • Directed by ANDRE DeTOTH

WARNERPHONIC is the wedding march of Sound *and* 3-Dimension.



WORLD PREMIERE
PARAMOUNT, N. Y., APR. 10
MAJESTIC, DALLAS
TEXAS, SAN ANTONIO
PALACE, FT. WORTH } APRIL 14
PARAMOUNT, LOS ANGELES
PARAMOUNT, HOLLYWOOD } APRIL 17
FOLLOWED IMMEDIATELY
THROUGHOUT THE UNITED STATES, CANADA
AND GREAT BRITAIN!

Terry Ramsaye Says

"LEST WE FORGET"—Again, for the sixteenth year, the show world is institutionally indebted to Paul E. Glase of the Fabian Theatres in Reading, Pennsylvania, for his brochure of remembrance recording the passing within the year of notable persons of the amusement world. It is a labour of devotion. The annual document is distributed without charge to interested persons and institutions as "my contribution to the theatre which has been good to me in my forty years' association with it." It is remarkable in its coverage.

A flood of reminiscence is awakened, turning the page of this current issue. One is reminded, for instance, that Elmo Lincoln came in with "The Birth of a Nation," became the first "Tarzan" and played his last role in "Joan of Arc." Then there is note of James Howe, who died last December 29 at 90, who had come back from the Klondike with real gold and backed the Shuberts in building sixteen theatres. Perhaps you would be surprised to learn that Fannie Ward, who died January 27, 1952, was only 80.

The booklet presents 160 thumbnail biographies, and is a unique document of record.

POLLS & AWARDS—Mervyn LeRoy, distinguished director, has come up with a suggestion that there should be an annual poll of theatre-goers by Hollywood in cooperation with exhibitors to determine the best talent, pictures and processes of the year. This he suggests in place of Academy Awards, and urges that such a national poll would be worth in publicity and goodwill whatever money and effort it might cost.

Such an expansive effort would indeed generate a lot of publicity; as to goodwill one cannot be so sure.

It is to be remembered that there is a continuous poll of the public conducted through the box office by the merchandising functions of the industry, now. The home office ledgers are continuously informing the showmen of all that the public knows how to say about pictures, in readily understandable terms.

One is reminded of one of Roxy's few ironic observations: "The public always knows what it wants right after it has had it."

The industry has always had all the data it could use, and often more. Perhaps you can remember when the very air of movieland reeked with "research," audience tests, electric totalizers of spectator reaction and a vast abracadbra of pseudo scientific magic. Where is all that magic gone now?

The average motion picture patron does not really know enough about himself to set down informative answers to an analytical questionnaire on his personal entertainment reaction.

Mr. LeRoy has made interesting reference to a survey of the patrons of the 82 theatres of the Fox-Intermountain circuit, said to cover some 50,000 patrons in seven states. The results showed a coincidence of opinion concerning eight of the top pictures of 1952 with the listing of the 12 top money-making pictures nationally, as reported from authentic sources by *Motion Picture Herald*. The Intermountain patrons' report on best actors and actresses compared in a very like ratio to the nationwide exhibitors' judgment of the ten best money-making stars in the *Herald's* 21st annual poll reported last December.

What we could really use would be an answer from the missing and indifferent customers to the question: "What do you prefer to the movies, and why?" That is where the problem is.

THEODORE HUFF—With the abrupt passing of Theodore Huff, in his forty-seventh year, the small company, if one may call it that, of serious objective scholarship in the consideration of the motion picture is sadly depleted. He was one of the extremely few researchers and commentators on the screen institution, who from his beginning made it a career of intensive and exclusive devotion. There are hardly half a dozen of his like. In the commercial world of the motion picture he was but slightly and marginally known, despite his many and careful writings. He came to know more and better about the films than many of the practitioners, who were so much the subject of his examination, too. He was unhappily interrupted in the research for a penetrating history of the motion picture. He was a conscientious reporter. His "Charlie Chaplin," the first and only approximately definitive biography published in 1951, was his major published work, much more a contribution than was recognized. That recognition will come with the researches and rewrites of some distant tomorrow.

Drive-in Unit, Wisconsin Allied Meet

MILWAUKEE: Representatives from more than 40 states were in attendance as the annual convention of the Allied Theatre Owners of Wisconsin, held in conjunction with the convention and equipment show of the National Drive-In Theatres Association, opened here Tuesday at the Schroeder Hotel. Sig Goldberg, president of Wisconsin Allied, presided at the meetings of the convention and trade show, running through Thursday.

The agenda for the first day was taken up by exhibitor group discussions which were broken down into panels of large towns, small towns, subsequent runs and drive-ins.

Displays by more than 50 equipment and concession supply firms featured exhibits of the latest drive-in items. The number of displays of drive-in merchandise was in line with the relaxation of building controls by the National Production Authority.

Abram Myers Is Speaker

Among the featured speakers at the Wednesday afternoon meetings were Abram F. Myers, general counsel and chairman of the board of National Allied; Wilbur Snaper, president of National Allied; Ben Marcus, treasurer of National Allied and national director of Allied of Wisconsin; Col. H. A. Cole, national co-chairman of COMPO's admission tax repeal campaign committee, and Herbert Barnett, president of the Society of Motion Picture and Television Engineers.

Speaking on the second day of the convention, Mr. Barnett advised exhibitors to "proceed with caution" in adopting any system of motion picture projection. Describing some of the technical limitations of today's 3-D and wide-screen systems, Mr. Barnett said that no one should dream "3-D will long support just any kind of picture in just any kind of theatre."

Snaper Attacks "Stupidity"

Mr. Snaper's address was a slashing attack against the distributors for what he termed their "arrogance and stupidity" in failing to realize that their illegal trade would drive exhibitors to "extreme measures" to correct an "intolerable situation." This referred to the remark last fall by the sales manager of a distributing company that Mr. Snaper was just trying to drum up publicity for the National Allied convention in Chicago with his bitter denunciation of distribution policies.

In his talk, Mr. Marcus voiced a plea for owners of theatres, both indoor and outdoor, to bend every effort toward working out some method of sharing film rather than being "trapped" into bidding situations. He also expressed the opinion that there should be no discrimination by any branch of the industry against drive-ins.

WHOLE NATION WATCHES OSCAR'S ANNUAL BOW

Estimated 60,000,000 See TV Presentation; Effect on Theatres Varied

As filmdom's most coveted award, the "Oscar," was won Thursday night by Gary Cooper, Shirley Booth and "The Greatest Show on Earth," the ceremonies of the Academy of Motion Picture Arts and Sciences were beamed to every part of the nation. Sixty-seven television stations and 190 radio broadcasting outlets of the National Broadcasting Co. made the show available to an estimated 60,000,000 people.

For the first time in the quarter century of Academy Awards, a New York ceremony was added to the Hollywood presentation. At the RKO Pantages theatre in Hollywood Bob Hope was master-of-ceremonies, while in New York at NBC's International theatre was Conrad Nagel. All the awards were presented in Hollywood except the Best Actress "Oscar," which went to Miss Booth.

Competitive Effect Was Varied by Localities

The competitive effect of the televised presentation of theatre business varied in each time zone. In the eastern time zone, where the program was not on the air until 10:30 P. M., it had virtually no effect on theatre business. The far west, where the program originated, and was on the air at the peak theatre hours of 7:30 to 9 P. M., houses felt the competition the most. The effects were progressively less through the midwest, the south and the Atlantic seaboard.

In New York, Broadway and neighborhood theatre operators reported attendance about normal for a Thursday night in Lent —not good except for outstanding attractions, but not seriously off, either.

The domestic audience of the show, it was learned, was augmented by an estimated audience of 31,000,000 reached by Armed Forces Radio Service and foreign stations. The broadcast and telecast was sponsored by the RCA Victor division of the Radio Corporation of America. NBC paid $100,000 for the radio and TV rights, according to Charles Brackett, Academy president, who also participated in the telecast.

NBC Beats Out TNT Bid For Telecast Right

The $100,000 paid by NBC beat out Theatre Network Television's bid, which hinged on getting the approval of film companies for a theatre telecast.

The Armed Forces Radio Service, in addition to carrying the event to U. S. service men throughout the world, also served as a feeding station for 69 foreign stations.



At the award ceremonies in New York Oscar-winning Shirley Booth is embraced by Fredric March, who reads a congratulatory telegram.

The foreign countries which carried the show via local stations were England, Japan, Korea, Australia, South Africa, India and Germany in addition to many countries in South America.

In the United States there appeared to have been no organized effort by theatres anywhere to promote the telecast in advance as a public relations contribution. Neither was there any noticeable effort to woo the public away from the program into the theatres.

The list of Academy Award winners is as follows:

Best Picture

"The Greatest Show on Earth," Cecil B. DeMille, producer, Paramount.

Best Performances

Actor—Gary Cooper in "High Noon," Stanley Kramer Productions, United Artists.

Actress—Shirley Booth in "Come Back Little Sheba," Hal Wallis, Paramount.

Supporting Actor — Anthony Quinn in "Viva Zapata," 20th Century-Fox.

Supporting Actress—Gloria Grahame in "The Bad and the Beautiful," M-G-M.

Best Direction

John Ford, "The Quiet Man," Argosy Pictures Corp., Republic.

Best Writing

Story—"The Greatest Show on Earth," Frederic M. Frank, Theodore St. John and Frank Cavett.

Screenplay—"The Bad and the Beautiful," M-G-M. Charles Schnee.

Story and Screenplay—"The Lavender Hill Mob," a J. Arthur Rank Presentation—Ealing Studios, Universal, T. E. B. Clarke.

Best Art Direction

Black-and-White—"The Bad and the Beautiful," M-G-M. Cedric Gibbons and Edward Carfagno.

Color—"Moulin Rouge," Romulus Films, United Artists. Paul Sheriff.

Best Cinematography

Black-and-White—"The Bad and the Beautiful," M-G-M. Robert Surtees.

Color—"The Quiet Man," Argosy Pictures Corp., Republic. Winton C. Hoch and Archie Stoute.

Best Costume Designs

Black-and-White—"The Bad and the Beautiful," M-G-M. Helen Rose.

Color—"Moulin Rouge," Romulus Films. Marcel Vertes.

Best Film Editing

"High Noon," Stanley Kramer Productions. Elmo Williams and Harry Gerstad.

Best Sound

"Breaking the Sound Barrier," London Films, United Artists.

Best Musical Achievements

Scoring of a Musical—"With a Song in My Heart," 20th Century-Fox, Alfred Newman.

Dramatic or Comedy Film Score—"High Noon," Stanley Kramer Productions. Dimitri Tiomkin.

Song—"High Noon (Do Not Forsake Me, Oh, My Darlin')" from "High Noon," Stanley Kramer Productions. Music by Dimitri Tiomkin. Lyrics by Ned Washington.

Best Short Subjects

Cartoon—"Johann Mouse," M-G-M. Fred Quimby, producer.

One-Reel—"Light in the Window," Art Films Productions, 20th Century-Fox. Boris Vermont, producer.

Two-Reel—"Water Birds," Walt Disney Productions, RKO Radio.

Best Documentaries

Short Subjects — "Neighbours," National Film Board of Canada, Arthur Mayer-Edward Kingsley, Inc. Norman McLaren, producer.

Feature—"The Sea Around Us," RKO Radio, Irwin Allen, producer.

Special Awards

Irving G. Thalberg Memorial Award: To Cecil B. DeMille.

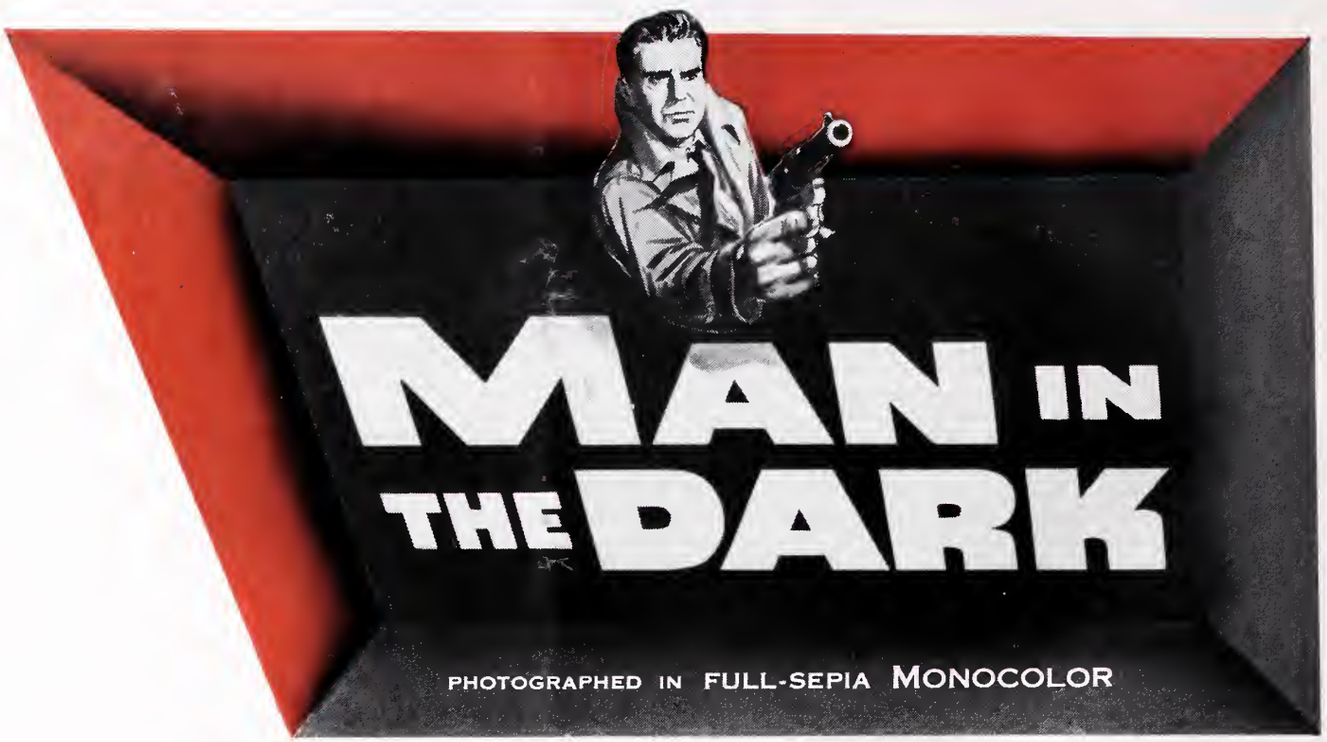
Special Award to Bob Hope.

To Harold Lloyd as a high practitioner of comedy.

To Merian C. Cooper as an industry innovator.

(Continued on page 20, column 1)

NOT ONE
THREE DI
FULL LENGT



The shocking science chiller... filmed behind closed doors!

READY EARLY IN APRIL -
FROM COLUMBIA
. . . GLASSES AVAILABLE

BUT TWO MENSION

H FEATURES



FORT 77

COLOR BY TECHNICOLOR

PHOTOGRAPHED IN NATURAL VISION 3-DIMENSION

The first great outdoor epic of America in 3 Dimensions!

READY EARLY IN MAY

FOR EVERY DATE TAKEN!

ACADEMY

(Continued from page 17)

To Joseph M. Schenck as a production pioneer.

To A. Arnold Gillespie for special sets on "Plymouth Adventure."

To George Alfred Mitchell for the invention of the Mitchell Camera.

Present Awards for Technical Achievement

In addition to the awards listed above the Academy made the following awards for scientific and technical achievements:

Statuette to Eastman Kodak for Eastman color negative and Eastman color print films.

Statuette to Ansco Division, General Analine and Film Corp., for Ansco color negative and Ansco color print film.

Plaque to Technicolor Motion Picture Corp. for improved method of color motion picture photography under incandescent light.

Honorable Mention—Projection, research and still departments of M-G-M, for improved method of projecting photographic backgrounds.

Honorable Mention — John G. Frayne, R. R. Scoville and Westrex Corp. for a method of measuring distortion in sound reproduction.

Honorable Mention — Photo Research Corp. for creating a spectra color temperature meter.

Honorable Mention—Gustav Jirouch for the design of a robot automatic film splicer.

Honorable Mention — Carlos Rivas, M-G-M, for developing a sound reproducer for magnetic film.

Forms Company to Market Sterilizer of 3-D Viewers

Herman Goldstein, of Electro-Aire Corporation, in partnership with Joseph P. Kennedy, former U. S. ambassador to Great Britain, and I. M. Rappaport, Baltimore theatre owner, has formed a new corporation, Steriloptics, Inc., to distribute a machine to sterilize polarized glasses on theatre premises. The machine was developed with the technical assistance of Paul Rainbourn and Dr. Leon J. Warshaw, Paramount Pictures' vice-president and medical director, respectively. By use of ozone, the machine is said to sterilize glasses, either paper or plastic framed, at the rate of 1,000 to 2,000 pairs every 30 minutes, depending on the type of frame.

11 Houses Sign for 3-D Film of Title Bout

The signing of the first 11 key city contracts for theatrical presentations of the 3-D fight film of the Rocky Marciano-Jersey Joe Walcott heavyweight championship bout, slated for April 10, was announced in New York by William Heineman, vice-president of United Artists in charge of distribution. Included are theatres in New York, Newark, Fort Wayne, Albuquerque, Los Angeles, San Diego, Denver and Bakersfield, Calif. Filming will be done in the Stereo-Cine process of third-dimension, it was announced by Mr. Heineman.

SET STANDARDS FOR 3-D PRODUCTION

HOLLYWOOD: **Major companies using their own 3-D systems have arrived at a set of standards for production of films which require the use of polarized viewers, it was learned here this week. Contemplated is a theatre with a 75-foot throw onto a screen 25 feet wide. Also considered is a viewing position two-thirds of the way back and in the center, based on the assumption that a theatre begins filling up at this point with later patrons spreading out to form a diamond pattern around the original point. The three-to-one ratio (throw-to-screen) is assumed to be a dependable working factor and is observed in computing lens separation.**

COMPO Ends U.S. Tours

With exhibitor and industry commitments completed, the Council of Motion Picture Organizations will suspend operations of its "Movietime U.S.A." tours until such time as "the need and demand for its removal asserts itself," it was announced by Robert J. O'Donnell, national movietime chairman, in New York Saturday.

Lou Smith, executive director of the tours for the past year, will close the Hollywood office and terminate his services to the organization during the current month, Mr. O'Donnell stated.

Since the inception of the tours in October, 1951, 400 stars and personalities have visited more than 1,500 cities and towns throughout the country. Most of the towns had never before had a Hollywood personality visit them. Mr. O'Donnell said that exhibitor enthusiasm indicated that the tours provided one of the industry's greatest public relations accomplishments in years from several standpoints.

Will Shoot Danny Kaye Film In Both 3-D, Wide-Screen

"Knock on Wood," Danny Kaye's next film comedy, will be photographed at Paramount's Hollywood studios in two versions, 3-D and the large-screen process which Paramount now is developing, the studio announced this week. The film is to be produced independently by Mr. Kaye in collaboration with Norman Panama and Melvin Frank, with financing and distribution by Paramount. The picture goes into production in color by Technicolor early this summer.

Fox to Have 16 Features For Summer

Twentieth Century-Fox has scheduled 16 films for release during the spring and summer months, six of which are in color by Technicolor, one in Cinecolor, and one in three-dimension color (viewing device).

The color by Technicolor musical "Call Me Madam," starring Ethel Merman, Donald O'Connor, Vera-Ellen and George Sanders, leads the list of April selections. This production will be followed by "The President's Lady," starring Susan Hayward and Charlton Heston; and "Tonight We Sing," Technicolor film starring David Wayne, Ezio Pinza and Roberta Peters.

Scheduled for May release are "Titanic," starring Clifton Webb and Barbara Stanwyck; "Man on a Tightrope," starring Fredric March, Terry Moore and Gloria Grahame; "Invaders from Mars," a science fiction adventure in Cinecolor; and "The Desert Rats," starring Richard Burton, James Mason and Robert Newton.

The June releases are "The Girl Next Door," Technicolor musical headed by Dan Dailey, June Haver and Dennis Day; "Powder River," Technicolor western starring Rory Calhoun and Corinne Calvet; and "Pickup on South Street," starring Richard Widmark, Jean Peters and Thelma Ritter.

July pictures will be "White Witch Doctor," Technicolor adventure starring Susan Hayward and Robert Mitchum; "The Glory Brigade," starring Victor Mature; and "The Kid from Left Field," starring Dan Dailey and Anne Bancroft.

"Gentlemen Prefer Blondes," Technicolor musical starring Marilyn Monroe and Jane Russell, heads the list of August selections. Other productions to be released this month are "Sailor of the King," starring Jeffrey Hunter, Michael Rennie and Wendy Hiller; and "Inferno," the company's first 3-D release starring Robert Ryan, Rhonda Fleming and William Lundigan.

Cinerama Names Hartley

The election of John H. Hartley as treasurer of Cinerama, Inc., replacing Frank M. Smith, was announced in New York recently. Mr. Smith will retain his position as secretary and director of the company. Mr. Hartley, who has resigned as cashier and trust officer of the National Mahaiwe Bank of Great Barrington, Mass., will assume his new duties on April 6.

"Bwana" at Two Drive-ins

United Artists' Natural Vision feature, "Bwana Devil," opened Friday at the Twin Open Air drive-in and Chicago's original drive-in. The company reported that these are the first drive-ins to equip for 3-D and this marks the first time that a three-dimension feature has been shown at a drivein.

Senate Body Hearing Set March 31

WASHINGTON: After months of investigation, a Senate Small Business sub-committee will hold the first open public hearings on exhibitor complaints against film distributors in Los Angeles March 31, it was announced by Senator Thye (R., Minn.), chairman. According to committee officials, most of the witnesses will be from Los Angeles, San Diego and other Southern California areas.

Senator Schoeppel (R., Kan.), chairman of the monopoly sub-committee, will conduct the hearings, which he estimates will run three days. These hearings will be followed by another week of hearings in Washington, scheduled to start April 13.

The sub-committee which will conduct the hearings consists of Senators Tobey (R., N. H.), Ferguson (R., Mich.), Long (D., La.), Gillette (D., Ia.) and Schoeppel.

Sen. Thye said the committee had received many complaints from independent theatre owners who claim injury from certain distribution practices. "They say that such matters as clearances, availabilities, and competitive bidding are handled by distributors in a manner which is bringing increased hardship upon the exhibitors," the Senator said.

Emphasizing that the sub-committee has "no preconceived notions," Sen. Schoeppel announced that the sole purpose of his group was to receive problems confronting exhibitors, "most of whom are small, independent business men." He said his sub-committee would welcome comments and recommendations from all who are interested and was "particularly anxious" to receive the views of distributors and spokesmen for the government agencies having responsibilities in the industry.

Meanwhile, the distributors' position on a proposed arbitration system was placed before the counsel for the Small Business Committee. Austin Keough of Paramount, Adolph Schimel of Universal and Robert Perkins of Warners restated the distributors' stand opposing film rental arbitration, explaining that operating costs had increased.

Northwest Group Quits Coast Exhibitor Unit

The theatre owners of Washington, northern Idaho and Alaska have resigned from the Western Theatre Owners, according to an announcement by Hannah Oppie, the organization's executive secretary. The only reason given for the resignations was that they did not desire any outside contact and only wanted a strong statewide organization. These resignations will not affect the WTO despite the fact that all three organizations have been members since the parent group's inception as the Pacific Coast Conference Independent Theatre Owners approximately 10 years ago.

People in The News

ALFRED STARR, president of the Theatre Owners of America, now in Europe studying motion picture operations abroad, is expected back in this country about April 15.

WILLIAM J. SINGLETON, president of Associated Screen News, has been named vice-chairman of the public relations committee of the Motion Picture Industry Council of Canada.

JOSEPH M. SCHENCK has arrived in New York from the coast.

JACK BERESIN, chief barker of Variety Clubs International, will be given a testimonial dinner April 20 at the Bellevue-Stratford Hotel in Philadelphia. JOHN HARRIS, big boss of Variety Clubs International, will receive the Signum Fideli medal from LaSalle College of Philadelphia, April 12, for his charity work.

HARRY STONE, of the Motion Picture Export Association, has been assigned to a post in Rio de Janeiro, it was announced by ERIC JOHNSTON, president of the organization.

LEONARD H. GOLDENSON, president of American Broadcasting-Paramount Theatres, and ROBERT H. O'BRIEN and ROBERT M. WEITMAN, vice-presidents, have left New York to visit operations in Chicago, San Francisco and Los Angeles.

JOSEPH SOMMERS, manager of the Kingston theatre, Kingston, N. Y., has been elected president of the Uptown Businessmen's Association, retail trade organization of the community.

DON MERSEREAU has been appointed associate publisher and general manager of *Boxoffice,* it was announced in Hollywood by BEN SHLYEN, publisher. Mr. Mersereau held a similar post for many years with *Film Daily.*

EDITH PRIGOZY, who has been associated with the 20th Century-Fox International Corporation for the last 11 years as assistant to LESLIE F. WHELAN, has resigned to do free-lance work.

ELIZABETH TAYLOR has been borrowed from MGM to replace VIVIEN LEIGH in Paramount's "Elephant Walk." Miss Leigh was forced to withdraw because of illness.

WILBUR SNAPER, president of Allied States Association, will speak at the Virginia Motion Picture Theatre Association's annual convention, May 6, at the Hotel Chamberlin, Richmond, Va.

MANNY REINER, foreign sales manager for Samuel Goldwyn Productions, has left New York for the Philippines on the first leg of an eight-week tour of the Near East and Far East where he will set distribution plans for "Hans Christian Andersen."

ALFRED W. SCHWALBERG, president of Paramount Film Distributing Corporation, has been named chairman of the president's luncheon committee of the Cinema Lodge of B'nai B'rith, New York. The luncheon, April 8, will honor MARTIN LEVINE, retiring president, and induct BURTON E. ROBBINS, newly elected president.

GEORGE J. WALDMAN has been appointed metropolitan sales manager for Polalite 3-D glasses, by Bonded Film Distributors, Inc., an affiliate of National Film Service.

HARRY BRANDT, New York circuit operator, was one of eight persons to receive an award from the Free Enterprise Awards Association as a man that "won an enduring place in the history of American endeavor by achieving success despite adversity."

MPAA Delays Attacks On State Censorship

Pending the rulings on two cases before state supreme courts, the Motion Picture Association of America has decided to delay its all-out legislative drive to repeal state censorship. The two actions which have delayed the drive are the Ohio newsreel censorship case and the New York "La Ronde" suit.

Milwaukee Colosseum Loge Installs Officers

Milwaukee Loge No. 4 of the Colosseum of Motion Picture Salesmen of America installed its newly elected officers at the annual dinner last week held at the local Elks Club. Those installed were L. J. Seidelman, president; Morton Kramer, vice-president; George Edgerton, secretary-treasurer; William Schwartz, sergeant-at-arms, and Robert Baker and M. Anderson, trustees. Dave Chapman, Columbia Pictures, was presented an award in recognition of his services as past president.

Gets Mexican Picture

Columbia Pictures has announced the acquisition of world distribution rights to "The Affairs of Messalina," produced in Mexico. Much of the action of this film of ancient Rome is filmed in the streets and arenas of that city.

PARAMOUNT REPORTS TO THE

"Road To Bali," Paramount's first '53 release, set off a chain-reaction of increased boxoffice revenue which has been sustained by all our product during the year's first three months. Extra production values, backed by vigorous pre-selling, have resulted in top performance by all these current Paramount hits:

"OSCAR" WINNER FOR "BEST PICTURE OF YEAR"



CECIL B. DeMILLE'S

The Greatest Show On Earth

Color by Technicolor

"OSCAR" WINNER FOR "BEST ACTRESS" – SHIRLEY BOOTH



HAL WALLIS'

Come Back, Little Sheba

starring Burt Lancaster. Shirley Booth, Terry Moore, Richard Jaeckel



NEW BRIGHT STAR, ROSEMARY CLOONEY, IN



The Stars Are Singing



Technicolor, starring Rosemary Clooney, Anna Maria Alberghetti, Lauritz Melchior

ANOTHER TOPPER FROM THE TOP MONEY STARS



HAL WALLIS' ## The Stooge

starring Dean Martin and Jerry Lewis

NATION'S EXHIBITORS } ON THE FIRST QUARTER OF 1953...

Paramount Pictures

LOOK FORWARD TO:

The Easter Show of Shows



Off Limits

Bob Hope, Mickey Rooney, Marilyn Maxwell

15th month of all-time records as the greatest entertainment on earth! And now the top Academy Award added to over 20 major worldwide honors...

The romantic comedy world-premiered in Korea



The Girls Of Pleasure Island

Technicolor. By F. Hugh Herbert who wrote "Kiss and Tell"

Showcased in special dates, some holding up to 14 weeks. Now playing to full print capacity and sensational business on tidal wave of "Oscar" interest...

The American epic



Pony Express

Technicolor. Charlton Heston, Rhonda Fleming, Jan Sterling, Forrest Tucker

---

Play right away this musical with the public's new favorite! We've tremendous plans for her: next with Bob Hope—soon in 3-D—then she'll sing with Bing...

"The most effective horror picture ever produced."
—The Independent



The War Of The Worlds

Technicolor

Thousands of showmen have added another Martin & Lewis record to those that have gone before—because this big comedy is full of story value too...

AND SOON:

3-D SANGAREE
Technicolor

George Stevens' SHANE
Technicolor

STALAG 17

ALLIED ARTISTS MEETS MAY 18

First International Sales Session Set for Miami for World Forces

HOLLYWOOD: Plans have been completed for Allied Artists' first international sales convention to be held May 18-20 at the Roney Plaza Hotel in Miami, Steve Broidy, president, announced this week. More than 150 sales representatives from all over the world will attend.

At the same time Mr. Broidy disclosed the meeting will mark the first time any film company has brought its entire British sales force to this country. The sales executives, managers and salesmen of Associated British-Pathe, Allied Artists distributors overseas, will be headed by MacGregor Scott, general sales manager, and Ken Murray, secretary of the company. V. Comer and P. Giles will attend as executive delegates from the ABC Theatre Circuit. Allied Artists distributors from 50 countries will assemble.

Ritchey to Preside

On the occasion, Norton V. Ritchey, president of the company's foreign subsidiary, will preside. The Latin American group will be headed by Bernard J. Gates, Latin American supervisor. Attending will be C. G. Dickinson, United Kingdom representative, and Ernest Wettstein, continental representative. M. R. Goldstein, Allied Artists vice-president and general sales manager, will preside over the domestic distribution sessions, at which time winners of the recent Morey "Razz" Goldstein 13-week billing drive will be announced.

Thirty-one branch managers and three division managers, Harold Wirthwein, western division manager; L. E. Goldhammer, eastern division manager, and James A. Prichard, southwestern division manager, will be on hand.

Studio executives to attend include Mr. Broidy, and Harold Mirisch and G. Ralph Branton, vice-presidents; Walter Mirisch, executive producer, and John C. Flinn, director of advertising and publicity.

Executives from East

The eastern contingent will include Mr. Ritchey, Mr. Goldstein, Ed Morey, vice-president; Lloyd Lind, supervisor of the company's domestic exchanges; William Satori, executive assistant to Mr. Ritchey; Harry Goldstein, eastern publicity head; Victor Volmar, Latin American manager, and William K. Everson, foreign publicity director.

Earlier Walter Mirisch announced 23 pictures will be put before the cameras by the company during the next six months. Four will be in color by Technicolor, four in other color and one in 3-D. The latter is "The Maze," which starts about April 10 with Richard Heermance producing. The four Technicolor films are "The Black Knight," "Annapolis '53" and "Wichita," which Mr. Mirisch will produce personally, and Walter Wanger's "Hajji Baba." The others in color are "The Forty-Niners," with William Calihan, Jr., producer; "Pride of the Blue Grass," Hayes Goetz; "The Green Hills of Idaho" and "John Brown's Raiders."

Other productions include "Bitter Creek," "Bowery Knights," "Safari Drums," "Fighter Attack," "Murder Without Tears," "Northern Patrol," "The Queen's African Rifles," "The Deserter," "Mexican Quest," "Vigilante Rebellion," "Massacre at Deer Creek," "Slade," "Clipped Wings," "West of Texas" and "The Great Southwest."

ALLIED ARTISTS PROFIT UP FOR 26 WEEKS

HOLLYWOOD: **Net profit for Allied Artists and its wholly owned subsidiaries for the 26 weeks ending December 27, 1952, was $309,771 before Federal income taxes, which compares with $235,582 for the same period the previous year. A reserve of $88,000 was set up for Federal income taxes; no corresponding reserve was set up the year before because of loss-carry forward credits. Gross income for the specified period was $4,540,684, which compares with $4,330,861 for the year before.**

Maryland Congressmen Pass License Fee Cut

Maryland Congressmen have passed a bill reducing the annual theatre license fee from as much as $200 to a token fee of $1 per year and have sent it to Governor Theodore R. McKeldin, Jr., for approval. This measure was seen by its sponsor, Senator John Turnbull, as an aid to exhibitors to fight the inroads of television. Senator Turnbull said, "Movie people in the country are going broke and its mainly due to TV."

Canadian Screen Units Elect New Officers

TORONTO: At the annual meeting of the Canadian Motion Picture Distributors Association Frank Fisher was elected president and Peter S. Meyers, vice-president. At the annual meeting of the Toronto Film Board, Abe Cass and Russ Simpson were reelected president and vice-president.

Sees 100 to Be Dubbed

A new high of about 100 foreign pictures will be dubbed in this country next year, it is predicted by Peter Riethof, head of Riethof Productions, Inc., of New York. Advanced dubbing methods insure the greater commercial appeal of foreign pictures here, Mr. Riethof declared. He asserted that ultimately foreign dubbed pictures may replace B pictures in the American market because they are less expensive to make.

The tremendous possibilities of dubbed foreign pictures for product-hungry TV were pointed out by Mr. Riethof. Good dubbing is a creative, artistic job, he asserted. Costs range from $15,000 to $20,000. Methods of superior dubbing involve the making of a separate negative using the same foreign actors who produce English lip movements. The English language sound then is dubbed in.

Mr. Riethof, whose recent film "Anna" is hailed as an example of excellent dubbing, cited an instance whereby a British producer approached him to dub a British-picture into American English in order to increase its box office potential here. Mr. Riethof said that British pictures dubbed in English can multiply revenue.

Texas COMPO Film for Exposition Postponed

DALLAS: The Texas Council of Motion Picture Organizations has postponed the project of a Motion Picture World Exposition, planned for the State Fair in October, until 1954. The postponement also includes the deferring until next year of the plan for the transfer of the exposition to a 22-car streamlined train. The reason for the postponement, according to R. J. O'Donnell, co-chairman of the organization, was the necessity for the Texas COMPO members to devote their efforts to the campaign for the repeal of the Federal admission tax.

Jimmy Fund Drive Total Passes 1951 Collection

The final report of receipts from the 1952 Jimmy Fund Drive totaled $375,624.59 and bettered the previous year's collection by $25,000, it was announced by Arthur Lockwood, general chairman, and the Variety Club of New England. Of this total, $144,134.51 was collected by theatres in the area, $77,277.38 by miscellaneous collections, $45,133.92 by contributions made at drive-in theatres.

Quigley at Ohio Meeting

Martin Quigley, Jr., editor of MOTION PICTURE HERALD, is scheduled to be one of the speakers at the annual convention of the Independent Theatre Owners of Ohio to be held at the Deshler-Wallick Hotel in Columbus, April 7 and 8. His topic is "There *Is* a Future for Independent Exhibitors."

SPRINGTIME IS ALWAYS KETTLE TIME!

HOW YOU GONNA KEEP 'EM DOWN ON THE FARM... AFTER THEY'VE BEEN DOIN' WHAT THEY'RE DOIN' NOW?

THEY'RE HAVING THE HAPPIEST TIME OF THEIR LIVES...



They spin a spy-ring in circles...



The Can-Can girls can't resist Pa!
A French wolf rhumbas with Ma!

Ma and Pa KETTLE ON VACATION

BRAND NEW ...GRAND FUN!

Starring Marjorie MAIN Percy KILBRIDE

with RAY COLLINS · BODIL MILLER

DIRECTED BY CHARLES LAMONT · WRITTEN BY JACK HENLEY · PRODUCED BY LEONARD GOLDSTEIN · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

U-I makes the Money Makers!

QUOTA RELIEF WENT TO 1,422

British Full Year's Report Shows Average First Feature Quota 25.5%

by PETER BURNUP

LONDON: The Board of Trade has presented its report on exhibitors' quota returns for the year ending September 30, 1952.

A total of 1,422 theatres were given relief in varying proportions on first feature quota in consequence of which the average prescribed first feature quota for the country as a whole became 25.5 per cent. The prescribed quotas during the period were 30 per cent for first features and 25 per cent for "supporting programme."

Returns Are Analyzed

Analysis of the returns, the Board states, brings out the following points:

1. The average proportion of British films exhibited in Great Britain was 27 per cent for the first feature and 24 per cent for supporting programme films.

2. Of the 4,598 returns received by January 1953, 4,183 were from exhibitors with quota obligations who operated over the whole of the quota year. Of these 1,043 failed to achieve the quota prescribed for first features. Some 642 of the 1,043 failed by five per cent or less, and 1,901, exhibitors failed to achieve the quota for the supporting programme.

3. The number of theatres which achieved or exceeded their quota for first features was 3,140 or 75 per cent of the total.

4. The average quotas achieved for the year as a whole by the three major circuits (Odeon, Gaumont-British and Associated British Cinemas), who are not eligible for quota relief, was 32.5 per cent for first features and 29.5 per cent for the supporting programme.

Budget Due April 14

April 14 is officially announced as the day on which Chancellor of the Exchequer R. A. Butler will open his Budget to the House of Commons.

Replying to a question in the House last week, the Financial Secretary to the Treasury (Mr. Boyd-Carpenter) stated that about £3,750,000 would be the cost of the CEA's suggested entertainment tax reductions if, as the Association proposed, admission prices remain unchanged.

Insofar as admission prices were reduced, the cost to the Exchequer would be increased, the Financial Secretary added.

A committee representative of the several branches of the film trade here will meet B.B.C. officials on April 1 to explore the possibilities of the resumption of the television programme "Current Release."

Last of the series was telecast March 25. The B.B.C. wanted to substitute it with another programme, "Scrapbook." This, it was suggested, should deal mainly with famed films which no longer have a general distribution. Exhibitors objected. They concede that "Current Release" with its short excerpts of new films boosted their business but they feel that a 30-minute TV programme dealing with one film only may have such entertainment quality that it will keep the customers at home even though the film be an old one.

An effort will be made on April 1 to arrive at a compromise under which some refinement of "Current Release" is resumed next Autumn.

Socialist Sniping Continues

Socialist sniping continues in the House of Commons at sponsored television here. Last week, M. P. Eric Fletcher, not only a Socialist politician but also vice-chairman of ABPC, wanted to know what losses the BBC expected to sustain in regard to the services of key television technicians, artists and other performers if and when sponsored TV was permitted. To which Assistant Postmaster-General L. D. Gammans slyly and with a show of ingenuousness reported that one of sponsored TV's virtues is that it gives a chance of alternative employment for artists and technicians.

Mr. Gammans also told the House that before V.H.F. broadcasting can begin, the form of modulation to be used and the best way of developing the service must be decided and the Television Advisory Committee has been asked to consider these questions as soon as possible. He added that when they had been settled the rate of progress would depend on the amount of national capital resources which could be allotted to this and other developments.

At the conclusion of the skirmish, Mr. Gammans was asked whether he was not engaged in special pleading for commercial TV which, the critics piously alleged, would bring "crime and vulgarity" on to the TV screen. With considerable bluntness, the Assistant Postmaster-General replied: "I *am* engaged in special pleading for commercial television. The Government happens to believe in it."

Mind Is Made Up

The Churchill administration has clearly made up its mind. The only outstanding questions are How and When? The informed persist in the view that pilot transmissions will occur before this year's end.

The Film Industry's joint memorandum to the Government staking out its own claim in the new field is now ready for submission. It will not be issued for publication until Whitehall's pundits have had the opportunity of studying it.

Distributors of Continental films here have formed their own Association, Continental Film Distributors' Association. The new body plans to promote Continental films in the provinces by collective advertising. It proposes also issuing regular bulletins on Continental films. President of the Association is Kenneth Rive, owner of two 600-seaters specialising in foreign subjects, in particular Russian films.

▽

Devoted Methodist J. Arthur Rank has directed that his theatres cooperate with the authorities of his religious Connexion on Good Friday. Twenty-five of the theatres which normally would be closed in accordance with local ordinances will open on Good Friday evening for religious services and film shows arranged in conjunction with the Methodist Church Home Mission.

Other announced religious motion picture observances here during the coming Eastertide are the opening at the Warner Theatre on Thursday of Holy Week of "The Miracle of Fatima" and the screening on Good Friday by the BBC's Television Service of the film "Behold the Man."

Announce Plans for Drive-in At British Coastal Resort

LONDON: Jack Jay, well-known showman here, has announced plans for construction of a 400-car drive-in theatre at the east coast beach resort of Great Yarmouth. Tentative plans have been broached from time to time for drive-ins at other holiday places. Promoters, it is said, previously have been scared off by Britain's notoriously tricky climate and the long hours of daylight which prevail here in the summer. Mr. Jay announced that he has the support of local municipal authorities and that his plans will be implemented definitely.

Children's Film Festival Part of Venice Show

The International Exhibition of Cinematographic Art to be held in Venice will again feature the exhibition of films for children. This will be the fifth year for this feature, called a festival. Discussion during the 1952 show resulted in laying down of categories for such pictures, which are: those for children up to the age of seven; those for children between eight and 11; others for those between 12 and 15; and a category which is definitely cultural and informational.

Hold London Premiere

The world premiere of "The Cruel Sea" was held at the Leicester Square theatre Thursday, for the benefit of King George's Fund for Sailors. Universal-International will distribute the film in the United States.

Plan Maryland Drive-in

Sidney Lust Theatres has broken ground just outside of Washington, on Marlboro Pike in Maryland, for another drive-in theatre. Opening date is set for April 1. The firm already operates two other drive-ins and eight indoor theatres in and around Washington.

Your Boxoffice Can Count On "Count the Hours!"

"Engrossing entertainment! The names of Teresa Wright and Macdonald Carey are as persuasive as any a showman might want for his marquee!"
— *Motion Picture Herald*

•

"Taut, absorbing melodrama highlighted by fine acting and direction!"
— *Hollywood Reporter*

•

"Praiseworthy on every count! Tensely exciting! Will pay off handsomely if shrewdly sold!"
— *Boxoffice*



Produced by BENEDICT BOGEAUS · Directed by DON SIEGEL · Screenplay by DOANE R. HOAG and KAREN DeWOLF

RKO RADIO PICTURES

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE artistic wrangling and temperamental wailing that traditionally set in the day after the Academy of Motion Picture Arts and Sciences bestows its annual awards of achievement didn't set in this year. Even the press, which commonly does a lot of forecasting that doesn't pan out, and complains bitterly by way of saving face, behaved itself this time. It is more likely than understandable that all this peace and calm relates in some fashion to the fact that the presentation ceremonies were telecast this year, for the first time, and that nearly everybody—at minimum everybody who was interested enough to care who got awarded—was an eye-witness to the proceedings.

Feared Loss of Glamor on Coast-to-Coast Hookup

The telecasting of the Awards presentations proved some things that many members of the production community, and of the Academy, had doubted. It had been a rather firm Hollywood contention that the personal glamor which is a prime asset of so many stellar performers would not survive telecasting, due to the pictorial inferiority of the video medium. Also that there would be refusal on the part of some nominees to put on television make-up for an appearance which, failing to win an award, they would never make. And there was a minority sentiment in favor of scaling the presentations down to a small and semi-private gathering from which would emanate, in due season, a press release noting the outcome of the voting.

There was considerable misgiving, widespread and far-reaching, about these and other matters, and quite a section of doubt about the treatment the art of the motion picture would receive from the science of television. But not any more. Thanks to NBC, RCA, the micro-wave and the expert efforts of several thousand technicians, the 25th Annual Awards presentations were the most satisfactory, in all respects, in the Academy's history. This is show business of tradition.

THESE are days of distraction in Hollywood. Everybody's got a process or a system. And everybody's got takers. Although estimates vary, concerning the number of exhibitors who've been here during the last 10 days, not counting local showmen, it seems rational to place the figure at about 400. And they've been going from studio to studio, attending demonstrations, asking questions, weighing answers, in some cases placing if-as-and-when orders, the only kind that can be placed at this point in the march of technological events.

The demonstrations which appear to have set the clock for this pilgrimage to the motion picture's place of manufacture were those of CinemaScope, the perpiheral-vision, stereophonic-sound system to which 20th Century-Fox is converting. These demonstrations were plainly dated in advertisements placed in the trade press, making it easy for an exhibitor to plan and execute a visit to Hollywood.

Warners and Paramount Also Show Their Stuff

The demonstrations by Warner Brothers of the combining of WarnerPhonic Sound and WarnerColor in that studio's Natural Vision 3-D production of "The House of Wax" shared exhibitor-interest with the 20th Century-Fox system and some others.

Demonstrations by Paramount of one of its several extra-dimensional and/or super-dimensional processes and systems shared exhibitor interest also.

The reaction of exhibitors to these and other technological demonstrations was fairly uniform. After exposure to the first of them, an exhibitor was pretty sure to be enthusiastic. After seeing two, he was slowed down a little. After three, or more, he could be persuaded to declare himself unequivocally on just one point, to wit: These boys are sure tryin'.

SIX pictures, two of them in 3-D, were started during the week.

Executive producer Edmund Grainger launched "Second Chance" in 3-D and in color for RKO, with Samuel Wiesenthal as producer, Rudy Mate as director, and with Linda Darnell, Robert Mitchum, Jack Palance and Milburn Stone in the cast.

Co-producers William Pine and William Thomas started their second Technicolor feature in 3-D, "Those Sisters from Seattle," for Paramount release, with Lewis R. Foster, directing Rhonda Fleming, Gene Barry, Agnes Moorehead, Jean Parker, Teresa Brewer and the Bell Sisters among others in the cast.

Irving Allen's Warwick Productions, which distributes through Columbia, turned Technicolor cameras on "Hell Below Zero" in England, with Mark Robson directing Alan Ladd, Basil Sydney and others.

Columbia's Robert Arthur rolled "The Big Heat," directed by Fritz Lang, which has a cast headed by Glenn Ford, Gloria Grahame and Jocelyn Brando.

Sam Katzman's Eskay Productions started "Sky Commandos," with Dan Duryea and Frances Gifford directed by Fred Sears, for Columbia release.

Gene Autry and Smiley Burnette mounted their horses to ride into "The Last of the Pony Express," for Columbia release, with Armand Schaefer producing and George Archainbaud directing.

THIS WEEK IN PRODUCTION:

STARTED (6)

COLUMBIA
Last of the Pony Express (Gene Autry Prod.)
The Big Heat
Sky Commando (Esskay Pic.)
Hell Below Zero (Warwick Prod., Columbia release, Technicolor)

PARAMOUNT
Those Sisters from Seattle (Pine-Thomas Prod., Technicolor, 3-D)

RKO RADIO
Second Chance

COMPLETED (7)

ALLIED ARTISTS
Bowery Knights

COLUMBIA
Man in the Dark (3-D)
The Wild One (The Kramer Co.)

INDEPENDENT
The Diamond Queen (Melford Prod., Warner Bros. release)
Cocobolo (Robert L. Peters Prod.)

MGM
Take the High Ground

UNIVERSAL-INT'L
Back to God's Country

SHOOTING (27)

COLUMBIA
From Here to Eternity

INDEPENDENT
War Paint (K-B Prod., Pathe Color, United Artists release)
Crosstown (Edward Small Prod.)
Money from Home (Hall Wallis Prod., Technicolor, 3-D)
Combat (Broder Prod.; formerly "Steel Bayonets")
Beat the Devil Santana Prod.-Romulus Films, Italy)

MGM
The Great Diamond Robbery
Saddia (Technicolor)
Arena (3-D, Ansco color)
Easy to Love (Technicolor)

PARAMOUNT
Elephant Walk (Technicolor)

REPUBLIC
The Champ from Brooklyn

20TH CENTURY-FOX
Vickie
How to Marry a Millionaire (Technicolor-CinemaScope)
The Kid from Left Field
The Robe (Technicolor, CinemaScope)
Inferno (Polaroid, Technicolor)

UNIVERSAL-INT'L
Brady's Bunch (Technicolor)
Three Were Renegades (Technicolor)
Walkin' My Baby Back Home (Technicolor)

WARNER BROS.
Riding Shotgun (WarnerColor)
The Burning Arrow (Natural Vision, 3-D, WarnerColor)
The Boy from Oklahoma (WarnerColor)
So Big
Blowing Wild (United States Pictures Prod.)
Three Sailors and a Girl (Technicolor)
Calamity Jane (Technicolor)



Herbert J. Yates
and
Republic Pictures

gratefully acknowledge the honor conferred by
the Academy of Motion Picture Arts and Sciences
in selecting

JOHN FORD'S

THE QUIET MAN



FOR BEST DIRECTION
JOHN FORD

•



FOR BEST COLOR
CINEMATOGRAPHY
WINTON C. HOCH • ARCHIE STOUT

HERBERT J. YATES presents
JOHN FORD'S GREATEST TRIUMPH

THE QUIET MAN

Color by Technicolor

starring
JOHN WAYNE • MAUREEN O'HARA • BARRY FITZGERALD
with WARD BOND • VICTOR McLAGLEN • MILDRED NATWICK • FRANCIS FORD
ARTHUR SHIELDS and ABBEY THEATRE PLAYERS

Directed by **JOHN FORD**

Screen Play by FRANK S. NUGENT • From the Story by MAURICE WALSH
Produced by MERIAN C. COOPER • an ARGOSY PRODUCTION
A REPUBLIC PICTURE

Happy RKO Future Seen By Grainger

RKO Radio's new chief, James R. Grainger, met the press for the first time in his New York office Tuesday morning, in an air of enthusiasm, optimism, faith, prosperity and business. He said:

That the company is very busy—the studio working away on some 18 pictures, enough to give its salesmen product through October, the sales executives planning to travel here and abroad to familiarize themselves with new tasks and new associates and to reenergize their staffs.

That the company thus far is committed to the type of 3-D requiring Polaroid spectacles; that its next eight pictures will be in that process; and that six of them will be made with its own, not Norling, camera.

That RKO Radio is looking among outside producers for pictures "of quality."

Mr. Grainger refused comment on the financial status of the company, saying he had been too busy familiarizing himself with sales tasks, and that alone would be a job of six months. He also said he had no knowledge of financial or personal matters which preceded him.

His company is going ahead with production despite economies by other firms because the industry is healthy and he believes in it, he said. "We are going to make pictures, and I and everyone here expect to get paid every week," he said.

He decried depressive talk by people in the industry, and especially by some of his friends whom he said had made fortunes, and he added he believed no one should be in the industry unless he believes in it firmly.

The 3-D pictures coming are "Louisiana Territory," being made with the Norling camera by Jay Bonafield; "Three-D Follies," a Lesser production using Mr. Lesser's process, and "Second Chance," which started March 16; "Arizona Outpost," March 16; "Son of Sinbad," March 30, and "French Line," "Thunder in the North" and "White Swamp." Eastmancolor is being used.

Mr. Grainger also said he feels satisfied with the Goldwyn and Disney business relationships, but the company cannot be responsible for their sales policies, and he thus turned aside questions on such which had been raised recently by Allied leaders Jack Kirsch and Wilbur Snaper.

Refuse Drive-In Permit

Judge William Rose, Knox Circuit Court, Ky., has overruled a lower court decision and denied a permit to Herbert Miracle, R. M. Johnson and E. H. Combs to establish a drive-in theatre in Boone Heights, Ky.



by the Herald

JAMES R. GRAINGER

Name Dealer for Oboler-Polacoat 3-D Viewers

National Theatre Supply this week was appointed the nation-wide dealer for Magic-Vuers, patent-protected polarized glasses for three-dimension motion pictures. The announcement was made by Arch Oboler, independent producer and the principal stockholder of Magic-Vuers, Inc. The latter firm has the exclusive distribution of the glasses which the Polacoat Company of Cincinnati manufacturers for Depth Viewers, Inc. It was also reported that production of the glasses has begun and early delivery is promised.

$500,000 in Cinerama Debentures Sold

Cinerama, Inc., debentures totaling about $500,000 were sold in New York to the public last Friday, the first day of a $2,000,000 debenture offering, Gearhart and Otis, the brokerage firm handling the flotation, reported. A spokesman described the current market as being cautious on all issues of new investments, but expressed the belief that the sale of the debentures will rise following the opening in Detroit on March 23 of "This Is Cinerama."

New RCA Screen Suitable For All 3-D Systems

A new seamless silver screen featuring a surface especially designed to meet requirements of 3-D and wide-screen systems was announced this week by the theatre equipment section of the RCA Victor Division, Radio Corporation of America. The new screen also is recommended for presentation of conventional films in houses using suprex or high-intensity carbon arc light sources. It is made of seamless vinyl plastic which remains permanently flexible, as well as being fungus proof and unaffected by moisture.

Construct New Drive-In

Construction work has been started on the new Cherokee Drive-In theatre, Longview, Tex. According to W. B. Groats, the owner, the theatre should be ready to open early in May.

RKO Board Eyes Hughes Circuit Stock

A plan for the purchase of Howard Hughes' controlling stock interest in RKO Theatres, now trusteed, is being considered by the board of directors of RKO Theatres, it was reported in New York last weekend.

The board, it was reported, for the past few weeks has been considering the possibility of buying out Mr. Hughes' approximately 24 per cent stock interest in the theatre company. Many details still have to be worked out before the plan can be put into final shape for a decision by the board, it was said.

The stock price premium which would be sought by Mr. Hughes is an unknown factor. The market price of RKO Theatres is about 4⅛. The usual procedure which a company follows in purchasing the stock interest of a stockholder is to offer the same price to all stockholders, a procedure which might make the projected RKO Theatres plan economically prohibitive.

It was also reported that a number of other groups outside RKO Theatres, are actively interested in purchasing Mr. Hughes' stock interest in the theatre company. According to one report, an offer of 5⅞ per share has been made to Mr. Hughes for his holdings by one group, principal of which is reportedly slated to confer with Mr. Hughes in Las Vegas, Nevada, sometime in the near future.

Toronto Groups Plan Industry Trade Fair

TORONTO: A proposal has been received by the Motion Picture Theatres Association in Ontario to hold an all-industry trade fair here in October. The program, planned as a cooperative boost for film entertainment, is to be staged in conjunction with the annual meetings of Ontario exhibitors, the Motion Picture Industry Council of Canada and the National Committee, Motion Picture Exhibitors Association. The Association of Motion Picture Producers and Laboratories of Canada would also take part in the fair.

Plan Canada Drive-in

TORONTO: Plans for a 400-car, $40,000 drive-in two miles east of Pembroke, Ont., are promoted by J. A. Campbell of Toronto. The project would be operated by local residents. This is in addition to three other drive-ins planned in Canada.

Will Rebuild Montana Theatre

Edward Davison and J. Russell Larcombe, of Glasgow, Montana, have announced plans to rebuild the Roxie theatre, Glasgow, recently destroyed by fire. They currently are on a business trip in California studying new types of theatres before setting definite plans for the new Roxie.

Technicolor Congratulates

Academy Award Winners 1952

• *Best Motion Picture*
"THE GREATEST SHOW ON EARTH"
CECIL B. DeMILLE-PARAMOUNT
(Color by TECHNICOLOR)

• *Irving G. Thalberg Memorial Award*
CECIL B. DeMILLE
PRODUCER OF "THE GREATEST SHOW ON EARTH"
(Color by TECHNICOLOR)

• *Best Direction*
JOHN FORD
"THE QUIET MAN"
ARGOSY-REPUBLIC
(Color by TECHNICOLOR)

• *Best Cinematography—Color*
"THE QUIET MAN"
ARGOSY-REPUBLIC
WINTON C. HOCH AND ARCHIE STOUT
(Color by TECHNICOLOR)

• *Best Original Film Story*
"THE GREATEST SHOW ON EARTH"
CECIL B. DeMILLE-PARAMOUNT
FREDRIC M. FRANK, THEODORE ST. JOHN,
FRANK CAVETT
(Color by TECHNICOLOR)

• *Best Scoring of a Musical Picture*
"WITH A SONG IN MY HEART"
20TH CENTURY-FOX
ALFRED NEWMAN
(Color by TECHNICOLOR)

• *Best Art Direction—Color*
"MOULIN ROUGE"
ROMULUS FILMS-UNITED ARTISTS
PAUL SHERIFF
(Color by TECHNICOLOR)

• *Best Set Direction—Color*
"MOULIN ROUGE"
ROMULUS FILMS-UNITED ARTISTS
MARCEL VERTES
(Color by TECHNICOLOR)

• *Best Costume Designing—Color*
"MOULIN ROUGE"
ROMULUS FILMS-UNITED ARTISTS
MARCEL VERTES
(Color by TECHNICOLOR)

• *Best Special Effects*
"PLYMOUTH ADVENTURE"
METRO-GOLDWYN-MAYER
A. ARNOLD GILLESPIE, DEP'T HEAD
(Color by TECHNICOLOR)

• *Best Short Subject—One-Reel*
"LIGHT IN THE WINDOW"
ART FILMS PRODUCTIONS-20TH CENTURY-FOX
BORIS VERMONT, PRODUCER
(Color by TECHNICOLOR)

• *Best Short Subject—Two-Reel*
"WATER BIRDS"
WALT DISNEY-RKO
(Print by TECHNICOLOR)

• *Best Short Subject—Cartoon*
"JOHANN MOUSE"
METRO-GOLDWYN-MAYER
FRED QUIMBY, PRODUCER
(Color by TECHNICOLOR)

• *Best Documentary—Feature*
"THE SEA AROUND US"
RKO
IRWIN ALLEN, PRODUCER
(Print by TECHNICOLOR)

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IS THE TRADE-MARK OF

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Ask FCC to Back Color TV for All

WASHINGTON: Testifying Tuesday as the first witness in an investigation of the present status of color television by the House Committee on Interstate and Foreign Commerce, Dr. Elmer W. Engstrom, vice-president in charge of RCA Laboratories Division, urged the Federal Communications Commission to immediately authorize commercial broadcasts of compatible color TV. Dr. Engstrom said RCA is ready to commence such broadcasts at once and expedite the production of color sets for sale to the public.

The television executive said that present FCC standards for incompatible color are unsatisfactory because 22,000,000 black-and-white set owners would not be able to see color broadcasts. He said that the broadcast of compatible color television will not interfere with present service rendered to standard set owners or incompatible color signals.

Asking the FCC to act without the time and expense of formal hearings to authorize compatible color, Dr. Engstrom pointed out "major achievement" made by his company. Among these advances are a tri-color camera tube to eliminate the present three-tube color camera, and a refined color receiver design which contains less than one-half the tubes required by early models.

Announce Deal to Produce New TV Series in Rome

Producer Marion Gering, of G-L Enterprises, New York, this week announced the conclusion of a deal with Dr. Sandro Pallavicini, of INCOM, Rome, to co-produce "Theatre of the Doomed," a series of half-hour television films to be written by Aubrey Wisberg. The films, in English, will be made with American and continental stars at studios in Rome. In addition, each three or four of the films will be combined into a complete feature, dubbed in Italian.

Clear Fanchon & Marco in $750,000 Damage Suit

Federal Judge Roy W. Harper of the U. S. District Court at St. Louis, ruled Tuesday in favor of Fanchon and Marco, the St. Louis Amusement Company, and affiliated companies, defendants in the Martin W. D'Arcy-Shubert Theatres' $750,000 damage suit originally filed December 19, 1948. Judge Harper ruled there had been no monopoly or conspiracy and that failure of the theatre under D'Arcy management was due to his "mode of operations." The Fanchon and Marco Theatres were co-defendants in the original suit with the major distributors but the distributors settled with Mr. D'Arcy out of court shortly before trial.

Jersey Allied Board Assails Clearance

The system of clearances in the New York and New Jersey metropolitan areas is antiquated, slow, and a cause of bad business, the board of directors of New Jersey Allied decided, at a meeting in New York March 19. Particularly cited is MGM's "Above and Beyond," which after playing months in New York allegedly is not available in Newark, Elizabeth, and other nearby areas. The board also criticized RKO Radio for an alleged attempt to sell 16mm films to schools in locations where it is also trying to sell "Peter Pan" in "confiscatory deals."

Looks Like Five-Year Limitation on Suits

A House Judiciary sub-committee last week voted to support legislation for a uniform five-year Federal statute of limitations on treble anti-trust suits. The Motion Picture Association of America has been urging a two year limitation. Currently, the anti-trust suits are governed by state statutes, which allow up to 20 years. The bill being prepared was expected to reach completion this week. The sub-committee also approved a bill to increase from $5,000 to $50,000 the maximum fine for violating anti-trust laws.

Paramount "Off Limits" Shown in Washington

Bob Hope's new comedy, "Off Limits," which scrutinizes with comic attention the military police, opened at the Warner and Ambassador theatres, Washington, D. C., Wednesday with full cooperation by the Army. The latter loaned searchlights, bands and choral groups, and its top "brass" attended. The gestures were in appreciation of Mr. Hope's extended and generous services as entertainer for men in service. In addition, Mr. Hope is receiving from army brass all over the world military police unit citations.

Salesmen Elect Officers

E. E. Lowe has been elected president of Albany Loge 24 of the Colosseum of Motion Picture Salesmen. Other officers chosen by the organization were Howard Smidt, vice-president; Harvey Appel, secretary-treasurer; and Fred Sliter, sergeant of arms.

Plan Open Air Theatre

An open air theatre, with a seating capacity of 45,000, is planned by the Tennessee Valley Fair Association. Pat W. Kerr, secretary of the organization, indicated it may be leased for regular operation as a motion picture theatre.

Acquire Canadian Firm

Audio Pictures, Ltd., exclusive Canadian distributors for Alexander Films, screen advertising service, has acquired all the assets of Canadian Screen Publicity in British Columbia.

Trade Hits AT&T Stand Before FCC

WASHINGTON: Attacking the American Telephone and Telegraph Company's stand on theatre television, the Motion Picture Association of America and the National Exhibitor Theatre Television Committee filed a statement with the Federal Communications Commission in answer to A. T. & T. opposition to the industry's proposed compromise solution. The industry groups charged the telephone company's opposition stems from a desire to keep all the business for itself.

The suggested industry compromise was that the FCC authorize a special theatre TV common carrier, using the regular common carrier frequencies, and that existing common carriers cooperate in using the band. A. T. & T. opposed this suggestion in a statement filed last week.

The joint industry statement denied charges that they were seeking "preferential treatment" and characterized the opposition claim as a "straw man" set up by the telephone company. There has been no indication as to when the Commission may rule on the matter, but it is unlikely to make a decision before late next week.

It was further denied by the industry that the phone company could adequately furnish theatre TV service and that this policy would bring economies and efficiencies to the public. "The pressures of this proceeding" forced the telephone company to say it could furnish service, the statement said.

Ohio Senator Introduces Censorship Repeal Bill

COLUMBUS: Senator Charles A. Mosher, Republican of Overland, has introduced a bill calling for repeal in its entirety of Ohio's motion picture censorship statute. The repeal would be effective starting October 2, if the bill is passed. Hearings on the bill are expected to be held in about three weeks. Since the Ohio lgislature will be in session for approximately three more months, there is ample time for action to be taken on the measure.

Jack Matlack Resigns

Jack Matlack, former Quigley Award Winner, has resigned as executive assistant to the president of the J. J. Parker Theatres, Portland, Ore., to go into business on his own. Mr. Matlack, who served the Parker interests for 10 years, plans to enter the drive-in field in Portland.

Censor Repeal Defeated

A bill to abolish the Kansas State Movie Censor Board was killed March 16 by the state affairs committee of the lower branch of the State legislature.

Now Available

VERSATILE RCA SOUND HEAD

adaptable for magnetic—photographic—standard

To keep pace with today's new methods in sound presentation, RCA engineers have designed a sound head so versatile it can be adapted for use with virtually all currently proposed sound-on-film techniques.

With this latest sound head, you'll be ready to show, to their best advantage, the finest of the new film attractions whether they be 3-D, or standard; stereophonic, or single-track film. Yes, if you buy RCA's latest sound head, you will be prepared, through an equipment adaptation, to provide your patrons with quality sound reproduction for any of these film recording methods:

- **3-D conventional photographic sound track**
- **3-D stereophonic triple magnetic sound track**
- **2-D conventional photographic sound track**
- **sound effects track**

Best of all, you'll be getting a sound head designed for rugged day-in and day-out theatre operation. You'll be assured of true equipment economy—long life with negligible maintenance expense and readily available replacement parts when necessary. Furthermore, you can arrange for dependable service from the RCA Service Company. Make sure your show has uninterrupted sound—protect yourself by buying the latest RCA sound head.

Ask your RCA Dealer also about the new theatre sound system RCA is readying for the latest film techniques—brilliant, new speakers, new amplifiers of greatly advanced design, powerful auditorium speaker units.

HERE'S NEWS FOR USERS OF LATE-MODEL RCA SOUND HEADS

RCA is now making available in kit form the apparatus which will enable you to convert your late-model RCA sound head right on the spot. Your RCA Dealer can tell you about fast, low-cost conversion.

KEEP IN TOUCH WITH YOUR RCA DEALER FOR FURTHER DEVELOPMENTS IN RCA SOUND

A new era in fidelity and versatility in sound is on its way from RCA. Keep in touch with your RCA Dealer for information on availability.

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The National Spotlight

ALBANY

Boxoffice effect of "Bwana Devil," first 3-D feature, on "House of Wax," second three-dimension picture scheduled for release, is the subject of speculation among area exhibitors. . . . Joyce Hellman, daughter of Neil Hellman, of Hellman Theatres, was married March 11 to Lt. (jg) Sanford A. Bookstein of the Navy. . . . C. E. McLaughlin is new owner of the Strand, Waterville, which he purchased from Morris Slotnick, its long-time operator. McLaughlin's son, Spencer, has been appointed Strand manager. Slotnick has decided to retire from the exhibitor ranks. . . . Anthony Marturano, formerly operator of the theatre in Clinton, will open the Beach theatre, in a converted dance hall at Sylvan Beach, Oneida Lake, in May. . . . Alan Iselin opened the first drive-in, the Auto-Vision, at East Greenbush, New York, on March 20.

ATLANTA

Mrs. Enyeart Yvette, secretary to Arthur C. Bromberg, is back at her desk after a trip to Washington, D. C. . . . Also Mr. Bromberg is back after a trip to Mobile, Ala. . . . The old stork passed over the home of Mr. and Mrs. Bill Douglas (he is with Benton Bros. Film Express) and left a little girl. . . . Mr. and Mrs. William Appleson (he's with U-I) are parents of a new baby girl. . . . The county zoning board of High Springs, Fla., has granted a zoning change for a drive-in to MCM Theatres there, also another one to J. B. Young. . . . Betty Whitmire, who has been with Wometco Theatres, Miami, Fla., has returned to Atlanta as secretary to Al Rook, Rook Booking Service. . . . Jack Tarwater, U-A, back at his post after a sick spell. . . . F. B. Pierce has started work on his 300-car drive-in at Louisville, Ala.

BOSTON

After 40 years in the industry, 27 of them with RKO in Boston, William H. "Larry" Gardiner, sales manager, has retired, effective April 11. No replacement has been named. . . . Sam Horenstein, district manager for Manley, Inc., has resigned as manager for the New England territory to assume the position as adviser and goodwill ambassador. The Manley company has brought on Lyman O. Seley from the Seattle office to take over the New England district managership, whose territory will embrace not only the six New England states, but New York, New Jersey and Pennsylvania. . . . Charles E. Kurtzman, northeastern division manager for Loew's Theatres, Inc., has been named general chairman for the Mental Health Week for Massachusetts. . . . Robert Sternburg, district manager for New England Theatres, Inc., has again been named production manager for the fourth annual "Celebrities Night" show April 26 for the benefit of the Jewish Memorial Hospital's building fund.

BUFFALO

Box office receipts were cut from 40 to 60 percent here by the nationwide telecast of the Academy Awards ceremony Thursday night. . . . Bert Lapetina, formerly manager at Shea's North Park, now is managing the Teck, downtown moveover house in the same circuit. . . . All drive-ins in this area will open for the 1953 summer season April 4. . . . Tent 7, Variety Club of Buffalo opened the Spring social season with a gala Spring dance last Saturday evening. Dave Cheskin was arrangements chairman. . . . Nine drive-ins in this neck of the woods and companies operating refreshment stands in the same, have agreed to give one night's receipts each year for five years to the Children's Hospital Fund, announces Marvin Jacobs, chairman of the Theatres Division in the current fund drive. . . . Murray Whiteman, past chief barker, Tent 7, is back from a month's vacation at Hot Springs.

WHEN AND WHERE

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

April 27-May 1: Semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Statler, Los Angeles.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 4-5: Annual convention, Allied Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

CHICAGO

With over 100 theatres in this area either equipped or in the process of equipping for 3-D, "Bwana Devil" is booked into 40 "A" houses for the week of April 27. . . . The Times, operated by Ray and Jerry Marks, has gone to full-time operation after being open week-ends only for the past few months. . . . Lester Stoepner, with the Jones, Linick and Schaefer circuit for 17 years, has resigned from his post as manager of the McVickers to go into the plastics business. . . . Dave Wallerstein, B. and K. and Great States president, combined business with pleasure by dropping in at the Fox studio for the CinemaScope demonstration while on vacation in the west. . . . Many houses booked "High Noon" and "Quiet Man" as a combination to open the day after the Academy Awards, anticipating top honors for both. . . . Joseph Stern, head of Joseph Stern Theatres, was in Florida for a few weeks.

CINCINNATI

Despite additional competition from legitimate attractions and mild Spring weather, business theatrewise is showing considerable improvement over recent weeks and for the most part is ahead of the corresponding period of a year ago. . . . Charles L. Weltz, an uncle of Doris Day, died at his home here March 18. . . . Cleo Moore, star of "One Girl's Confession," at the RKO Grand, made personal appearances when the picture opened March 17. . . . A new innovation for drive-ins in this area is being featured by George Turlukis, operator of the Ramona Auto theatre, a drive-in at nearby Hamilton, Ohio, who provides a baby sitter for children who become restless during a screening of a picture. Mr. Turlukis also operates the neighborhood Rossville, in Hamilton.

CLEVELAND

"Peter Pan" closed a sensational four-week engagement at the RKO Palace where it played to more than 150,000 people. . . . "Moulin Rouge" is also doing sensational business at Loew's State where a second box office was opened to accommodate the patrons. It is holding over. . . . Jerome Wechsler, Warner branch manager, this week welcomed the arrival of his third grandchild and first grandson, Richard Louis, born to wife of his son, Dr. Harry Wechsler, who is on the staff of Harkness Hospital, New York. . . . Olen Martin opened his Tri-City drive-in, Bucyrus, on March 27. . . . Jack

(*Continued on opposite page*)

(Continued from opposite page)

Vogel, Wellsville architectural engineer, has a contract with Durkee Enterprises of Baltimore to build a drive-in in Annapolis. . . . Nine Cleveland theatres came out March 20 with Academy winning pictures on their screens. . . . Earl Carpenter, with his brother Ernest, organizer of Escar Motion Pictures, died March 18 in his Cleveland Heights home.

COLUMBUS

Safety director Donald Cook says he plans no immediate action against bingo games played for charity. About 60 persons participated in a bingo game held last week in rooms above the Gayety theatre. Proposal to license bingo games for a fee of $100 per year with revenues earmarked for handicapped children, has been introduced in the Ohio Legislature by Rep. Anthony O. Calabrese, Democrat, Cuyahoga county. Governor Lausche said he would veto any bill to legalize bingo. . . . Bill Dalton, organist at the Majestic and Loew's Ohio a score of years ago, will return April 4 for a two weeks' engagement at the Tremont restaurant here. . . . Manager Walter Kessler of Loew's Ohio cashed in on Shirley Booth's Academy Award via announcements on radio and TV news programs, items in wire stories, in the newspaper ads on "Come Back, Little Sheba" and lobby posters at the theatre.

DENVER

P. Anthony Ranicar, with Warner Bros. 14 years in England, Australia and lately in Canada, has been moved to Denver as publicity man for the Denver area. . . . Sam Collins, 24, assistant manager of the Lincoln, Cheyenne, Wyo., was shot in the shoulder when he lunged at a holdup man that got over $3,000 from the theatre. . . . Ted Knox has bought the Durango, Durango, Colo., 493 seats, from Fox Inter-Mountain Theatres. . . . Floyd Brethour, assistant booker at Paramount, is returning to United Artists in a similar capacity. . . . James Auten, city manager at Longmont, Colo., for Fox Inter-Mountain, was named "Citizen of the Year" there because of his excellent work in charity drives, and other community projects. . . . Some managers blamed the Academy Awards telecast for cutting business Thursday night 40 to 50 per cent. Many felt also it would bring much business back to theatres later in increased volume.

DETROIT

The Detroit premiere of "This Is Cinerama" was held Monday night at the Music Hall. Lowell Thomas and Merian C. Cooper were on hand for the opening night festivities. . . . Pat McInnis, chief of publicity at United Artists theatre, left Dillon Krepps to take a position with a Bermuda hotel. . . . Sol Krim handed out coffee and doughnuts to American Legion pickets in front of his Krim theatre. "Limelight" was playing at the time. . . . The Wisper & Wetsman circiut had their Cinderella theatre completely redecorated. . . . Drive-ins have set April 3 and April 10 for opening days. . . . The Grand theatre in suburban Highland Park has been re-opened by A & W Theatres with Ray Chyla named to serve as manager.

JACK ARTHUR, FOR 30 YEARS A FAMOUS PLAYERS SHOWMAN



Rube W. Bolstad, left, and John J. Fitzgibbons, right, vice-president and president of Famous Players Canadian Corp., respectively, present a matched set of luggage to Jack Arthur, center, at a recent Toronto dinner for him as he resigned to become producer of the Canadian National Exhibition Grandstand show, after 30 years with Famous Players.

TORONTO: Early this year saw the end of an association which covered more than 30 years, when Jack Arthur left his position as district manager for Famous Players to become the producer of the well-known Canadian National Exhibition Grandstand Show.

Mr. Arthur, "Mr. Showbusiness," the discoverer of many screen names, set a high standard for the production of shows for motion picture theatres.

As Canada's leading showman, past 60, but with the energy of half that age, Jack looks back on a life in show business which started in Scotland when he toured the British Isles with Harry Lauder's company. Jack had been a child prodigy of the violin. At 16 he came to Canada, trouping the country, joining a showboat revue in the United States, until he was conducting the orchestra for a minstrel show. At the end of that tour he settled down in Toronto, where he became a member of the Toronto Symphony Orchestra, but he was never far from his first love, show business. Soon he was conducting the Winter Garden theatre orchestra, until he was invited by the late N. L. Nathanson to conduct an orchestra in the old Regent theatre, accompanying "silents" of the day.

He added revues to the program, and later moved to the larger Shea's Hippodrome, then to the Uptown. He became manager of the Uptown, then moved to the head office in Toronto as district manager. Between times, the Second World War had Jack back in production harness again. He was drafted by Prime Minister MacKenzie King to produce the Canadian Army Show, and later to put together entertainment for the troops. For this he was awarded the M.B.E. by King George VI.

HARTFORD

The Perakos Theatres Circuit has installed a Walker high intensity screen at the Eastwood, East Hartford, first metropolitan Hartford theatre to feature such a unit. . . . Norman Levinson of Loew's Poli and Irv Richland of Hartford Amusements have returned to Connecticut, following a South American cruise. . . . Allen M. Widem, *Hartford Times* motion picture editor, has returned from Los Angeles. . . . The Markoff Theatres, Colchester, Conn., long in the small-town Connecticut exhibition field, is branching out into the drive-in theatre business, with the construction of a 500-car drive-in at Portland, Conn., this Spring. . . . William Daugherty, manager of the Lockwood and Gordon Avon Cinema, Providence, has been shifted to the circuit's Torrington drive-in operation in Connecticut.

INDIANAPOLIS

Howard Rutherford, manager of Loew's, returned from his Florida vacation Sunday to plan a reception for Debbie Reynolds here March 30-31. . . . Herman Morgan, Republic salesman, spoke to the Rotary Club at Greensburg Monday night on "Theatres as An Asset to a Community." . . . Trueman Rembusch, president, and Wm. A. Carroll, secretary, of Allied Theatre Owners of Indiana, were to attend the national Allied board meeting in Milwaukee March 27-28. . . . More than 50 exhibitors attended the state Allied's drive-in luncheon here Wednesday. . . . Eight of 11 drive-ins here were to be open by March 25. Others are set for April 3. . . . The Oscar banquet didn't hurt business, most film men here feel. Three theatres profited directly. "Come Back, Little Sheba" was playing at

(Continued on following page)

(*Continued from preceding page*)
the Circle, "The Quiet Man" at Keith's and "High Noon" at the Esquire when the awards were announced.

JACKSONVILLE

The new RKO branch office is now using the screening room in the Florida theatre building for its private trade screening. . . . Mrs. Bobby Farrell, former Palace theatre assistant, is now managing the suburban Edgewood theatre. Robert Case, who managed the Edgewood briefly, has returned to New York. . . . Ken Demoret has left the film accessories department of Florida State Theatres to devote full time to his varied automotive businesses. His place has been taken by Jack Price, who recently completed a tour of duty with the U. S. Army in Germany. . . . Other out-of-town exhibitors included H. A. Dale, Palatka; Harlow Land, Mayo; and J. S. Carscallen, Tampa. . . . The board of directors of the Motion Picture Exhibitors of Florida will meet here March 30. . . . L. F. Goodyear, former Lyric theatre manager in Gainesville, is the new assistant at the Palace.

KANSAS CITY

The Kansas City *Star's* radio station WDAF carried the broadcast of the Academy Awards dinner; but its television station, WDAF-TV, did not carry the telecast. Dozens of patrons told first run theatre managers that they would have stayed home Thursday night to watch the televised event if it had been carried by the local station. Several managers of first runs and subsequents attribute appreciable drop in attendance from usual levels on Thursday night to eagerness of patrons to hear the radio broadcast. . . . The Vogue is holding "Breaking Through the Sound Barrier" for a fourth week. . . . The Hiway 40 drive-in —the oldest near Kansas City—reopened March 20 and gave a strand of pearls to each lady patrons. . . . The Kimo is showing "Under the Red Sea."

LOS ANGELES

Al Budman, Columbia salesman, is in Arizona on official company business. . . . Jimmy James has re-opened his Cherry Pass drive-in, Beaumont. . . . Dave Bershon, Leimert theatre, suffered a slight injury on the Row, when he was struck by a wheel which flew off a trailer at the Vermont-Washington intersection. . . . Irving Levin, Realart franchise holder, flew to New York on business. . . . Buck Stoner, assistant to Herman Wobber, 20th Century-Fox division manager, has been confined to a Palm Springs hospital after suffering a heart attack. . . . Milton Lefton has assumed operation of the Oriental here. . . . Joseph Kaufman, director of exhibition for Cinerama Productions, is in town to make preparations for the Warners Hollywood opening April 30. . . . Herman Goldberg, Warner Bros.' purchasing agent, visited the Coast to inspect both the studio and exchange.

MEMPHIS

M. A. Lightman, Sr., president of Malco Theatres, Inc., is off on a business trip of several weeks to Hollywood. . . . Louis Ingram, branch manager, MGM, stricken with a heart attack while on a business trip to Haiti for his company two weeks ago, is much improved and back on the job. . . . The Warner theatre, Memphis, presented "Bwana Devil" and led the Memphis attendance parade. . . . K. Lee Williams Theatres, Inc., has bought the DeQueen drive-in, DeQueen, Ark. . . . J. C. Bean has purchased Amity theatre at Amity, Ark. . . . Andy Jonas and J. V. Burton, owners, were in town with news that they will open their Trenton drive-in, Trenton, Tenn., April 1. . . . R. L. Bostick, National Theatre Supply, was in Charlotte on business and N. B. Blount, Monarch Theatre Supply Co., made a business trip to Nashville.

MIAMI

On the third anniversary of Variety Children's Hospital, George C. Hoover, chairman of the hospital board, reports the hospital will have a celebration and dedication of a new 40-bed wing. Crewmen Sid White, Bill Pecks and Rajah Raboid will be in charge of entertainment, and refreshments will be sold. . . . Paul Baron, manager of the Strand, expects the unexpected when his contest for the best home-made costume depicting a man from Mars taken place April 4. The contest ties in with the showing of "Mars Attacks the World." . . . Joan Walter has joined Florida State Theatre's publicity staff. . . . In Hollywood, to get a close view of CinemaScope were Sonny Shepherd and Harvey Fleischman.

MILWAUKEE

H. Olshan, branch manager of the Columbia exchange here, is mighty proud of his son Alan who is graduating from the University of Wisconsin this June. . . . Oliver Trampe and Al Seikels, from Film Service, went to Philadelphia on business recently. . . . Erwin L. Nowak, West Allis, one of the incorporators of the Port Outdoor theatre, Inc., which is building a drive-in in Ozaukee county on Highway 57, said the 575-car drive-in is expected to open by May 15. . . . "Peter Pan" opens at the Riverside on Good Friday.

MINNEAPOLIS

John Thompson, RKO press representative, was in from New York for "Hans Christian Andersen," which opens at the Orpheums in both Minneapolis and St. Paul April 8. . . . Harry Levy, 20th-Fox salesman, is vacationing in Miami Beach. . . . Minnesota Amusement Co. is closing its neighborhood Granada April 2 and its Arion April 17. . . . Ben Berger, president of North Central Allied and Berger Amusement Co., attended the drive-in convention in Milwaukee this week along with Lawrence Solen, Gil Swenberger, Reno Wilk and Martin Lebedoff. . . . Harold Field, president of the Pioneer Theatres circuit, is ill in Florida. . . . W. H. (Bob) Workman, branch manager of MGM, was released from Mount Sinai Hospital and is recovering at home. . . . Louis G. Roesner, 73, operator of theatres at Winona and Rochester, Minn., for many years, died.

NEW ORLEANS

A day prior to presentation of Academy Awards, the Globe brought back "High Noon" for three days and crowded them in. . . . Thomas E. McElroy, president of Broadmoor Theatres, Inc., purchased the Joy, Monroe, La., from Joy Theatres, Inc. and will take over April 4. . . . Robert Long, former co-owner of Rebel drive-in, Baton Rouge, La., is off to Havana, Cuba, to make arrangements for the building of a drive-in theatre there. . . . Charlton Heston is here in connection with "The President's Lady" which will open at the Saenger on April 4. . . . Dr. Marquis, renowned for his horrorscope and magic stage show, and Mrs. Marquis were guests of Mr. and Mrs. Jack Auslet. . . . Ralph B. Mann, manager of Fred T. McLendon's Hub drive-in, Monroeville, Ala., advised that re-opening is scheduled for April 2 and Charles G. Mann, manager of McLendon's Bay drive-in, Bay Minotte, Ala., advised that operations will be resumed on April 4.

OKLAHOMA CITY

Jimmy Neinast has been named manager of the three Interstate theatres at Denison, Texas. He succeeds Truman Riley who is being transferred to Paris, Texas. At the same time, C. W. Moss is being sent to Tyler, Texas, to replace R. D. Leatherman, who has resigned from Interstate. Leatherman has joined the Killingsworth Theatre Company, which operates a string of theatres in the Rio Grande Valley. Denison's assistant manager, Harry Gaines, is being transferred to Brownwood as manager. No successor to Gaines has been named. . . . Construction has started on the 600-car Cherokee drive-in theatre, located south of the Longview, Texas, city limits on Highway 149. W. B. Goates, owner, said he expected to be ready for the theatre's opening May 1. Goates, who has owned and operated fourteen drive-in theatres in various parts of Texas, has moved to Longview.

OMAHA

The Variety Club is continuing its drive for funds which will go for a classroom and activities building for Opportunity Center, Inc., a project Tent 16 is underwriting to help mentally retarded and physically handicapped children in Omaha. . . . Elmer Kloepper will assume ownership of the theatre at Ewing, Neb., April 1 from W. E. Davis. Kloepper will be married April 12 and the Davis's are planning a trip to the west coast. . . . Nels Petersen is the new owner of the theatre at Pierson, Ia. and Mr. and Mrs. Earl Wilson, former owners, will open their new theatre at Marcus, Ia., April 25. . . . R. D. Goldberg, head of the Goldberg Theatre Corp., went to California to attend the Academy Award program. . . . Mark and John Rogers, formerly with Film Transport, are now in the paint business in Lincoln.

PHILADELPHIA

William Goldman, president of William Goldman Theatres, announced that building operations on the circuit's first drive-in was started this week—on the William Penn Highway at nearby Collegeville, Pa., with a May opening planned. . . . The W. C. Smith interests, operating several open-airers in the area, will build a drive-in in the Strafford-Devon sector. . . . John A. Gribble, operating the State, Greencastle, Pa., for the past 18 years, announced that he would cease operations when City Council there

(*Continued on opposite page*)

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refused to offer him relief from the 10 per cent municipal amusement tax. . . . J. Charles Dautrick, former chief projectionist at the Astor, Reading, Pa., considered the dean of projectionists in the area, celebrated his 53th wedding anniversary last week. . . . Melvin J. Fox announced the reopening this week of his three drive-ins in southern New Jersey. . . . David Supowitz, theatre architect, and veteran exhibitor, Leo Posel, are co-chairmen of the industry division in behalf of the drive Allied Jewish Appeal drive.

PITTSBURGH

The Allied Motion Picture Theatre Owners of Western Pennsylvania have arranged for a series of regional meetings in the district to acquaint non-members with the benefits that can be derived by belonging to the organization. Named as chairmen are Bud Allison and T. J. Hickes, Altoona; A. P. Way and Lipsie Brothers, Clearfield; C. S. Brown, Kane; Jake Blatt; Speer Marousis and Ed Shaffer, New Castle; Charles Blatt and Ted Manos, Uniontown. . . . Ted Manos will represent the AMPTO of West Penn at the National Convention at Boston. . . . Morris Finkel and Charlie Blatt have been named to the National Attendance Committee. . . . While the movie houses appear to be showing increased grosses the legitimate theatre appears to be slipping.

PORTLAND

Business is on the upgrade here at nearly all first-run houses. . . . The Orpheum theatre showing "Peter Pan" during Easter vacation at raised prices has been packed at nearly every performance with an extra 9:45 A.M. showing thrown in daily. . . . "Ivanhoe" at regular prices did a very dispointing biz. . . . Paramount theatre manager Oscar Nyberg is getting set to celebrate the 25th anniversary of the 3,400-seat house. . . . John J. Parker is suing his mother, Mrs. Hazel Parker, and the other two trustees of the corporation. . . . Marty Foster, Guild manager, has some neat promotions going for "Four Poster."

PROVIDENCE

The Cranston Auto theatre and the Family drive-in, located in nearby Somerset, were the first of the open-airers in this territory to open for the season. The former features free merry-go-round rides for the kiddies, and free admission to ten cars, selected by lot, every evening. . . . The Carlton recently tripled its newspaper advertising heralding the first local showing of Alastair Sim's "Laughter in Paradise" and Alec Guiness in "Last Holiday." . . . Sara Stamm, managing director of the Newport Casino theatre for the last 11 seasons, will also operate the Somerset theatre in nearby Massachusetts this coming season. . . . Warm weather has hastened the opening of two more drive-ins, the Boro drive-in, located in nearby North Attleboro, and the Pike on Route 6.

SAN FRANCISCO

Exhibitors here showed intense interest in the 3-D demonstrations at Los Angeles by Twentieth Century-Fox and Warner Brothers. Among those who left the city for the occasion were Robert, Marshall and Mike Naify, Jesse and Ben Levin, George Mann, Lloyd Lamb, John Parsons, William Pardini, James Chapman, Richard Mann, Dock Henning, Charles Maistri. Heaton Randall, National Theatre Supply, and designer William B. David, were also in the South for the showing. . . . The Stage Door, which has lived strictly up to an art policy, veered from the custom for the run of "Hans Christian Andersen" and placed a portable candy counter in the lobby. The latter remained there but one week. Patrons of the Stage Door proved they are interested only in good pictures. . . . Rhoda Harvey, president, Harvey Construction Co., is expected back from Montana momentarily, with signed contracts to build drive-in theatres there. . . . Floyd Bernard re-opened the Midway drive-in, Reno, March 27 because of extremely fine weather. . . . The Sundown drive-in at Los Molinos has also reopened.

TORONTO

Cinema Canada, Ltd., has moved its offices next to the film exchange building. E. C. Buddy is general manager; Felix Lazarus is director of production, and M. Jackson Samuels, cameraman. . . . Following upon a prolonged illness, Maurice Saifer, 40, former Calgary branch manager of Warner Bros., died. Ill-health which caused his death forced his retirement from the company in February last year. . . . I. W. Blankstein heads the Winnipeg Film Board, succeeding Frank Davis. Joe Huber is vice-president and Davis secretary. Fire marshal is Mike Mandell and A. Feinstein is his deputy. . . . R. W. Bolstad, vice-president Famous Players, addressed the Ticker Club luncheon on Famous Players as a market investment. . . . European Flood Relief Fund of Woodstock, Ont., was given a $1,000-boost by Variety Concert show at Famous Players Royal.

VANCOUVER

Sam Lambert, former manager of JARO here, was appointed Canadian sales manager of JARO 16mm with Toronto headquarters. . . . 3-D will get its first showing in Vancouver late this month. Famous Players with "House of Wax" at the Strand and Odeon circuit at the Plaza and Paradise day-date with "Bwana Devil." . . . Jimmy Davie, RKO manager and James Flockhart of C. P. Film Delivery, are new members of Canadian Picture Pioneers (Vancouver branch). . . . Edward Stern, assistant manager of the International-Cinema, has resigned to join the Credit Men's Association. . . . Barry Freeman, of the Kitsilano here, has left to take over the management of the Famous Players Starlite drive-in at Nanaimo on Vancouver Island. . . . A second drive-in theatre is planned for the Trail-Nelson district of B. C. Alex Powell will erect a 300-car theatre, a dance hall and a motel in the interior zone.

WASHINGTON

Sam Wheeler, past chief barker of the Variety Club for 1943, will replace Jerry Adams on the Board of Governors for the balance of 1953. Mr. Adams is moving to San Francisco. . . . Don Carlos Ellis, 69, a film producer for the Defense Department, and his wife, were killed in an automobile accident. . . . The Roth theatre circuit has taken over the Blue Ridge drive-in theatre in Elkton, Va. . . . Attending the CinemaScope showing in Hollywood was Newell Howard, of Ulman Theatres. . . The Variety Club Board of Governors have again appointed Harry Coonin and Dr. Sylvan Danzansky to serve as co-chairmen of the annual Mothers' Day Luncheon. . . . Sidney Lust's drive-in theatre in Beltsville, Md., has opened, as has the Sunset drive-in, owned by Henry Wilson. . . . Ray Trumbule, of the Park theatre, Lexington Park, Md., has a new daughter, Sylvia Lynn.

New Drive-In Unit Joins Texas COMPO Meet

DALLAS: The first meeting of the new International Drive-In Theatre Owners Association will be held in conjunction with the conference of the Texas Council of Motion Picture Organizations, September 14, it has been announced here by Robert J. O'Donnell, co-chairman of Texas COMPO. Claude Ezell, founder of the drive-in association, announced plans to extend a special invitation to every drive-in theatre owner in the world to attend the conference. The Baker and Adolphus hotels in Dallas have been reserved. Mr. O'Donnell also announced that the executive board has changed the dates of the convention from June 1-3 to September 14-17.

Buy Distribution Rights

N. P. Jacobs, president of Favorite Films of California, has purchased the distribution rights to Classics Pictures from Goodman and Kaufman.



The Academy Award Winning Short Subject

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. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Allied Artists

FLAT TOP: Sterling Hayden, Richard Carlson—A good picture in a place where the people like war pictures. It's a little different than most war stories. Color is good and lots of the camera shots were taken in actual combat. Should do for top half anywhere. Weather good; box office average. Played Sunday, Monday, March 15, 16.—Charles Reynolds, Marco Theatre, Waterford, Calif.

FLAT TOP: Serling Hayden, Richard Carlson—This is one of the very best war pictures, and the editing job was excellent. Allied Artists are certainly getting on the top of my list for the best pictures of the year. The story was very good and was not hard to follow. Wish that the larger studios would take a little lesson from Allied on selling their pictures. We can make money on these pictures better than we can on the larger studios' films. Congratulations, Allied Artists—this is an excellent picture, as are all of yours. Played Sunday, Monday, February 15, 16.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

GHOST CHASERS: Leo Gorcey, Huntz Hall—Too much basketball may have hurt this, but I don't think it is as good as some of the other Bowery Boys' pictures. Weather fair. Played Friday, Saturday, March 6, 7.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

STAR OF TEXAS: Wayne Morris—I thoroughly agree with MOTION PICTURE HERALD that this film deserves an excellent rating. It is excellent! It drew very, very well at the box office, as all Allied Artists' pictures do. This is one of the best screen stories in a long time. By all means play it and you will do well. If I had it to do over again, I would play it on two days rather than one day. Played Tuesday, February 24.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—Well done Air Force story which did just fair at the box office.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BAD AND THE BEAUTIFUL: Lana Turner, Kirk Douglas—Must admit that this is one of the best pictures ever put out on the Hollywood story line. The acting was excellent, and I can readily see why Kirk Douglas was a nominee for the Academy Awards in this picture, but I don't see how Gloria Grahame could be. Her part wasn't anything extra. That's all of the bravos for the picture, and now for the faults—it is poison to small towns. If it is going to go big in the small towns, publicize it very heavily! Played Wednesday, Thursday, February 18, 19.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

CLOWN, THE: Red Skelton, Timmy Considine—Enough cannot be said about this magnificent picture. Red Skelton has proven himself one of the very best comedians that the screen has ever had. Everyone enjoyed this film from start to finish, and quite a few of the customers came back and saw it a second time. For our extra advertising on this picture we had some giant heralds put out, which didn't help very much because of ball games at our high school. I only wish that every exhibitor takes a tip from me and plays this film. You will have excellent business if you advertise it right! Played Wednesday, Thursday, February 11, 12.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

DEVIL MAKES THREE: Gene Kelly, Pier Angeli—A fair melodrama, but too long. Lots of good scenes made inside Germany, but not the type of picture for the small towns. B. O. below average. Weather good. Played Tuesday, Wednesday, March 17, 18.—Charles Reynolds, Marco Theatre, Waterford, Calif.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—A nice family show that should have done better. Champions are O. K. but not big name draw here. The writer recently hit with heart ailment, so no work for sixty days. Played Sunday, Monday, March 8, 9.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—This is good, wholesome entertainment that will certainly appeal to the family trade. Suggest that Leo make this fine young couple into something like the Blondie family (or the Nelsons). I can sincerely recommend for all the smaller situations like mine. Played Sunday, Monday, March 1, 2.—I. Roche, Vernon Theatre, Vernon, Fla.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—I will have to admit that this is one of MGM's best "B" pictures. (Some class this as a "B" picture and some as an "A" picture.) My patrons enjoyed every minute of the film and I had many favorable comments. It had an excellent story, which made this an all-out good picture. Played Tuesday, February 17.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MILLION DOLLAR MERMAID: Esther Williams, Victor Mature—A beauty—satisfactory on all counts. Played Sunday, Monday, February 15, 16.—Elaine S. George, Star Theatre, Heppner, Ore.

SELLOUT, THE: Walter Pidgeon, Audrey Totter—A good drama which contrasted nicely with a feature comedy we played. Not a strong draw for single billing, but will more than satisfy on a double bill. Good acting and story. Business above average. Played Wednesday, Thursday, February 18, 19.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

JUST FOR YOU: Bing Crosby, Jane Wyman—Bing just will not go over for us any more. Jane is very lovely in this. Weather good, but box office below average. Played Sunday, Monday, March 1, 2.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

ROAD TO BALI: Bing Crosby, Bob Hope, Dorothy Lamour—These famous three no longer have the draw they had in the past, as can be expected, although picture did reasonably well at the box office. Very good entertainment but not exceptional, to be sure. Played Sunday, Monday, Tuesday, February 15, 16, 17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SAVAGE, THE: Charlton Heston, Susan Morrow—When is Hollywood going to quit putting out so many Indian films? Very few of these pictures ever draw at the box office any more unless there is a good story. This one had a very good story, but still didn't draw very well. The title is one thing that kept the patrons away, and second the actor, Charlton Heston. He is not very popular around here. Better luck next time, Paramount! Played Friday, Saturday, February 20, 21.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

STARS ARE SINGING, THE: Rosemary Clooney, Lauritz Melchior—Fair musical, hut not good at the box office. Played on Tuesday, Wednesday and Thursday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

RKO Radio

BEWARE, MY LOVELY: Ida Lupino, Robert Ryan—Business on this picture was excellent, but people were mad at Robert Ryan for treating Ida Lupino the way he did. The picture itself was very good and kept my patrons on the edge of their chairs all through the film. Played Friday, Saturday, February 13, 14.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

BLACKBEARD, THE PIRATE: Linda Darnell, Robert Newton—This is one of the best pirate pictures that I have ever seen. It has an excellent story and a superb cast. Hollywood couldn't have picked a better man to play "Blackbeard" than Robert Newton. Our business was off because most of our patrons were at Waco, Texas, at the state basketball tournament. It happened that our girls' basketball team was able to play for the state championship, and everyone went down there and left us with no customers. Played Wednesday, Thursday, March 11, 12.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

HALF-BREED: Robert Young, Janis Carter—Started good and faded. The revolting attack on the Indian maiden and the subsequent display of her dead features are certainly not acceptable fare for westerns; in fact, I cannot visualize such scenes adding to any feature. Played Thursday, Friday, Saturday, January 29, 30, 31.—Elaine S. George, Star Theatre, Heppner, Ore.

JUNGLE HEADHUNTERS: Amazon Expedition—Excellent documentary film that played to excellent houses and that was greeted with very good reports. These documentaries are exceptionally popular here, and as most patrons here know wild life, these films are accepted more eagerly than the faked Hollywood produced ones. Worth your good playing time any day. Played Sunday, Monday, November 30, December 1.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—Are you telling us? As one of my patrons said after the show: "We ain't Fonda Henry any more." If this guy is not running all the time like in "The Fugitive," then he just stands still and looks into space! The type of film my patrons just won't walk a yard to see. I played this late and was not happy at all when I booked it. My takings heartily proved it! Played Sunday, Monday, December 21, 22.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

RANCHO NOTORIOUS: Marlene Dietrich, Arthur Kennedy—Not new but proved very popular with our patrons. Played Tuesday, Wednesday, February 24, 25.—Elaine S. George, Star Theatre, Heppner, Ore.

STORY OF ROBIN HOOD: Richard Todd, Joan Rice—Disney's appeal is largely to one group—the children—and this one hardly made the grade with them. Played Thursday, Friday, Saturday, February 19, 20, 21.—Elaine S. George, Star Theatre, Heppner, Ore.

Republic

HOUSE BY THE RIVER, THE: Louis Hayward, Lee Bowman—Not a bad little thriller, but definitely not worth weekend playing time. Not many complaints, but no bouquets either. Lee Bowman should be given a better break in pictures. Played Friday, Saturday, November 21, 22.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

TROPICAL HEAT WAVE: Estelita, Robert Hutton—A good comedy for any small town. Lots of laughs and a good plot made this picture almost good enough for the top half. B. O. above average. Weather cold and a ball game, and yet the house

(Continued on following page)

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was full. Played Friday, Saturday, March 13, 14.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Twentieth Century-Fox

BLOODHOUNDS OF BROADWAY: Mitzi Gaynor, Scott Brady—Forced to play picture late, as Fox pulled it out of original date, but students liked it very much. Mitzi Gaynor is talented and so easy to look at and natural. Should be tops in her field soon. Good story for musical and entertaining from start to finish. Played Friday, Saturday, February 20, 21.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Very good picture which drew at my theatre very well. I, myself, enjoyed this reissue for the second time, though I must admit that every Gene Tierney picture we have had since hasn't done the business it should. If I'm like many of my patrons, I could have just killed her in this picture. Played Sunday, Monday, February 22, 23.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

MY COUSIN RACHEL: Olivia de Haviland, Richard Burton—Superb acting by Miss de Haviland and Richard Burton—a natural picture for this college town. Unfortunately, we had as opposition on Sunday night the Vermont Symphony Orchestra, plus the college choir singing at the college field house. This rates a good spot in any town, as story is excellent. Played Sunday, Monday, Tuesday, March 15, 16, 17.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

PONY SOLDIER: Tyrone Power, Cameron Mitchell—Business was only fair, and no wonder—the title wasn't worth anything, and it didn't have any story worth while. One thing that it did have was some beautiful color. Maybe Hollywood will learn sooner or later that there are too many Indian pictures out. Cameron Mitchell did an excellent job of acting—that's about all. Played Sunday, Monday, March 1, 2.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

RED SKIES OF MONTANA: Richard Widmark, Constance Smith—A very good picture that did above average at the box office, which is more than we expected with the backetball season on. Weather good. Played Wednesday, Thursday, March 4, 5.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

RUBY GENTRY: Jennifer Jones, Carlton Heston—Excellent acting and was enjoyed by most of the patrons, although business was not good as I had anticipated. Played Sunday, Monday, Tuesday, March 8, 9, 10.—Ken Gorham, Town Hall, Middlebury, Vt.

WHAT PRICE GLORY: James Cagney, Dan Dailey—This fell off to absolutely nothing the second night. My patrons told me that the entire picture was in bad taste (they evidently did not understand it was supposed to be a comedy), especially the drinking scenes, as it was just one drunken orgy after another throughout the entire show. This will not appeal to the family trade, which is the mainstay of the industry. Played Sunday, Monday, March 8, 9.—I. Roche, Vernon Theatre, Vernon, Fla.

United Artists

BREAKING THE SOUND BARRIER: Ann Todd, Ralph Richardson—Fair attraction but too long. Should have been cut twenty minutes. Played on Sunday and Monday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

FORT DEFIANCE: Dane Clarke, Tracey Roberts—While this is quite a good colored western, I feel it does not warrant weekend playing time. It will do well in all action houses, however, and although the cast is not too well known, the action and story will hold the interest of the patrons. I had no walk-outs, but patrons were not over-thrilled. Played Friday, Saturday, December 12, 13.—Dave S. Klein, Astra Theatre, Kitwa/Nkana, Northern Rhodesia, Africa.

RING, THE: Gerard Mohr, Rita Moreno—Fair picture with a different story this time. The title was rather off. People didn't know what it was about unless they happened to see the trailer or the one sheets outside our theatre. Business was pretty good. We doubled this with RKO's "No Time for Flowers," which is one of the worst pictures I have ever played at this theatre. Played Friday, Saturday, February 27, 28.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Not the type of film that causes a too happy jingle in the box office, but lots of women loved it enough to give us some word-of-mouth advertising. Played Sunday, Monday, March 1, 2.—Elaine S. George, Star Theatre, Heppner, Ore.

BECAUSE OF YOU: Loretta Young, Jeff Chandler—A fine picture for the top half anywhere with a story everyone could understand plus two very good stars, which made the B. O. above average. Weather cold and a ball game, but still they came. Played Friday, Saturday, March 13, 14.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Universal has never put out a better picture than this! It drew very well in our situation. Two weeks in advance I put a teaser trailer on the screen. Did a big advertising tieup in our local newspaper and then made up an original 40x60 poster for it. Secured special heralds and had them delivered to the homes here a day before the film. On the side of our theatre we pasted a large 24-sheet, and in the lobby I displayed stills from the picture and put 3-sheets in the corner of the lobby. Business was excellent. Some say this is one of the best, and I thoroughly agree! Played Wednesday, Thursday, February 25, 26.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SON OF ALI BABA: Tony Curtis, Piper Laurie—Teen-agers had a lot of fun at this one. Played Tuesday, Wednesday, March 3, 4.—Elaine S. George, Star Theatre, Heppner, Ore.

Shorts

Metro-Goldwyn-Mayer

DOG HOUSE, THE: Technicolor Cartoon—This is one of the best of the popular Tom & Jerry series. It brought many a chuckle and, in my estimation, helped out what was otherwise a poor show.—I. Roche, Vernon Theatre, Vernon, Fla.

MOUSE IN MANHATTAN: Gold Medal Reprint Cartoon—When this cartoon was first released, it should have won the Academy Award—unless it already did. Very good and all of my patrons liked it. Congratulations, Jerry, you did an excellent job of acting!—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

Warner Bros.

FRESH AIRDALE: Merry Melody Technicolor Cartoon—Excellent cartoon! This one had a good story, but so many of my patrons wished that the cat could have gotten revenge on the dog that wanted so much publicity.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

JOHN HODIAK • JOHN DEREK
DAVID BRIAN • MARIA ELENA MARQUES
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Color by TECHNICOLOR
Story and Screen Play by DAVID LANG
Produced by WALLACE MacDONALD • Directed by FRED F. SEARS
General Release: May

SERPENT OF THE NILE
The Loves of Cleopatra
Color by TECHNICOLOR
starring
RHONDA FLEMING • WILLIAM LUNDIGAN
with RAYMOND BURR
Story and Screen Play by ROBERT E. KENT
Produced by SAM KATZMAN • Directed by WILLIAM CASTLE
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GENE AUTRY and CHAMPION
in GOLDTOWN GHOST RIDERS
with GAIL DAVIS and SMILEY BURNETTE
Story and Screen Play by GERALD GERAGHTY • Produced by ARMAND SCHAEFER
Directed by GEORGE ARCHAINBAUD • A GENE AUTRY PRODUCTION
General Release: May

CORNEL WILDE in
THE BANDIT OF SHERWOOD FOREST
with
ANITA LOUISE • JILL ESMOND • EDGAR BUCHANAN
Screenplay by Wilfrid H. Pettitt and Melvin Levy
Directed by GEORGE SHERMAN and HENRY LEVIN
Produced by LEONARD S. PICKER and CLIFFORD SANFORTH
A reprint
General Release: March

Texas Admissions Tax Change Passes House

The Texas House of Representatives has passed a bill to revise the state amusement admissions tax law by cutting the percentage received, and has sent it to the State Senate for further action. The Texas tax is now levied at a rate of 10 per cent of the selling price of admission tickets over 50 cents. Under the new bill, sponsored by Representative Joe Kilgore of McAllen, tickets selling below 80 cents would be exempted from the tax; those between 80 and 90 cents would pay a three-cent tax; those between 90 cents and $1, a five-cent tax, and all higher admissions would pay a 10 per cent tax.

U.A. Foreign Department Lists New Promotions

Arnold M. Picker, vice-president of United Artists in charge of foreign distribution, has announced a number of promotions involving the company's operations in Europe, Latin America and South Africa. Heading the list of promotions is Sam Berkeris, South American supervisor, who has been named supervisor for all the Latin American countries. George Kallman, former special representative in Mexico, has been appointed manager in Panama, succeeding Paul Wir, resigned. Eric Pleskow, manager in South Africa, has been named special representative in Germany, replacing Herbert Horn, resigned. Leonard Pearlman, former Trinidad manager, will succeed Mr. Pleskow at the South Africa post. Daniel Frankel has been appointed manager of the Belgium office, succeeding Albert Steinhardt, resigned. Rounding out the new appointments is the selection of Ted Rysfeld, a newcomer to the UA ranks, to serve as manager in Trinidad.

Day, Wayne and "Noon" Win Canton Patron Poll

Doris Day and John Wayne were voted 1952's best actress and actor, respectively, in the Canton (Ohio) Theatre Association poll of theatregoers on their star and picture preferences. United Artists' "High Noon" was picked the best film of the year. The poll, which the association hopes to put on a national basis next year, drew 18,000 ballots, all cast in Canton theatres, resulting also in front page publicity not only for the local theatres but also for the industry as a whole.

To Release Horror Film

Jack Hoffberg, president of Hoffberg Productions, Inc., has announced the March release of two new horror pictures, "Horror Maniacs" and "Strangler's Morgue."

Buy Atlanta Theatres

Carter Theatres, Inc., have acquired a controlling interest in two Atlanta theatres, the Buckhead and the Garden Hills.

House Committee Reopens Hollywood Red Hearings

Hollywood's roster of names which once aided the Communist cause was not increased early this week as the House Un-American Activities Committee Monday opened hearings which were televised. Danny Dare was an initial witness, and reversed his 1951 testimony. He admitted party membership but disclosed no new names. He is a dance director. Harold Hecht, actors' agent, and producer, said he was lured into the party around 1940, and withdrew in 1942, disillusioned.

New Warner Dividend

The board of directors of the new Warner Brothers Pictures, Inc., Tuesday declared its initial dividend, 30 cents a share, payable May 5 to stockholders of record on April 15. The company pointed out that the dividends cannot be paid to stockholders of the old Warner company until they exchange their old certificates for the stock of the new picture company and Stanley Warner Theatres.

Parker Sues Trustees

John J. Parker, son of the late Oregon theatre owner, J. J. Parker, is suing his mother and the other two trustees of his father's estate, charging irregularities in the administration of J. J. Parker Theatres, Inc., and Parker Liberty, Inc.

WATCH FOR THESE M-G-M TRADE SHOWS!

Trade Shows—April 2nd—"BRIGHT ROAD"

ALBANY	20th-Fox Screen Room	1052 Broadway	4/2	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/2	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/2	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/2	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/2	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/2	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/2	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/2	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/2	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/2	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/2	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/2	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/2	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/2	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/2	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/2	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/2	10:30 A.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/2	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/2	1 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/2	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/2	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/2	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/2	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	4/2	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/2	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/2	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/2	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/2	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/2	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/2	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/2	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/2	2 P.M.

M-G-M presents "BRIGHT ROAD" • with Dorothy Dandridge • Philip Hepburn • Harry Belafonté • Barbara Ann Sanders
Screen Play by Emmet Lavery • From the Christopher Award Story "See How They Run" by Mary Elizabeth Vroman
Directed by Gerald Mayer • Produced by Sol Baer Fielding

Trade Shows—April 7th—"FAST COMPANY"

*ALBANY	20th-Fox Screen Room	1052 Broadway	4/8	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	4/7	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	4/7	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	4/7	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	4/7	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	4/7	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	4/7	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	4/7	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	4/7	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	4/7	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	4/7	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	4/7	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	4/7	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	4/7	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	4/7	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	4/7	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	4/7	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	4/7	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	4/7	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	4/7	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	4/7	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	4/7	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	4/7	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	4/7	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	4/7	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	4/7	1 P.M.
§JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	4/9	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	4/7	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	4/7	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	4/7	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	4/7	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	4/7	2 P.M.

*Except Albany which is 4/8 • §Except Jacksonville which is 4/9

M-G-M presents "FAST COMPANY" • starring Howard Keel • Polly Bergen • Marjorie Main • with Nina Foch
Robert Burton • Screen Play by William Roberts • Adaptation by Don Mankiewicz • From a Story by Eustace Cockrell
Directed by John Sturges • Produced by Henry Berman

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Proving That You Can't Keep A Good Man Down

PERHAPS it comes as a matter for serious thought when the two top winners in the Quigley Awards competition for 1952 have been previous Grand Award winners in other years. It's something to think about—and we've been thinking, with substantial evidence to prove that this was the only fair and reasonable judgment. We have contemplated the sixty-odd ballots, signed by leaders of our industry and good judges of showmanship, and we can't argue with their opinion.

The news that Ivan Ackery wins again or that J. P. Harrison is again a Grand Award winner is not news to members of the Round Table. They know these superior showmen have won before—and that they can't be ruled out, just because they are admittedly champions. As Jimmie Nairn said to us (and he's the exploitation head for Famous Players-Canadian)—Ackery is an inspiration for the circuit, across Canada, with every FP-C manager out to match or better his results in showmanship. We believe that is as it should be.

Jimmie tells us a story of Ackery that is typical of the way he works. Recently, he had the Mayor of Vancouver on stage, twice in one week, doing some presentation or promotion with the benefit of his official robes. The Mayor protested mildly that maybe this was a little too often, but Ivan talked him into it. And so the Mayor agreed, "On one condition—that you never run for Mayor of Vancouver against me."

J. P. Harrison is of the same kind and character. He had Eisenhower as street ballyhoo, in front of his theatre, just before election,—and how right he was! His stories of publicity and promotion are the best news of showmanship out of Texas, and we always find something new, original, better than routine, in every communication from the Campus theatre. J. P. is a man with young ideas, and years of showmanship experience to draw upon. He is and will be an inspiration to all Interstate managers, for his methods in "personalizing, dramatizing, mechanizing" exploitation at the point of sale. He makes it *alive*.

Oswald Leite Rocha, Paramount field man from Rio de Janeiro, is the Overseas Grand Award winner. He was here enroute from Brazil as the top prize winner in a contest on "When Worlds Collide" in which forty countries were competing.

JUDGES WERE PLEASED

For three hours, last week, we heard our panel of industry judges praise the quality of the entries exhibited for their judicial opinion and the selection of the Quigley Grand Award winners for 1952. There was considerable talk about the obvious fact that two previous winners were the choice of an overwhelming majority. But that in no way depreciated the equally obvious fact that the entire collection was a new high in showmanship, on display, for industry recognition.

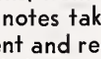
The point we want to convey to Round Table members and Quigley Award contenders is that showmanship is on the march, and that more and better results are apparent today than were visible several years ago. The judges led their fellows around the tables to point out this clever idea and that appropriate stunt, as evidence that real showmen were at work. We lurked in the offing, listening to these comments, with pleasure.

And now we appeal to all good men and true, not to lessen your efforts. Your campaigns in the current judging have attracted attention in high places. We saw many important executives making notes of this man's efforts and that man's energy, in obtaining business at the box office. It would be nice if we could print a summary of their conclusions, item for item. But we can say that the notes taken by our judges mean advancement and recognition beyond any evaluation of the moment.

We find a letter from Max Herschmann, New York manager for Filmack, in one of the five piles of mail on our desk upon return from Florida, and he suggests that managers in this area pay a visit to Filmack in the Film Center Building at 630 Ninth Avenue and see what makes trailers tick in the manufacturing stage. And Max extends that same invitation for Irving Mack, in Chicago, where any of you who can, are invited to inspect the main plant at 1307 South Wabash Avenue—especially the joke laundry, which is constant source of inspiration. Irving Mack puts out substantial support for showmanship that is always worth a round of applause from the Round Table.



Something else to worry about! Now they say that no less than 5,000,000 new automobiles will be equipped with those curved, tinted windshields, which raise merry-hell with vision in drive-in theatres. It'll be worse, when drive-in theatres have polarizing glasses and projection, to add to their troubles. Drive-in managers assert the pictures are blurred, when viewed through new-fangled windshields, and that color values are diminished, to say nothing of the fact that polarizing glasses are made useless. You might think that the new windshields would also interfere with safe driving.



Walt Disney has issued a special press sheet for a new series of seasonal, holiday and special cartoon shows that any exhibitor can handle with skill, now that the accessories have been made available. The first bulletin outlines the newspaper mats and advertising styles for Walt Disney's "Spring Frolics," "Drive-In Capers" and "April Fool's Frolics"—all of which will promote the use of favorite Disney subjects, in groups. —*Walter Brooks*

Front Men



Murray Spector, manager of Skouras theatre, Teaneck, N. J., had a majorette contest for "Stars and Stripes."



Manager Jack Lightner of the New Moon theatre, Vincennes, Indiana, struck a responsive cord when he invited patrons to fill this barrel with "get well" cards, to be sent to Red Skelton, for "The Clown."



Audie Murphy, Susan Cabot, Jesse White and Renate Hoy, in the lobby of the Paramount, Waterloo, Iowa.



Walter Kessler, manager of Loew's Ohio theatre, Columbus, poses with Chet Allen, young singing star of "Meet Me at the Fair," and a mechanical clown orchestra, used as street ballyhoo for the picture.



Russell Bovim, city manager for Loew's theatres in St. Louis, had this fine display, built from 24-sheet cut-outs.



The Lux theatre, Turin, Italy, is owned by the Marchese Incisa della Toretta, the first of record to rebuild a facsimile of the "White o' Morning" cottage as lobby display for "The Quiet Man." And also the first member of the Round Table to have a title, so we are honored.

"Hoaxters" Hits 'Em in Manitowoc

Louis Orlove, field press representative for MGM in the Minneapolis-Milwaukee territory, writes to say that Manitowoc, Wisconsin, has gone all out for "The Hoaxters". The picture had a terrific campaign, with all the industrial organizations, banks, shipyard, aluminum works, department stores, and others, sponsoring the picture at the Capitol theatre, and cooperative advertising. He credits Robert Guiterman, manager of the theatre, with having built up this result, by his own efforts.

The Aluminum Company of America printed their own guest tickets, underwritten by the company, and all their employed force were invited to see "The Hoaxters" and "The Clown"—Red Skelton's new picture, on the same bill. School children were dismissed from late afternoon sessions to attend the theatre, with their parents. Joe Logan, advertising manager of the Manitowoc *Herald-Times* and Packy McFarland, managing editor of the newspaper, were responsible for cooperative advertising and editorial tieups.

The advertising campaign began with advance notice of "The Clown"—"a great picture is coming" with "The Hoaxters" underlined. Then a two-page advertisement for "The Hoaxters" was paid for by the banks of Manitowoc and the Central Labor Council. Following that, the newspaper devoted a lead editorial to "The Hoaxters" and gave it their unqualified praise and support. "The Clown" was given the benefit of the double billing, with a round of applause for the star of the feature picture.

Macy's Drops a Curtsey To "Penny Princess"

And with reason, for the J. Arthur Rank production of "Penny Princess" is the story of a salesgirl in Macy's basement, who goes to the mythical country of Lampidorra, home of the Schneese (equally mythical). Macy's gives the opening of the picture at the Sutton theatre, on the East side, a full-page ad, getting quite a kick out of the British version of Macy's basement, which they say is "pretty accurate." They like the British sense of humor, the Technicolor, the pretty star and the hilarious story, and make a substantial tieup for their cheese, not having any Scheese. The ad suggests that Macy's customers "will get a bang out of this picture."

"Paris" In Journal Square

Ritz theatre manager Robert C. Osborne in exploiting "April in Paris" had a stunt man dressed as a French diplomat—high hat, tails, cane and chin whiskers, complete —who stopped traffic at Jersey City's busy Journal Square. He also played song hits from the picture in his lobby.

MOVIETIME, U.S.A.

Twelve Shea theatres in New Hampshire, Massachusetts and Ohio will participate in a pre-release exploitation contest on Universal's "Ma and Pa Kettle on Vacation," with three substantial prizes to work for, in a saturation campaign.

▼

The Gateway theatre, Fort Lauderdale, invites its patrons to view "Tonight We Sing" as a special presentation, handled in style fitting the occasion.

▼

Gilbert and Olive Richardson, owners-managers of the Liberty theatre, Chester, Montana, are new members of the Round Table, a husband-and-wife combination who say they started on the jackrabbit circuit 19 years ago, now have a modern theatre.

▼

Jack Moylan, manager of Kerasotes Kay theatre in Havana, Illinois, used a "walking book" street ballyhoo for "Ivanhoe" plus a set of special lobby door panels for display.

▼

Al Sherman, manager of the neighborhood Georgetown theatre in Washington, D. C., writes a chatty column under the pseudonym of "George Town" next to editorial matter in the Washington papers to attract adult audiences.

▼

Murray Spector, manager of Skouras theatre in Teaneck, N. J., made a tie-in for "O Henry's Full House," wherein high school students were given the circular assignment of writing reviews on the picture.

▼

Francis Gill, manager of the Paonia theatre, Paonia, Colorado, gets out a circus-style herald, printed at home from pressbook mats, and a monthly program calendar.

▼

Joe Kennedy, manager of the Bellaire theatre, Bellaire, L. I., had a tieup with the Sea Scouts for "Flat Top" that turned into a patriotic demonstration.

▼

Earle M. Holden, city manager for the Lucas and Avon theatres, Savannah, put a column of editorial comment about "3-D" in his ads for coming attractions.

▼

Ed Linder, manager of the Ontario theatre, Washington, D. C., awarded three sponsored portable record players for best letters on "Why I Like Rosemary Clooney."

▼

Warner's announce the national winners in their "April in Paris" contest—Jane Daryman, of Pittsburgh, and Edith Berdonneau, of Los Angeles, will fly to Paris on an all-expense tour, guests of the French Government and Air-France.

▼

Arnold Kirsch, manager of the DeLuxe theatre, in the Bronx, N. Y., has promoted a special merchants' trailer and Easter morning show for children, with gifts for the first 800 children in line. (Twenty cartoons and two features!)

▼

John W. Godfroy, managing director of the Paramount theatre, Ashland, Ky., has made arrangements with "Welcome Wagon" to contact all new residents.

▼

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., arranged a tie-up with a local camera shop which resulted in a big display for "Stereo-Techniques."

▼

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, displayed a puzzle (well, pretty difficult!) in the lobby for "Come Back, Little Sheba" and received solutions at the rate of 1,000 per day!

▼

Art Canby, manager of the Paramount theatre, Peterborough, Ky., held a surprisingly successful model airplane contest as promotion for "One Minute to Zero." He says he's "amazed" at the results.

▼

Mrs. Hazel Florian, manager of the Strand theatre, Winsted, Conn., advertised "Road to Bali" with her own words—"Bali-bali girls, funny-funny gags, catchy-catchy tunes, ha-ha, fun."

▼

Harry Shaw, division manager for Loew's theatres in New England, is stressing last performance times in each day's newspaper advertising, for late audiences.



Dale Robertson, center, greets, left to right, Joe Harmon, R. O. Walsh, Robert Hayman and Richard Hayman, executives of the Strand-Cataract circuit, on the occasion of the premiere of "Niagara" at Niagara Falls, N. Y., U. S. A. The Falls are jointly operated by friendly competitors on both sides of the border.

OPPORTUNITY KNOCKS AT THE '3-D' DOOR

By LARRY GRABURN

Director of Advertising,
Odeon Theatres of Canada, Ltd.

TORONTO: Hold on to your hats, showmen; there's plenty of action ahead. It's a new showbusiness.

Everybody is a newcomer to the new showbusiness that is already here. TV, Bwana, 3-D, Cinerama, CinemaScope or "you name it." Young men starting out in any branch of this wonderful industry are starting off from scratch. The exciting new developments of today and to-morrow nullify the considerable experience-advantage of old timers.

Many industry veterans now find themselves amateurs in many aspects of this new field of showbusiness. What a wonderful chance, then, for the bright young men who may have doubted the wisdom of a career in motion pictures. The doors are wide open.

Production Sources Encourage Showmen

In the field of production, development of technical improvements of movie-making must surely be creating unlimited and unforeseen opportunity. Also in distribution, perhaps particularly in advertising and publicity the "new fields to conquer" challenge is being met head on; being met with Determination, Daring and Dollars.

The distributors have been progressively co-operative—encouraging exhibitors to coordinate distributor "know how" and exhibitor action.

Charles Einfeld came up with another "first" by putting the desire into action with those terrific showmanship confabs when 20th Century-Fox hosted theatre operators for invaluable two-way discussions.

Max Youngstein of United Artists and his team of enthusiasts have also done much to bring about this happy day.

Overseas, the J. Arthur Rank Organization is on top of developments for their world-wide interests.

The Manager Must Sell His Theatre

It is the exhibitor, the theatre manager on the local level, however, who must make the most of this "wealth of showmanship" and merchandise this exciting commodity to regain and retain audiences.

That needs a positive two-way selling job. He has to sell his attraction, but he also has to sell his theatre service, comfort and convenience after he gets that audience in. We have so much more to offer the public, but we need to stress it and make it apparent. We have big screens that are getting bigger —we have color—we have atmosphere, but we also have parking problems, seating problems, and other problems that must be lessened to an absolute minimum, if we expect to retain those audiences that we have



L. M. GRABURN

at the moment regained. We will get the new audiences—we are now getting them in record breaking crowds on occasion, but we have to sell 'em while we have 'em—if we do, we'll get them back—if we don't, we don't deserve them.

You hear the enthusiasm everywhere—in and out of our industry. It gives reassurance that "there's no business like showbusiness"—where else something new to sell every week—where else such a diversity of selling methods—where else such satisfaction of making people happier because of us.

Yes, there's a heap of happiness in showbusiness and opportunity is knocking at the door. All aboard!

Universal Short Film Natural for Showmen

Universal's Technicolor short film, "The World's Most Beautiful Girls"—which shows 78 winners in the "Miss Universe" competition in twenty minutes and their bathing suits—is a natural for showmen who can program the picture with their own contest on stage, in the coming season for beauty competitions at all levels. Broadside advertising the film will serve as a poster for your lobby and provide plenty of inspiration for your promotion.



Not much explanation necessary—here are Sam Diamond and Glenn Morris, of 20th Century-Fox, with Max Chasen, right, manager of the Shor theatre, Atlantic City, and the postcard they sent to a girl friend in Hollywood.

"You Can't Keep a Good Man Down"

First prize winner in 20th Century-Fox's national showmanship contest for "Something for the Birds" is Charlie Doctor, of the Capitol Theatre, Vancouver, British Columbia, it was announced this weekend.

Doctor wins a $1,000 United States Defense Bond for having submitted in the judges' opinion, the most extensive and productive advertising, publicity, and exploitation campaign on the picture.

Second place choice, and winner of a $500 U. S. Defense Bond, is George Atton, Theatre Del Mar, Santa Cruz, California; with third position and a $250 bond going to J. P. Harrison, Campus Theatre, Denton, Texas.

Five runners-up each copping a $100 bond are Bob Retzer, Solano Theatre, Fairfield, California; H. C. Chappel, Palace Theatre, Guelph, Ontario; Willis E. Shaffer, Fox Theatre, Hutchinson, Kansas; Joseph Jarvis, Jamestown Theatre, Jamestown, Rhode Island; and Eldon Coffman, Saenger Theatre, Hope, Arkansas.

Judging the campaign entries were Ernest Emerling, director of advertising and publicity, Loew's Theatres; Harry Goldberg, director of advertising and publicity, Warner Theatres; and Harry Mandel, national director, advertising and publicity, RKO Theatres.

"Heavenly Bodies" Will Go on Tour

Universal will send four of the winners in their "Miss Universe" contest on tour as exploitation for "Abbott and Costello Go to Mars"—and not a bad tieup, with a very reasonable association of ideas. These "heavenly bodies" are Mari Blanchard, who is featured in the picture, plus Anita Eckberg (Miss Sweden); Judy Hatula (Miss Michigan) and Renate Hoy (Miss Germany). From advance reports, they will take separate trails, so if you see all four "heavenly bodies" you'll have to hit the road yourself. Gala premiere at the Melba theatre, Birmingham and the Paramount theatre, Denver, will start the migration.

Two More U-I Stars Take to the Road

Susan Cabot and Kathleen Hughes, two of Universal-International's stars, will tour forty cities in two territories, starting in Oklahoma City this week, covering Ada-Bartlesville, Chickasha, Duncan, Enid, Lawton, Miami, Miskogee, Norman, Oskulgee, Ponca City Seminole, Shawnee, Stillwater and Tulsa. Then, out of Dallas, they will visit Austin, Beaumont, Fort Worth, Corpus Christi, Houston, Port Arthur, San Antonio, Odessa, Lubbock, Wichita Falls, Baytown, Abilene, Waco, Longview and Marshall. (What, not Denton? Maybe they figure J. P. Harrison has 12,000 good-looking girls in his college town!)

RULES OF THE

QUIGLEY AWARDS

¶ TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

▽

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

▽

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

▽

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

▽

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

▽

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 *Sixth Avenue, New York* 20, *N. Y.*

Campaign Catalog

"HANS CHRISTIAN ANDERSEN" IN TALL PROMOTION TIEUPS



Joey Walsh, young star of "Hans Christian Andersen," autographs record albums at Gimbel's store, for the opening of the picture in Philadelphia, which brought out thousands of customers.

The excellent pressbook for Samuel Goldwyn's "Hans Christian Andersen" came to us without the merchandising supplement attached, so we hasten to describe this profuse promotion in a separate review. The picture has been launched with terrific department store cooperation in key cities, and they love it.

The original newspaper advertising, placed by Macy's in New York, has been duplicated by Jordan Marsh, in Boston, and in other cities. It's extravagant, exciting exploitation for a motion picture with desirable merchandising tieups that sells goods and tells stories. A long list of stores in the Associated Merchandising Corporation, operating top-bracket department stores in big cities, will cooperate all the way down the line, with advertising and window displays. You'll find your nearest big store on the list.

Decca Records have an album of Danny Kaye songs and they are featuring that "nine feet tall" picture of Kaye in character. MGM Records also have three popular records, and Golden Records have a children's album. Eight hit tunes in sheet music form follow the music trades, with ample dealer cooperation at the point of sale.

Book tieups are numerous, with Grosset & Dunlap "Wonder Books" offering special posters and display materials, also for "Big Treasure Books" of Andersen's Fairy Tales. Ziff-Davis have a book of comics, and there is a "Tiny Library" for tots. Extensive tieups with travel agencies will promote tours to Denmark and the land of Hans Christian Andersen. O'Sullivan's Rubber Heels, capitalizing the cobbler role played by Danny Kaye in the picture, offer strong merchandising tieups in thousands of neighborhoods. Many dress and shoe tieups, fabric ideas, and other merchandising deals, are included in the big pressbook supplement, which now glorifies an issue that we thought was good in the first place.—*W. B.*

"Jazz Singer" Boosts Drive

Irving Hellman, manager of Warner's Roger Sherman, first-run New Haven house, really went to town with "The Jazz Singer," building his campaign on the support of metropolitan New Haven Jewish organizations and the March of Dimes.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century

Refreshment Service for DRIVE - IN THEATRES

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.
Phone MA 5014

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CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

GOING FAST! SUPER SALE ON SUPER SIMplex mechanisms, excellent condition, only $225 each S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT STAR'S VALUES! BRENKert 70 amp. lamphouses, rebuilt, $475 pair; Holmes projectors, heavy bases, Strong 30 amp. lamphouses, sound, etc., complete, rebuilt, $795 pair; Super-Simplex mechanisms, 6 months' guarantee, $450 pair; 2 unit electric ticket register, rebuilt, $125; RCA PG-139 Sound System, MI-9030 soundheads, etc., complete, rebuilt, $875. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

BOOKS

MAGIC SHADOWS — THE STORY OF THE origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

HELP WANTED

EXPERIENCED AGGRESSIVE MANAGER wanted for situation in New York State. Please reply giving background, salary requirements, and whether available for interviews to be held in New York City. Reply BOX 2712, MOTION PICTURE HERALD.

EXPERIENCED AGGRESSIVE MANAGERS wanted for drive-ins and indoor theatres. Good paying jobs for qualified showmen. Give experience, references and photo in first letter. Apply BOX 2714, MOTION PICTURE HERALD.

MANAGERS, ASSISTANTS, INDEPENDENT theatres, large Eastern city. Excellent salaries, and opportunity for advancement. BOX 2713, MOTION PICTURE HERALD.

WANTED — EXPERIENCED THEATRE MANagers for Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, Personnel Mgr., Stanley-Warner Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

WANTED EXPERIENCED THEATRE MANAgers for situation in Wisconsin. Only managers living in Michigan, Illinois, Iowa, Minnesota and Wisconsin need apply. Write Box No. 131, Oshkosh, Wisconsin. State qualifications and experience.

SEATING

S. O. S. SAVE ON SEATS. REBUILT PANELback spring cushion chairs $4.95; many other bargains, send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

SUPER SIMPLEX DRIVE-IN OUTFIT FOR 500 cars $3,295, others as low as $1,595. (Send for lists.) In-car speakers with 4" cones $15.90 pair with junction box; underground cable $65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W 52nd St., New York 19.

POSITION WANTED

THOROUGHLY EXPERIENCED MANAGER publicity minded, seeks permanent connection in East with solid organization. BOX 2711, MOTION PICTURE HERALD.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

REEL VALUES: 2,000' ALUMINUM, $3.35; 15A rectifier bulbs $4.59; rewinds $9.95 set; Stereopticons $24.95; 9'x12' plastic screens $42.66. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS, FIRST QUALITY. $4.75. Universal splicers, $5.69; exciter lamps, 39c; photocells, from $2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

THEATRES

THEATRE BUSINESS, AMERICAN, PARK. Roundup, netting $22,000 yearly rate. Terms. Literature. Wire McADAMS, Livingston, Mont.

STUDIO EQUIPMENT

CASH IN ON YOUR KNOW-HOW. SHOOT LOcal newsreels, TV commercials. Make advertising tieups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BUSINESS BOOSTERS

COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

Victor Clarke, Industry Veteran, Dies at 72

Victor H. Clarke, 72, a veteran of the film industry who retired from an executive post with the Association of Motion Picture Producers in 1948, died March 18 at his home in Vista, Calif. Mr. Clarke entered the industry in 1920 as manager of the Famous Players-Lasky studio at Astoria, L. I., and went west in 1923 as manager of the company's Hollywood studio. He later held the same position at MGM. Mr. Clarke joined AMPP in 1937 as assistant to Pat Casey in charge of labor relations.

Jack Raymond, Producer Of British Shiner Films

LONDON: Jack Raymond, producer-director, died here March 20 at Westminister Hospital after a long illness. Mr. Raymond was born in Wimborne, England, and made his screen debut in 1910 as an actor. After the first World War, he turned to screen direction and production. In 1939 he formed his own production company, Jack Raymond Productions, Ltd. His recent pictures include "Worm's Eye View" and "Reluctant Heroes," both starring Ronald Shiner, Britain's top money-making star last year.

Theodore Huff

Edmund N. Huff, Jr., professionally known as Theodore Huff, 47, author and lecturer, died of a cerebral hemorrhage March 15 at his mother's home in Farmingdale, Long Island. At the time of his death, Mr. Huff was assistant casting director at the Signal Corps Photographic Center in New York, and was working on a new book on the history of motion pictures.

Nathan V. Steinberg

Nathan Victor Steinberg, 42, owner of theatres in the Bronx, Connecticut and New Jersey, died at the New Rochelle Hospital March 20, of heart disease. His widow, two daughters and two sons, a brother and a sister survive.

Buys Carolina Drive-In

The Statesville Theatre Corporation has purchased the Starlite Drive-In in North Wilksboro, N. C.

Mary Pickford Will Tour Country for U.S. Bonds

Mary Pickford starts March 30 from the steps of the Capitol, Washington, her 13 city tour for U.S. Savings Bonds. The occasion will be a rally, with vice-president Richard Nixon and Speaker of the House Joseph W. Martin, Jr., present. It will follow a luncheon for Miss Pickford with Mr. Martin her host. Miss Pickford 35 years ago sparked her World War One Liberty Bonds tour from the same spot.

Hal Roach, Jr., Starts New Feature Company

Hal Roach, Jr., has announced the formation of Lincoln Productions, Inc., a new feature company, which will make six or more full-length films annually. Officers of the new company are Hal Roach, Jr., president; Jack Rieger, vice-president; and E. H. Goldstein, general production manager. Astor Pictures will distribute the studio's product; the first, "Captain Scarface," will go before the cameras within five weeks, it was announced.

FILM BUYERS RATING

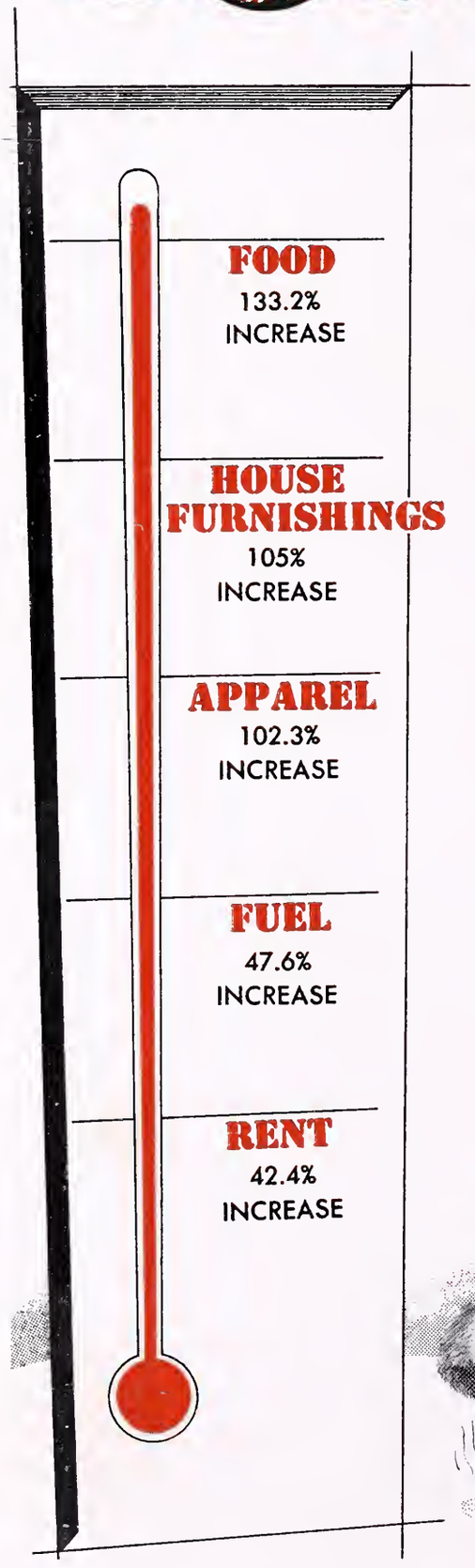
Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,733 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	1	7	34	14	4
Above and Beyond (MGM)	9	38	15	1	–
Affair in Trinidad (Col.)	8	13	29	19	8
Against All Flags (Univ.)	–	5	24	22	7
Androcles and the Lion (RKO)	–	1	5	4	1
Angel Face (RKO)	–	1	3	6	–
Apache War Smoke (MGM)	–	7	15	9	2
April in Paris (WB)	4	15	19	22	5
Assignment-Paris (Col.)	–	–	11	17	3
Bad and the Beautiful, The (MGM)	2	6	18	15	1
Battle Zone (AA)	1	5	12	2	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	–	12	27	34	7
Beware, My Lovely (RKO)	–	2	1	9	5
Black Castle, The (Univ.)	–	1	6	7	3
Blackbeard, the Pirate (RKO)	–	5	21	5	9
Blazing Forest (Para.)	–	2	16	26	3
Bloodhounds of Broadway (20th-Fox)	2	7	27	24	4
Bonzo Goes to College (Univ.)	1	19	52	12	–
Breaking the Sound Barrier (UA)	3	2	3	3	2
Bwana Devil (UA)	12	1	–	–	–
Caribbean (Para.)	–	5	21	39	9
Cattle Town (WB)	–	2	8	13	10
†City Beneath the Sea (Univ.)	–	–	4	2	–
Cleopatra (Para.)	–	–	1	4	9
Clown, The (MGM)	2	18	23	17	–
Crimson Pirate (WB)	1	22	55	20	5
Desperate Search, The (MGM	–	–	14	1	1
Devil Makes Three, The (MGM)	–	–	14	14	2
*Dreamboat (20th-Fox)	1	13	31	28	19
Eight Iron Men (Col.)	1	1	9	11	1
Everything I Have Is Yours (MGM)	1	18	58	24	4
Face to Face (RKO)	–	–	–	3	1
Feudin' Fools (Mono.)	2	15	9	2	2
Flat Top (AA)	4	19	35	1	–
Four Poster, The (Col.)	4	2	1	1	1
Golden Hawk, The (Col.)	–	9	21	16	4
Gunsmoke (Univ.)	1	5	8	1	–
Hangman's Knot (Col.)	1	25	33	1	2
†Hans Christian Andersen (RKO)	2	2	–	–	–
Happy Time, The (Col.)	4	1	4	14	14
Hellgate (Lippert)	–	4	14	11	3
Hiawatha (AA)	–	2	5	4	–
Horizons West (Univ.)	–	6	20	17	8
Hour of 13, The (MGM)	–	7	1	2	3
Hurricane Smith (Para.)	–	3	35	24	2
I Don't Care Girl, The (20th-Fox)	–	3	20	19	3
Invasion U. S. A. (Col.)	1	4	5	4	7
Iron Mistress, The (WB)	6	29	61	12	2
It Grows on Trees (Univ.)	–	1	11	32	10
Ivanhoe (MGM)	13	20	7	3	2
Jazz Singer, The (WB)	–	–	14	4	9
Just for You (Para.)	10	24	34	9	2
Kansas City Confidential (UA)	–	–	9	4	5
Last of the Comanches (Col.)	–	1	7	5	–
Lawless Breed (Univ.)	2	13	23	3	1
Limelight (UA)	–	2	–	–	3
Lure of the Wilderness (20th-Fox)	33	43	27	14	3
Lusty Men (RKO)	3	18	60	8	1
Man Behind the Gun (WB)	2	5	7	4	–
Meet Me at the Fair (Univ.)	–	7	16	14	2
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	61	28	–	–
Miracle of Fatima, The (WB)	2	7	12	13	4
Mississippi Gambler (Univ.)	19	22	7	–	–
Monkey Business (20th-Fox)	2	41	32	15	6
Montana Belle (RKO)	–	9	28	14	–
My Cousin Rachel (20th-Fox)	–	1	8	12	3
My Man and I (MGM)	–	–	14	13	15
My Pal Gus (20th-Fox)	3	21	25	17	3
My Wife's Best Friend (20th-Fox)	–	1	12	27	13
Naked Spur, The (MGM)	4	15	13	–	–
Never Wave at a Wac (RKO)	1	11	1	–	–
Niagara (20th-Fox)	4	11	8	1	–
Night Without Sleep (20th-Fox)	–	–	1	9	8
No Holds Barred (AA)	–	4	7	–	–
O. Henry's Full House (20th-Fox)	–	6	20	25	3
*One Minute to Zero (RKO)	10	62	20	9	2
Operation Secret (WB)	–	3	19	15	15
Outpost in Malaya (UA)	–	1	10	5	7
Pathfinder, The (Col.)	–	1	4	1	1
Plymouth Adventure (MGM)	6	18	40	46	6
Pony Soldier (20th-Fox)	–	15	42	25	2
Prisoner of Zenda (MGM)	–	11	42	41	4
†Promoter, The (Univ.)	2	2	1	–	–
Quiet Man, The (Rep.)	31	46	15	10	1
Quo Vadis (MGM)	38	32	1	4	–
Raiders, The (Univ.)	1	2	13	19	4
Rainbow 'Round My Shoulder (Col.)	–	4	19	4	–
Redhead from Wyoming (Univ.)	–	1	17	4	–
Ride the Man Down (Rep.)	1	7	5	9	–
Road to Bali (Para.)	31	46	12	–	–
Rogue's March (MGM)	–	–	3	1	1
Ruby Gentry (20th-Fox)	10	22	5	12	5
Savage, The (Para.)	7	10	27	15	2
Seminole (Univ.)	–	9	9	–	–
Silver Whip (20th-Fox)	–	–	4	5	–
Sky Full of Moon (MGM)	–	3	1	14	6
Snows of Kilimanjaro (20th-Fox)	24	36	9	3	–
Somebody Loves Me (Para.)	2	3	45	12	6
Something for the Birds (20th-Fox)	–	1	2	16	19
Son of Ali Baba (Univ.)	1	9	22	13	8
Springfield Rifle (WB)	5	26	61	5	5
Stars and Stripes Forever (20th-Fox)	19	58	31	8	1
Stars Are Singing, The (Para.)	–	–	5	7	3
Steel Trap (20th-Fox)	–	5	9	29	9
Stooge, The (Para.)	18	23	5	–	–
Stop, You're Killing Me (WB)	–	–	4	17	14
Taxi (20th-Fox)	–	3	2	3	2
Thief, The (UA)	1	3	10	12	11
Thief of Venice (20th-Fox)	–	2	4	3	2
Thunder in the East (Para.)	–	8	14	17	3
Thunderbirds (Rep.)	1	6	29	6	–
Torpedo Alley (AA)	–	1	3	–	–
Toughest Man in Arizona (Rep.)	–	7	7	–	
†Treasure of Golden Condor (20th-Fox)	–	2	–	–	
Tropic Zone (Para.)	–	3	8	–	
Turning Point, The (Para.)	–	–	28	–	–
Untamed Frontier (Univ.)	–	13	29	26	6
Voodoo-Tiger (Col.)	–	1	5	1	–
Wac From Walla Walla (Rep.)	2	12	15	7	3
Way of a Gaucho (20th-Fox)	–	4	36	31	12
Willie and Joe Back at the Front (Univ.)	–	10	32	20	7
*Woman of the North Country (Rep.)	–	1	33	15	3
Yankee Buccaneer (Univ.)	–	10	15	13	5
*You for Me (MGM)	–	1	10	23	12

COLD FACTS about HIGH PRICES!



If your temperature has been rising along with soaring prices . . . you'll find the answer in the Bureau of Labor Statistics' revelation that the Cost of Living has increased 90.8% since 1939. FOOD has soared 133.2% . . . HOUSE FURNISHINGS, 105% . . . APPAREL, 102.3% . . . FUEL, 47.6% . . . RENT, 42.4%. And while this has been happening, the cost of YOUR theatre's equipment and supplies has taken an average 98.9% jump since 1940 (according to The Exhibitors Digest).

But here's a COOL, comforting thought in the midst of this high-price inferno. Just compare these rising expenses with the negligible increase, IF ANY, you've given NSS during all these years of skyrocketing increase.

Yes, Compare ALL your costs with the LOW COST, Service-With-A-Smile Policy of The Prize Baby!



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